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I hereby recommend that the thesis prepared under my supervision by David Nott

entitled The Cross Relation in English Choral Music from Tallis through Purcell

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

Approved by:

THE CROSS RELATION
IN ENGLISH CHORAL MUSIC
FROM TALLIS THROUGH PURCELL

A thesis submitted to the

Division of Graduate Studies

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by

David Nott

B.S., Carroll College, 1957
M.S.M., Union Theological Seminary
School of Sacred Music, 1959

Preface

Traditions of musical composition which developed over the past 150 years have gradually relegated performers to a subordinate position. During the nineteenth century composers became increasingly specific (often dogmatic) about all details which might affect the sound of their compositions, gradually removing all "creativity" from the responsibility of performers until all that remained is best described as "execution." Virtuoso and improvisatory propensity within certain instrumental disciplines, particularly violin and piano, were often the result of exceptional performer/composer combinations, and are seldom found in vocal writing--solo or ensemble.

This nineteenth century regimentation is part of the heritage into which the present-day performer is born. But because of his growing interest in musicology, resulting in frequent performances of old music, this attitude must be discarded since it is not compatible with the spirit of early music and is, in fact, detrimental to performance authenticity for music written before the late Classical era.

A genuine interest in English Renaissance music must incorporate an investigation of available treatises (including discussions of musica ficta and ornamentation), an understanding of the importance of Elizabethan dissonance, and extensive experience with principles of sixteenth-century voice-leading acquired by singing vast quantities of this literature. This exposure to the contrapuntal techniques of the Tudor composers will introduce the artist to certain idiomatic features of Elizabethan polyphony. One important feature of this encounter will involve a familiarity with the "cross-relation"

phenomenon, its distinctive characteristics, and a "feel" for appropriate stylistic utilization.

The following pages are intended to inform the singer and conductor about certain principles and procedures which will hopefully stimulate more enlightened performances of English Renaissance music.

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Introduction

Over the years the term "cross relation" has been used interchangeably with "false relation," "inharmonic relation," "non-harmonic relationship," and even "unharmonic relationship"--all of which purport to describe what Apel calls "the appearance in different voices of two tones that, owing to their mutually contradictory character . . . would normally be placed as a melodic progression in one voice."[1]

The term "non-harmonic relationship" would appear to be particularly ungrateful, since until the Baroque era, the phenomenon is not conceived (or explained) harmonically, but rather is the result of contrapuntal lines striving to be true to themselves. In his pioneering book on English Madrigal Composers, Edmund Fellowes also takes exception to the term false relation: "The sudden contradiction of the major and minor triads, which in later times has also come to be regarded as an elementary form of error and stigmatized as a "false relation", was a device which all the madrigalists handled frequently and in most cases with really beautiful effect."[2] Occasionally one distinguishing factor between "cross" and "false relations" pertains to the resulting dissonant interval. "Cross relation" is usually the more exclusive term pertaining only to the discord of an augmented or diminished octave or unison (minor second), whereas the label "false relation" is often used more inclusively for the dissonant relations of the augmented fifth, the tritone, the diminished

[1]Willi Apel, Harvard Dictionary of Music, 2nd ed. (1969), p. 214.

[2]E. H. Fellowes, The English Madrigal Composers (Oxford: Claredon Press, 1921), p. 113.

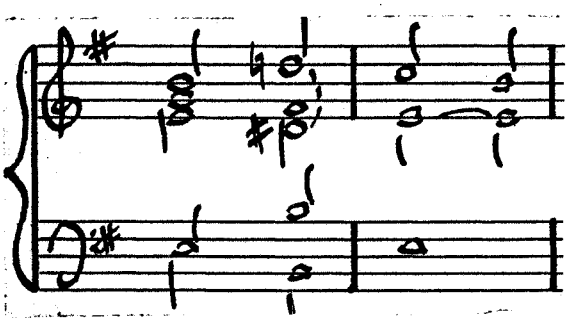
fourth (between minor sixths a major third apart), and includes diminished and augmented unisons or octaves. This last relation is particularly interesting, both from the standpoints of sound and historical usage, and it is this "cross relation" phenomenon only which will be investigated within this thesis.

Different types of cross relations will be categorized and discussed later, but they are all related in principle and sound, and can all be understood within the following definitions. Specifically (and concisely) a cross relation exists when:

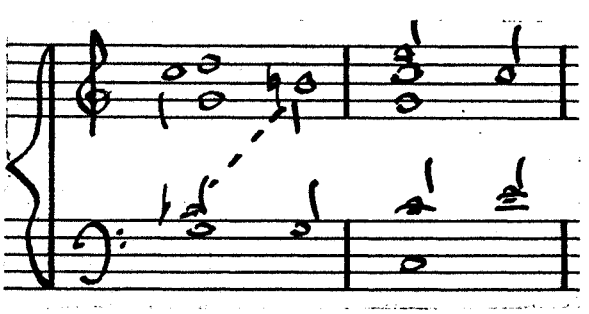
(1) There is the occurrence of a chromatic contradiction between two notes of the same chord. (Example No. 1a below.)

(2) There is a similar contradiction between two notes of adjacent chords. (Example No. 1b below.)[1]

Example 1a.



Example 1b.



Simply stated, a cross relation is the occurrence of the same note in both its diatonic and chromatically-altered forms, either appearing simultaneously or in close juxtaposition.[2] Its analysis is best accomplished

[1]Gladys F. Goodwin, "The Harmonic Cross-relation: Its History and Analysis," (Unpub. Ph.D. dissertation, Western Reserve Univ., 1937), p. 16.

[2]Obviously, since "close" is a comparative adjective describing the object of the preposition, the ear must ultimately decide whether or not the "sound" is that of a cross relation. And this is as it should be, since in music, the aural comprehension rightfully takes precedence!

contrapuntally, and results from a logical melodic progression of two musical lines, frequently moving towards a cadence or cadential feeling. The effect is particularly apparent when the diagonal or vertical conflict results from musical lines with enough melodic individuality to call primary importance to themselves, and the harmonic flavor (and, of course, analysis) is necessarily of secondary importance.[1]

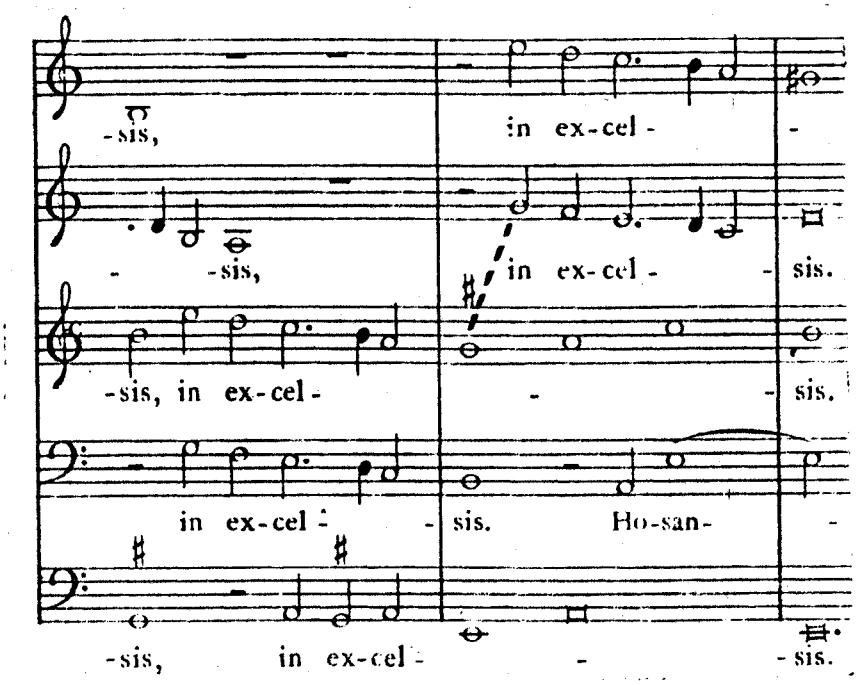
Another method of defining the technique, particularly in its earlier usage, is as a logical result of compositional adherence to the law of the hexachord. As Donington has observed, "diminished and augmented octaves would in principle be regarded as in need of correction to perfect octaves by musica ficta. But there is one form of diminished octave which involves the simultaneous use of different hexachords in different parts, and which became a favoured idiom, particularly in England from Byrd to Purcell."[2]

The following examples from music of three of the five composers represented in this paper should serve to define the device and to clarify the sound:

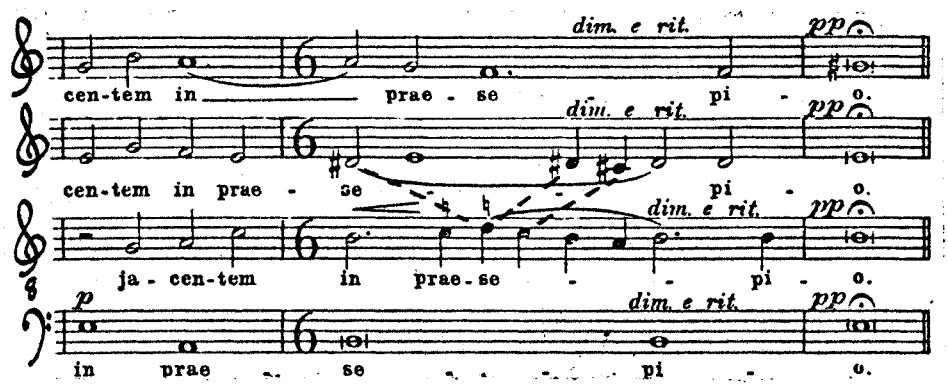
[1]Purcell's music, however, may be considered an exception to this premise, as it is more tonally oriented than that of earlier composers. Bukofzer (Music in the Baroque Era, p. 205) notes that in Purcell's hands cross relations "were employed as ends unto themselves for the sake of increased sonority, not merely, as with Byrd, as the result of independent part-writing." Purcell's particularly distinctive usage of the idiom will be examined in some detail in Chapter II. In any event, "secondary importance" certainly does not imply "unimportance," and this is the essence of my project: to establish that this "sound" is important to practically all English choral music, and particularly during the more than a century and a half from Tallis through Purcell.

[2]Robert Donington, The Interpretation of Early Music (London: Faber & Faber, 1963), p. 76.

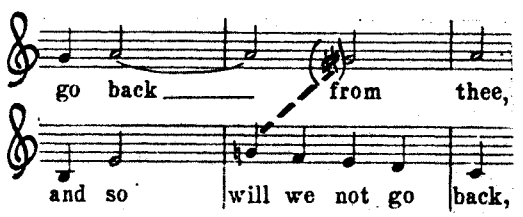
Example 2a. Mass: Salve intemerata--Tallis (p. 25, meas. 23-4 of the Benedictus).



Example 2b. O magnum mysterium--Byrd (p. 5, meas. 42-4).



Example 2c. O Lord God of Hosts--Purcell (p. 9, meas. 101-2).



Cross relations are encountered occasionally in pre-sixteenth century music and can be traced back to the late thirteenth or early fourteenth centuries. The phenomenon's development up to the Renaissance is rather difficult to define, due to inconsistencies in the use of musica ficta, but in England by the sixteenth century "it shows a marked increase in popularity, becoming almost a mannerism save in the hands of the greatest writers."[1]

Donington reveals his enthusiasm for the "diminished or augmented octave clash" in his discussion of musica ficta:

> In its more advanced and harsher shape, it is a clash of harmony, but produced by so natural a movement of its component melodies that its rightness and logic are really unassailable. Our English taste for it throughout the greatest period of our musical history is an instance of the emotional depth and poignancy so typical of our national character at the time. It is, indeed, extremely beautiful.[2]

It is impossible to state precisely when vertical aspects of musical construction became important to composers; certainly, however, by the sixteenth century, and probably before that, it is obvious that composers were increasingly concerned about the relationship between parts and the euphony among parts--particularly at cadence points.

Explanations for the growing awareness of vertical aspects of music are numerous, but perhaps the two most important reasons are: (1) The capacity of the human ear to hear more than one chord tone at a time plus the element of aural satisfaction inherent in triadic harmony;[3]

[1]H. K. Andrews, The Technique of Byrd's Vocal Polyphony (London: Oxford University Press, 1966), p. 102.

[2]Donington, op. cit., p. 76.

[3]In Renaissance music the juxtaposition of melodic lines into triads and chords, and the frequent homophonic (familiar style) passages for means of textual expression are predictions of approaching chordal harmony.

(2) "Verticalism"[1] was always inherent in the beginnings of polyphony, and became increasingly more prominent during the Middle Ages and Renaissance.

> In the normal course of the development of music this vertical awareness must lead to a state of affairs in which harmonic thinking and harmonic progression become the dominating factors...In the sixteenth century,...it is clear that the linear element is the main foundation of polyphony, and the harmonic the by-product of combining the strands. Nevertheless, vertical awareness of music had progressed far enough to have very considerable influence on the technique of polyphony and on the character of sixteenth-century music in general. In the case of Palestrina and his school, this took the form of scrupulous refinement of interval technique between the pairs of voices, resulting in a high degree of euphony in the synthesis. With Byrd and most of the post-Reformation English school the vertical element became more influential,...and led to some realization of the expressive possibilities of chords as individual phenomena, and even to a degree of organized harmonic thinking. Yet however important the vertical element may have become in Byrd's music, the technique itself shows again and again that the horizontal progress of the strands in combination was the real driving force of his counterpoint, as it was in the counterpoint of Palestrina or Tallis or Josquin.[2]

Obviously the aural reaction to cross relations is due to vertical association, and even though it could be argued that our twentieth-century ears are more atuned to vertical phenomena, this in no way effects the real outcome; for by the end of the sixteenth century, particularly after the great period of Tallis and Byrd, musical structure was strongly oriented to harmonic considerations. "If at one time the Italians outstripped the Franco-Netherlanders in chordal writing, they were in turn to be outstripped by the English in developing a feeling for harmonic propriety."[3]

[1]If Ernest Walker (A History of Music in England [3rd ed.; Oxford: Clarendon Press, 1952], p. 392) can speak of "horizontalism" this should validate the term "verticalism."

[2]Andrews, op. cit., p. 81.

[3]Gustave Reese, Music in the Renaissance (revised ed.; New York: W. W. Norton, 1959), p. 825.

Lowinsky insists that tonality is much more important than is generally agreed during the end of this reign of modality: "The works discussed above [in Aron and Zarlino], most of which were composed before 1525, show a tonal unity in marked contrast to the variability described by Aron. All begin and end in the same mode, on the same chord, or even in the same "key," and they develop tonal logic through a carefully constructed order of cadential relationships."[1] Certainly, if we agree with Lowinsky's viewpoint, this gives added incentive for attention to dissonance in early music, and to such vertical aspects as choral balance, tone quality, choral voicing,[2] intonation, blend,[3] dynamics, etc.

As stated earlier, cross relations are now and then encountered in pre-Elizabethan music, particularly in Taverner, Obrecht, Josquin, White, Clemens non Papa, and Morales, but with less frequency. They also sounded more cautious and fleeting as compared to their more deliberate use by the Tudor-English composers. Even Percy Young (in his sometimes unthorough history of British music) stresses the Englishmen's love of discord:

> At the same time [speaking of the late sixteenth century], despite adquiescence in principles adopted from Flemish and Italian schools, a comprehensively English style is also recognisable. The main feature of this is the obstinate use of discord. It was paradoxical that when the English had maintained their earlier reputation for euphony for a long time they were arraigned for conservatism, they now were liable to the same criticism on account of their often ruthless exploitation of discord.[4]

[1]Edward E. Lowinsky, Tonality and Atonality in Sixteenth-Century Music (Berkeley: Univ. of California Press, 1962), p. 34.

[2]The use of mixed voice classifications for inner parts.

[3]Not only within each section, but the whole ensemble.

[4]Percy M. Young, A History of British Music (London: Ernest Benn Ltd., 1967), p. 152.

With Palestrina and his followers discord is quite consistently avoided,[1] and during the late sixteenth and early seventeenth centuries it is used quite exclusively by composers in England, and becomes a distinctive feature of their choral sonority. Reese asserts that "while it is true that false-relation is at times clearly indicated in music by the composers in question [the Franco-Netherlanders], examples are less frequent in it than in contemporary English writing."[2] Later he declares that "this feature [cross relation], which we have found in continental music also, persisted longer in conservative England than across the Channel."[3]

Several early twentieth-century musicologists already were aware of the English partiality to this dissonance. Fellowes advances this position frequently in his writings;[4] even earlier, Ernest Walker, in his comprehensive survey of English music, expresses this viewpoint:

> In Palestrina dissonance is a practice governed by almost rigorous conventions, and though other Continental composers show some variety of treatment, there is sufficient unanimity to suggest a common practice. English composers of this period, however, are much less bound by convention. They show, for example, more variety in the treatment of suspensions and in their ornamental resolution, and a richer and more varied use of passing dissonance. In particular they show a curious attachment to a form of dissonance which arises

[1]With the exception of diLasso (who is not a "follower" of Palestrina anyway) who only occasionally makes use of cross relations for expressive purposes and for text-painting.

[2]Reese, op. cit., p. 297.

[3]Ibid., p. 783.

[4]Fellowes, English Cathedral Music (5th ed.; London: Methuen & Co., 1969), pp. 53, 109; English Madrigal Composers (Oxford: Milford, 1921), pp. 99, 171, 184, 193, 113. Part of this last reference (p. 113) is quoted on p. 1 above, but he also specifically discusses Byrd's use of the device and that of several other composers of the time.

> neither from suspensions nor from the use of passing notes. An attempt at a short systematic treatment of this most interesting question is (even though it strikes a more technical note than the rest of this book) the more necessary in that it has frequently been obscured in the past by editorial vagaries, which have resulted in the alteration--sometimes silent, sometimes with an airy reference to 'obvious misprints'--of passages which, strange as they may sound, are quite certainly intentional . . . .
>
> It is in what are called 'false relations' that the crux lies. In the music of the Elizabethan age we find all possible kinds . . . which, in one form or another, is [are] of constant occurrence as a cadence figure in English music down to Purcell and Blow: . . . But the specially English feature (though by no means unknown on the continent) is the very frequent simultaneous employment of 'false relations' so that the major and minor thirds of the same root are sounded together.[1]

Certainly by the middle and late seventeenth century continental composers consistently avoided cross relations,[2] yet Pelham Humfrey, John Blow, and particularly Henry Purcell repeatedly demonstrate a very real predilection for the cross-relation sound. " . . . By the time of Tallis the idiom was employed with moderate frequency and during the remainder of the century and the earlier part of the seventeenth century it became a particular though not an exclusive characteristic of the English school."[3]

As stressed at the outset of this thesis, cross relations usually result from a logical melodic progression of two musical lines toward a cadence or cadential feeling.[4] As such, this discord, which appears with great frequency in the music of the Tudor period, is now known as the

[1]Walker, op. cit., pp. 386-388.

[2]With the exception of rare usage by the Italian "stile antico" composers, and several seventeenth century Germans. See e.g., Pro hoc magno mysterio; Deus, misereatur nostri; Ego sum tui plaga doloris; and Domine, non est exaltatum by Heinrich Schütz.

[3]Andrews, op. cit., p. 105.

[4]Cf. p. 3 above.

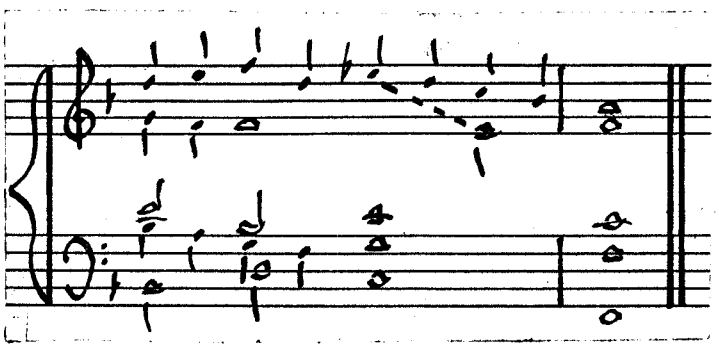
"English cadence", i.e., when the penultimate harmony, usually dominant, contains a simultaneous cross relation.[1]

"In the work of Tallis and his English contemporaries the device becomes almost idiomatic. It also becomes a strongly, though not exclusively, cadential feature."[2]

Although Morley attacked the English cadence in his Plaine and Easie Introduction,[3] he used the device, though infrequently.

> . . . Your two last barres you haue robde out of the capcase of some olde Organist, but that close though it fit the singer as that the deformitie whereof may be hidden by flurrish, yet is it not sufferable in composition for voices, seeing there be such harsh discordes taken as are flat against the rules of musicke.[4]

Example 3. Taverner?[5] (Morley, Plaine and Easie Introduction, p. 163.)



That the English cadence had become idiomatic by the late sixteenth century is easily demonstrated by examining the cadences of the thirty-seven Latin motets of more than four voices in the Tallis volume

[1]R. O. Morris (Contrapuntal Technique [Oxford: Clarendon Press, 1922 reprinted 1969], p. 69) insists that the device was first used by Taverner.

[2]Andrews, op. cit., p. 109.

[3]Morley, Plaine . . . Introduction (Shakespeare Assoc. Facsimiles; London: Oxford Press, 1937), XIV, p. 153-4.

[4]Ibid., p. 163-4.

[5]Morley does not credit this passage, but it follows soon after an extract and discussion of Taverner. Morley, op. cit., p. 153-4.

of Tudor Church Music.[1] Of the eighty-two full cadences of the "authentic" type involved,[2] there are forty-six clear instances of the English cadence, and fourteen more which logically should be included, if musica ficta were applied judiciously.

The use of English cadences is even more extensive in the music of William Byrd (if for no other reason than because Byrd's extant music is more extensive); indeed, "over two hundred well-defined instances have been noted in his vocal polyphony."[3]

Curiously the English cadence appears with considerably less frequency in the madrigals and airs of the period than it does in the church motets and anthems. This trend is evident already in the early part of the sixteenth century, and continues on well through the period of Purcell.

It is interesting to note "how persistently the idiom has remained as a characteristic feature of English church music, through Purcell, Weldon, Battishill, S. S. Wesley, and on into the present century."[4] Apparently the sound was more ideally associated with cathedral atmosphere than with secular occasions.[5]

[1]Tudor Church Music, ed. by Buck, Fellowes, Ramsbotham & Warner (London: Oxford Univ. Press, 1922-29. Reprint New York: Broude Bros.), VI, 1963.

[2]Final cadences or cadences at section breaks where all voices come to a close.

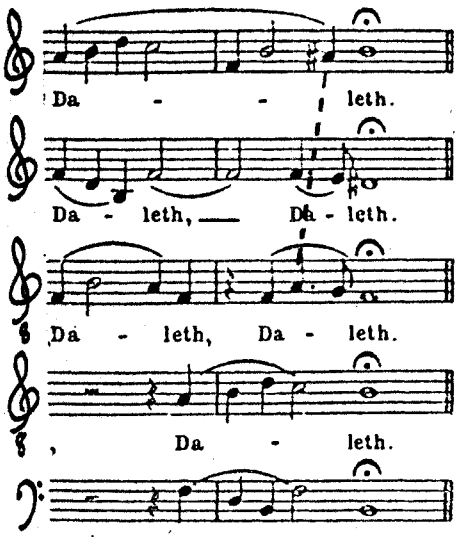
[3]Andrews, op. cit., p. 106.

[4]Ibid., p. 106.

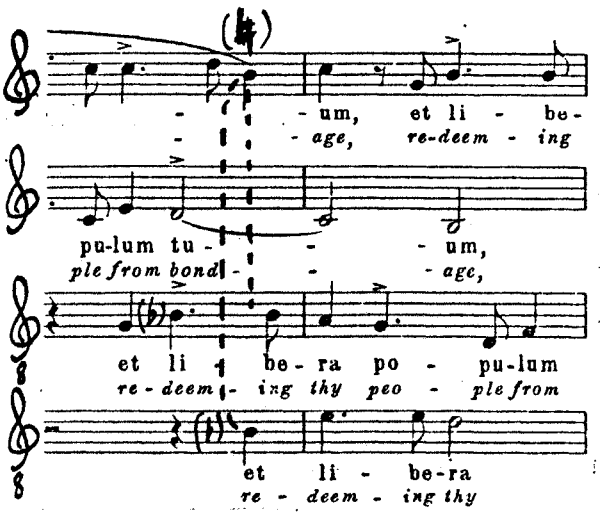
[5]The music of Thomas Weelkes will be discussed in more depth later, but it is significant to note here that only one English cadence occurs throughout his four collections of secular works, while it occurs more frequently in his church music. The same tendencies are evident in the music of Orlando Gibbons, but to a lesser degree (more like a ratio of 1:4).

The English cadence most frequently found in Elizabethan choral music is that in which the dissonance occurs while only one of the two contributing voices is moving. (One of the contrapuntal lines forming the augmented or diminished clash is stationary or "prepared." In addition, usually the dissonance is left or resolved by contrary motion.)

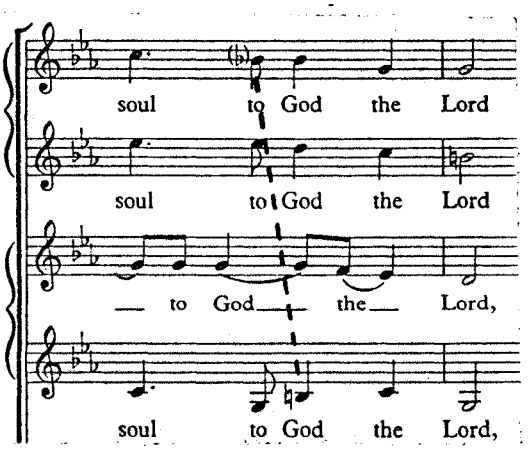
Example 4a. Lamentations--Tallis (p. 27, meas. 48-49).



Example 4b. Domine praestolamur--Byrd (p. 27, meas. 59-60).



Example 4c. Gloria in excelsis--Weelkes (p. 4, Meas. 21-22).



Perhaps too much has been made of the "deterioration of modality and emergence of tonality" to explain or excuse the cross-relation phenomenon, and yet one can frequently hear (or analyze) an English cadence as a combination of major and Mixolydian, or minor and Dorian. This application of the cross relation, which became so traditional as a cadential formula, had definite harmonic implications by the second half of the sixteenth century; yet, like all other forms of the device, it is still logical as good contrapuntal voice leading.[1]

It has been frequently noted that the English madrigal composers employ chromaticism only sparingly for purposes of textual expression. This use of chromaticism is much more a part of the Italian madrigal tradition. Although Italian madrigals were admittedly a very real influence to the Elizabethan composers, particularly those of Marenzio, Vecchi, and Ferrabosco, their sudden chromatic turns, frequently introduced to emphasize an isolated word (musica reservata) was apparently shunned by the majority of Englishmen. Rather, certain traditional dissonant trademarks found in the music of several earlier English composers (Tye, Taverner, White and Aston) were a far greater influence.

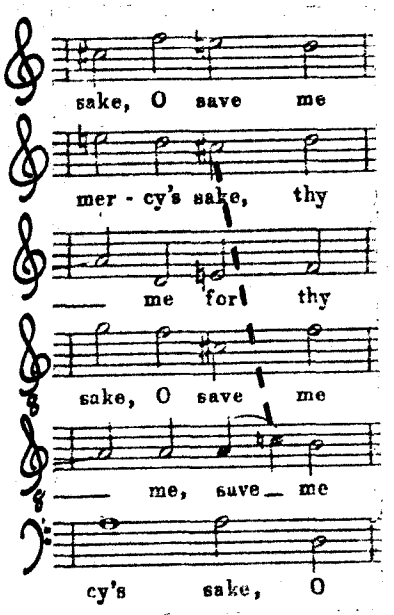
> A few harmonic effects are more native in origin. Many writers have observed that the English are much freer than the Italians in the employment of augmented triads and false relations. These are sometimes used very beautifully for expressive reasons; but it is well to emphasize that fundamentally they were part of the general harmonic style of English music and were employed by composers of the earlier Tudor period with no thought of expressive intent. The most famous of these conventional effects is the cadence employing both the raised and the lowered form of the seventh degree in close conjunction, if not actually simultaneously.[2]

[1]A logical and essential factor in the Renaissance and belonging within Ernest Walker's (op. cit., p. 392) "doctrine of horizontalism."

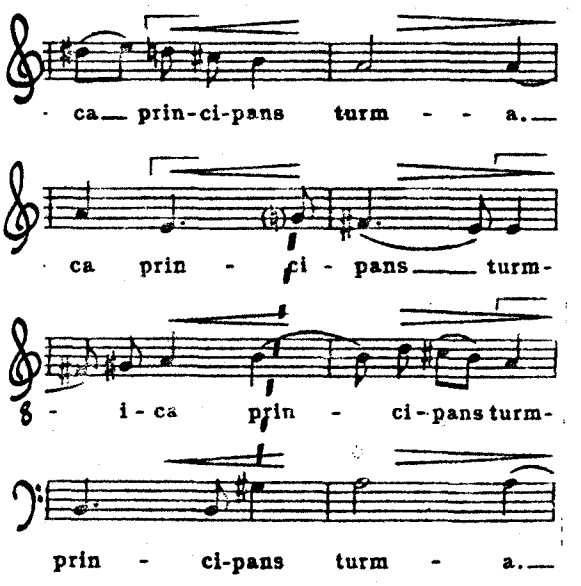
[2]Joseph Kerman, The Elizabethan Madrigal (London: Oxford Univ., 1962), p. 220.

Just exactly why the English developed and retained a more intense love for this particular dissonance[1] is not known;[2] but their love for it cannot easily be ignored. Cross relations can be found in music by British composers well into the eighteenth century (e.g., Blow, Croft, Wesley) and is still employed by a number of contemporary British composers.

Example 5a. Turn Thee, O Lord--Croft (p. 7, meas. 32).



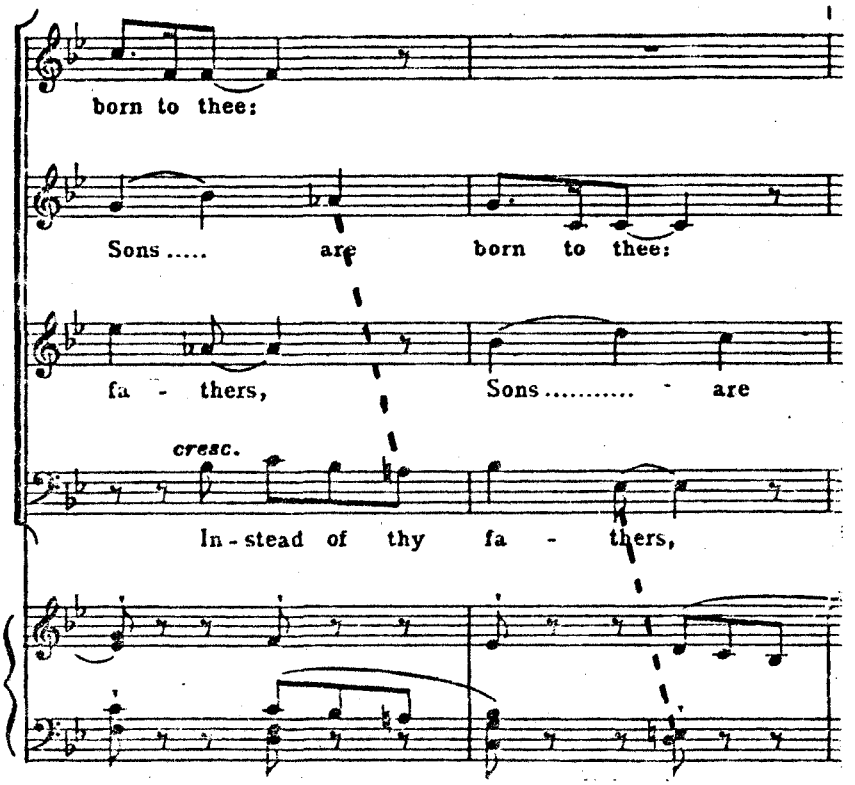
Example 5b. Plebs Angelica--Tippett (p. 2, meas. 7-8).



[1]Along with several other non-consonant sounds which perhaps are topics for another research. Percy Young (A History of British Music, p. 152) refers to this proclivity for discord. Cf. p. 7 above.

[2]I do not recall ever reading a discussion or explanation of the "why!"

Example 5c. Hymn to Saint Peter--Britten (p. 6, meas. 42-3).



Musicians who are unfamiliar with the technique and who lack an understanding of its historical significance frequently cite two rather timeworn excuses for the cross-relation incongruity: (1) Cross relations are not as easily heard nor as offensive when sung as when played, and are therefore only fleetingly disagreeable;[1] (2) Different methods of tuning probably rendered the sound much less annoying.[2]

Since one of the major objectives of choral performance is to illustrate style and period contrast, it is increasingly important to

[1]This excuse loses any possible justification when the many examples of instrumental music are considered. Refer, e.g., to the austere chromaticism of the Tallis Hymn for keyboard included below on p. 39.

[2]Walker (op. cit., p. 391) responded to this comment succinctly early in this century. "...And it does not help matters much to argue that with a system of unequal temperament they would sound a fraction less curious, nor to throw out despairing suggestions that perhaps we do not quite understand the notation."

perform this music as nearly as possible in the tradition of Elizabethan England, and this must include a familiarity with the appropriate tonal atmosphere, particularly that of the uniquely exclusive cross relation. This aim must be shared by editor and conductor alike!

Although not essential to an understanding and appreciation of cross relations, it should prove useful now to categorize the types of cross relations which are particularly idiomatic in Renaissance usage. Tudor composers would probably be amused by this procedure, but in order to systematize the phenomenon, I will utilize three categories: (1) The cadential variety (or English cadence--refer to the discussion and examples on p. 10-12); (2) The successive or "adjacent" type, when the conflict is heard from one chord (or contrapuntal intersection) to another, i.e., the discord is viewed diagonally; (3) The simultaneous, or "homophonic" cross relation, which is viewed vertically.[1]

Cadential Cross Relations

The cadential type is found more consistently during the early Elizabethan period,[2] and the most beautiful examples of the phenomenon can be heard in the Latin motets of Thomas Tallis.[3] The distinctive sound

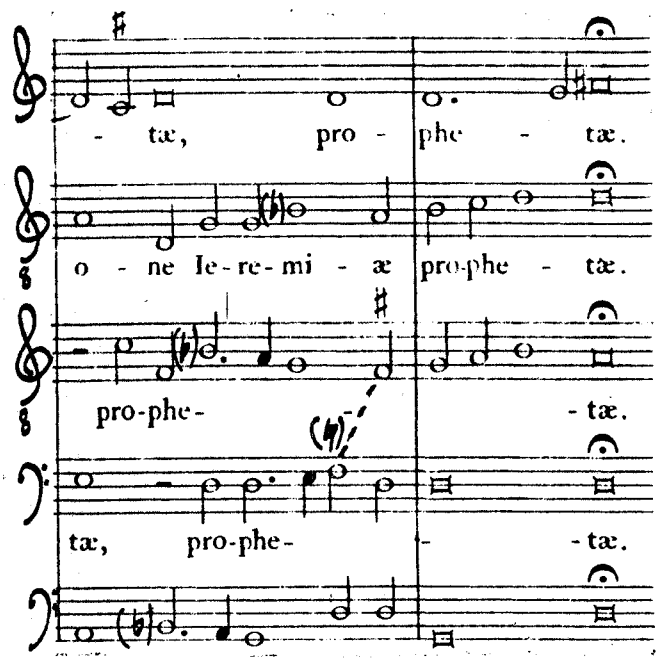
[1]This includes both prepared and unprepared--i.e., when one of the two notes of the discord arrives earlier than the other. This is obviously the most interesting and most dissonant of the three categories, and lends itself more ideally to a "false" harmonic analysis.

[2]Cadential cross relations were used less frequently in the Tomkins generation (including Weelkes), as compared to Tallis and his contemporaries. The reign of Queen Elizabeth I began in 1558. She was partial to the music of both Tallis and Byrd.

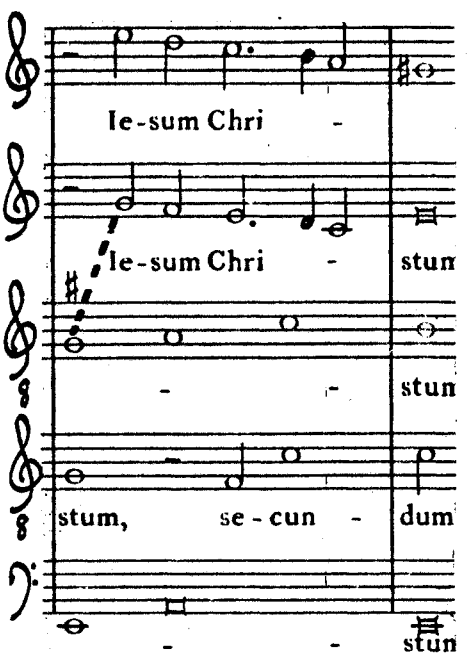
[3]Refer especially to *In manus tuas Domine*, *O nata lux de lumine*, *Absterge Domine*, and *Adesto nunc propitius*.

of this cross-relation procedure is one of the most beautiful and expressive of the many cadence traditions of Renaissance music, and because of its frequent use should (and usually does) present less complication to editors of this music. Its use was so consistent from c. 1550-1580 that it became a traditional harmony immediately preceeding the cadence chord, and can usually be felt approaching during the customary cadential retard.[1] This cross relation understandably possesses more tonal implications than the other types, since it is essential that some kind of penultimate to ultimate harmonic movement is implied.[2] Modal cadences are seldom involved, except for the Phrygian cadence which might contain a cadential cross-relation sound in its apenultimate harmony:

Example 6a. Lamentations II --Tallis (p. 111, meas. 11-12).



Example 6b. Salve intemerata Virgo--Tallis (p. 155, meas. 151-2).

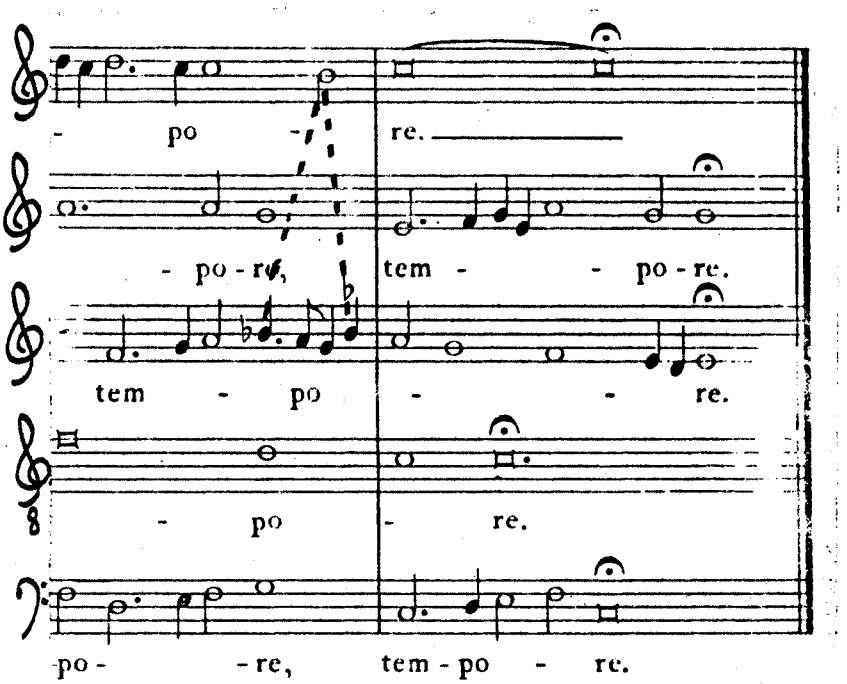


[1]This is why the cadential cross relation is so effective: because it has more time to sound, and because it is usually simultaneous. The result is invariably more euphonius than the two other types.

[2]Refer to examples above on p. 12.

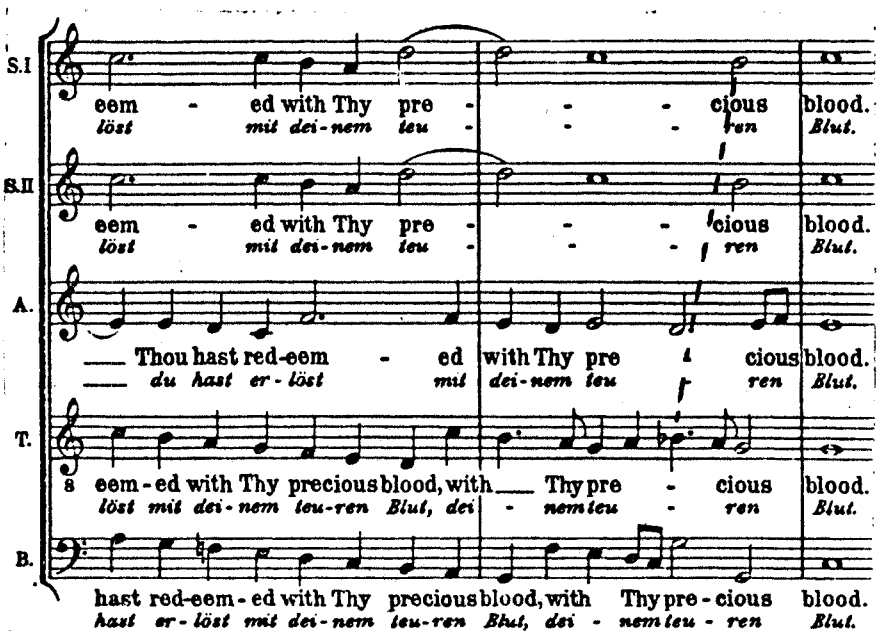
Another distinctive feature of the English cadence concerns certain unique harmonic implications. Even though the dominant sound is now both major and minor, this in no way detracts from its strong cadential tendencies since the major third above the root retains its leading-tone function (moving up to the tonic) and the lowered seventh falls logically (and often as strongly as the leading tone movement up) to the fifth of the final chord, usually filling in the third (unaccented passing tone) during its descent. (Refer to Example 4, p. 12 above.) Occasionally adjacent and simultaneous cross relations involve clashes at other than the third of the chord,[1] but the English cadence cross relation is exclusively the major/minor juxtaposition.

Example 7a. Virtus honor et potestas--Tallis (p. 241, meas. 45-6).



[1]Actually, only on rare occasions. See Example 14a and Example 33 below.

Example 7b. Te Deum laudamus--Purcell (p. 9, meas. 81-3).



Both Weelkes and Purcell used English cadences sparingly[1] but cadential cross relations are plentiful in the music of Tallis, Byrd, and Gibbons.[2] In fact, Gibbons seems to prefer this type of cross relation,[3] and, as will be pointed out later (refer to p. 50 below), is almost reluctant to use cross relations elsewhere. Tallis and Byrd generally use the device in similar fashion, i.e., with the dissonant interval (usually an augmented octave) prepared by one voice (usually the lower).[4] Of the three cross-relation classifications this cadential type is the most idiomatic.

[1]One notable exception for Purcell is the final cadence of his Funeral Anthem, Z. 27 (which concludes the section sometimes attributed to Blow), and for Weelkes, the devastating cross relation at the end of Cease Sorrows Now, illustrated below in Example 28.

[2]The editor and conductor are urged to approach the music of these three composers with a scrutinizing eye (and ear) for this possibility.

[3]A total of fifty-one English cadences have been counted in his 1612 Madrigal publication and the Tudor Church Music volume of Gibbons' sacred music, although eight of these forty-one anthems are now spurious.

[4]Refer to Example 4, p. 12 above.

Adjacent Cross Relations

The cross relation which is not cadential and does not occur simultaneously is the most common variety. Undoubtedly every English composer from Taverner through Boyce wrote at least one adjacent cross relation. It has suffered less editorial "carving" simply because the sound is not as offensive, and this is, of course, because the discordant notes in question do not occur simultaneously and often do not occur in the same harmony. For this reason, editors who have been guilty of removing simultaneous cross relations (both cadential and non-cadential) because they are "intolerably harsh,"[1] frequently retain the adjacent variation.

The only confusion that arises concerning adjacent cross relations is in relation to the proximity of the notes causing the discord. Obviously the ear is the deciding factor in determining whether or not too much time (or too many other sounds) has separated the two tones of the clash. If it does not sound like a cross relation, it simply is not a cross relation--and this obviously becomes a very individual decision.[2] The following examples illustrate several adjacent cross relations and several alterations which are not cross relations:[3]

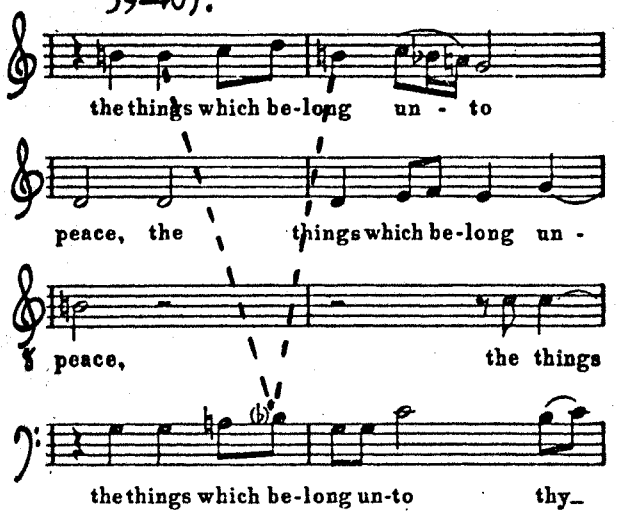
[1]See Example 10b., p. 24 below.

[2]We are all victims of the circumstances of our conditioning, and our musical ear is victim to our aural environment from birth. To one person's ear a discord may sound raucous, and to another the same discord may sound expressive.

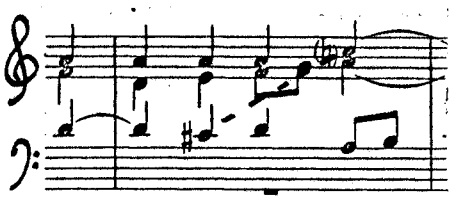
[3]Obviously a great deal depends upon performance mood, tempo, clarity of vocal articulation, dynamics, acoustics, etc. I have tried to imagine here an appropriate mood to each text, a moderate tempo (tactus = 68), the acoustics of my mind, and the full (but clear) sound of the John Alldis Choir.

Example 8. Three adjacent cross relations.

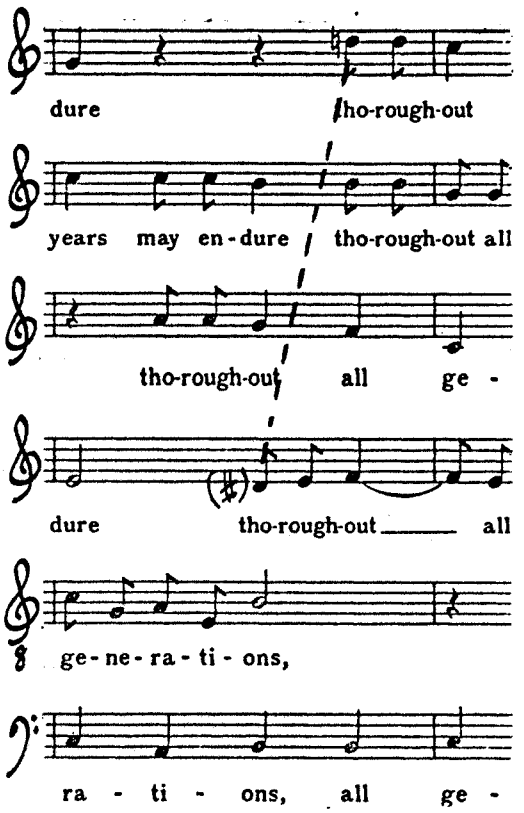
a. He Beheld the City--Jeffreys (p. 4, meas. 39-40).



b. Ne Irascaris--Byrd (p. 4, meas. 11).

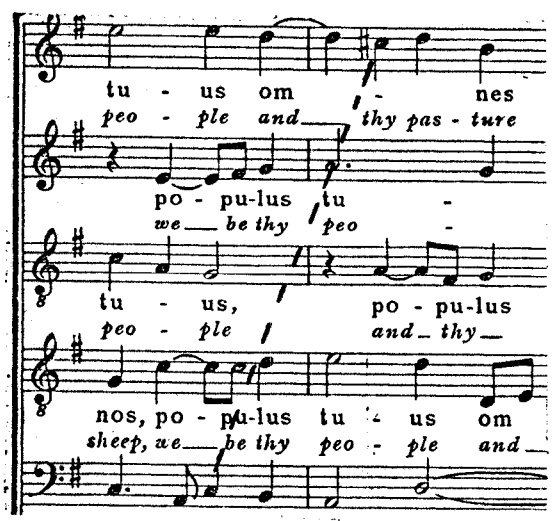


c. O Lord, Grant the King a Long Life--Weelkes (p. 54, meas. 12).

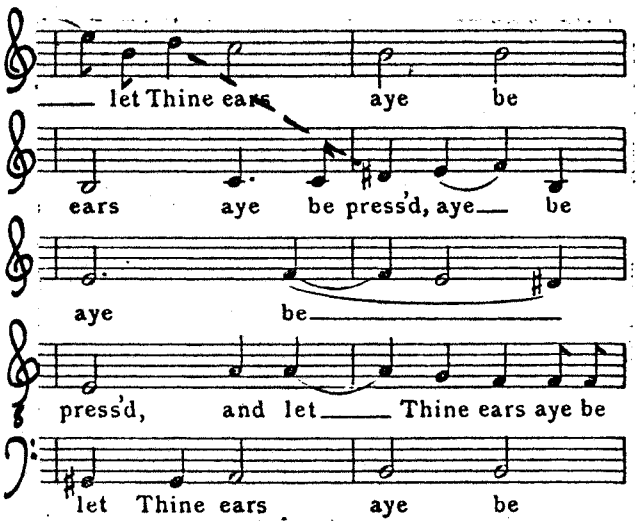


Example 9. Three excerpts which are not cross relations due to elapsed time or harmonic activity.

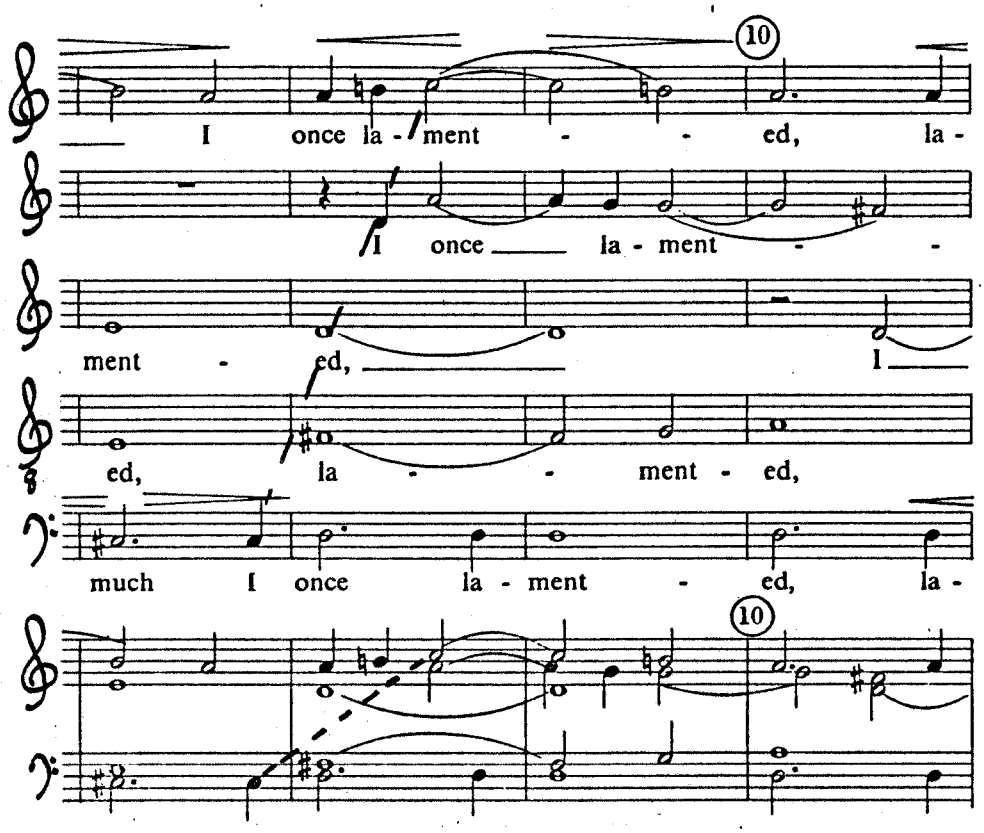
a. Ne Irascaris--Byrd (p. 11, meas. 70-2).



b. Lord, to Thee I Make My Moan--Weelkes (p. 32, meas. 28-9).



c. Too Much I Once Lamented--Tomkins (p. 3, meas. 7-10).



As seen in the above examples, most adjacent cross relations result from a chromatic contradiction of the third of each chord, or of at least one of the two chords.

The adjacent cross relation is the type used most frequently in twentieth-century music. Some of these are found in a bi-tonal idiom, and strictly speaking, are not really cross relations because the ear is cognizant of the two tonal centers before (and/or after) the convergence, and the discord at this point is often no harsher than other harmonies. The real effectiveness of any discord depends upon an interplay of tension and release.[1]

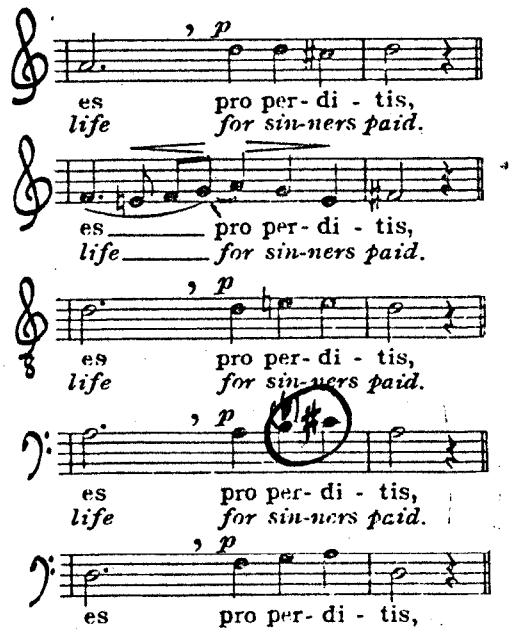
[1]This is why the English cadence is so effective, i.e., because the penultimate dominant harmony contains a harsh dissonance, the cadence chord (which is also a resolution) is so welcome.

Simultaneous Cross Relations

Almost everything that has been mentioned about adjacent cross relations is true of the simultaneous variety, except that the two dissonant notes of the clash now happen together--on the same vertical plane. The effect is obviously harsher because the ear is not required to retain one sound during the approach of the other. This is the type which has caused the greatest perplexities for unknowledgeable editors; for while the cadential cross relation is often accepted as traditional,[1] and the adjacent kind are explained away as "not really noticed as a discord when sung" (or sometimes simply go unnoticed), the simultaneous cross relation is always noticed and "sounds wrong" (not euphonious) to post-romantic ears; and this results in some of the following unfortunate solutions:

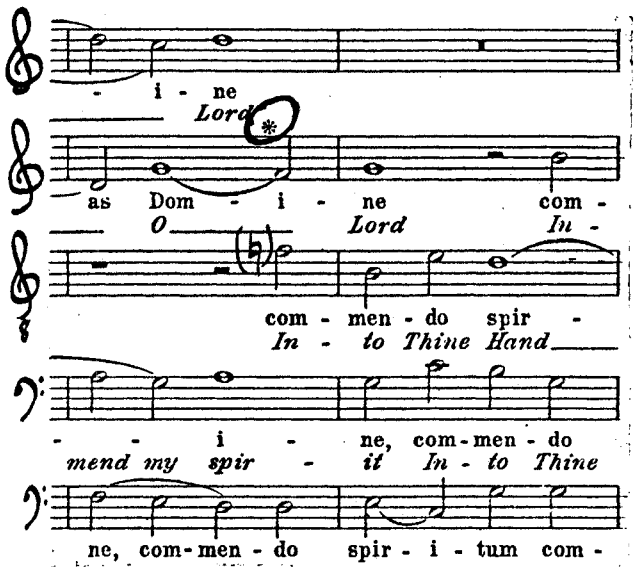
Example 10. Three editorial mutilations of cross relations.

a. O nata lux de lumine--Tallis (p. 3, meas. 11-12).



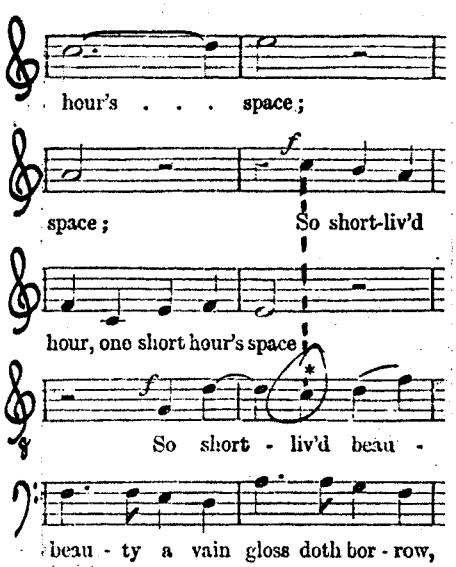
[1]Although the cadential cross relation is usually simultaneous, it was still permitted by editors because of its frequent usage. Yet it will be remembered that changes have been made here too (refer to the Tallis example above), and one must be cautious with any publication.

b. In manus tuas--Tallis (p. 1, meas. 7-8).



*In the original edition, there is a # in front of this F in the Alto part making with the Tenor F♮ a combination of a major and minor third on the same root--an intolerably harsh effect. The editor suggests F♮ instead.

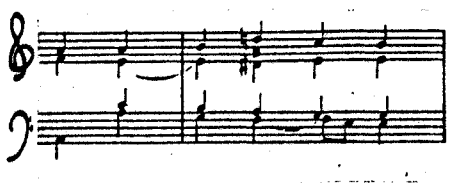
c. Fair Is the Rose--Gibbons (p. 6, meas. 62-3).



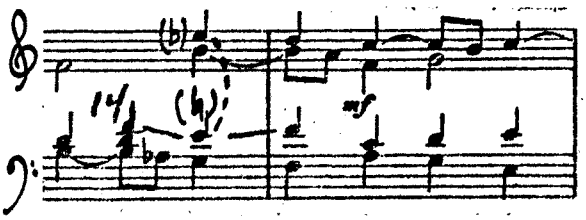
(*) This C is ♯ in the original.

Again, the usual technique is to alter the third of the chord, but there are some notable exceptions when cross relations are produced by other alterations:

Example 11a. O Lord, Make Thy Servant--Byrd (p. 86, meas. 12-13).



Example 11b. Lord, to Thee I Make My Moan--Weelkes (p. 4, meas. 14-15).



There are several musical phenomena which have been traditionally called cross relations but which are really more for the eye than for the ear--"Augenquerstanded." Since these are not consistent with the "sound" we are concerned with here,[1] they have been omitted from this research. These include:

(1) The "unharmonic" relationship of any interval other than the octave or unison which has been chromatically diminished or augmented.

(2) Those clashes involving embellishments or unessential tones.[2]

(3) Those cross-discords involving an abrupt or sequential modulation of key (or mode), either during or between phrases.

(4) Those which occur (visually) during an excessively chromatic passage.[3]

(5) Cross-harmonic relationships across the "dead" interval.[4]

[1]Music is aural. It can (and does) exist without notation.

[2]This type really belongs to a later period in musical history.

[3]These are simply not heard as cross relations due to the shifting tonal aura.

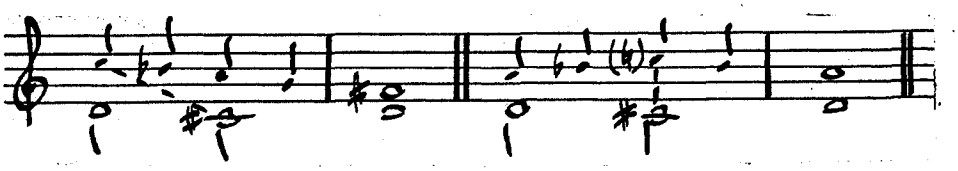
[4]This terminology was first used by Knud Jeppesen (The Style of Palestrina and the Dissonance, 2nd revised & enlarged ed. [Copenhagen: Ejnar Munksgaard, 1946], p. 37) to describe those situations where two chromatic notes do not belong to the same musical phrase (or section). Actually this type of accidentalism over the"dead" interval is more of a formal than an expressive device--a sort of "punctuation" of the musical rhetoric, and occurs very frequently in the music of this period.

Chapter I. The Problem

It is important to recognize that the major difficulty encountered with the cross relation, as well as with so many other areas of Renaissance performance, is the problem of musica ficta. Precise methods of musical notation and rules for musica ficta did not exist in the Renaissance, and composers and/or copyists were notoriously inconsistent in their use of accidentals. Fourteenth and fifteenth-century manuscripts are frequently generous with indications of ficta, but after 1450 they were somewhat less frequently indicated, reflecting either an increasingly diatonic orientation, or that more was left to (or expected of) the performer, or both. Therefore, what was originally expected of the performer must now be accomplished by the editor and/or conductor since the present-day singer is not accustomed to (intentionally) adding accidentals which are not notated. Even where accidentals were clearly indicated by the composer, recent editors have had very individual reactions to the "intolerably harsh" sound of the cross relation, and in many instances have obscured or purposely eliminated many fine examples of the device in current performing editions. The following examples are given by Robert Donington:[1]

Example 12. The diminished octave clash:

a. melodic b. harmonic



[1]Donington, op. cit., p. 76.

and he maintains that:

> Not only is it wrong to eliminate this form of mi contra fa by a misuse of musica ficta; it will normally be proper to introduce it even where not written, by taking the lower C (owing to its function as leading note) sharp even in the absence of a written accidental. Similarly in transposed positions: e.g. B flat in the upper part against B natural in the lower part.[1]

As a result of considerable reading on the subject of musica ficta, and through extensive experience performing English Renaissance music, I have found that the difficulties in applying musica ficta are best solved by a twofold approach: (1) A considerable amount of available music by the composer in question must be examined (preferably in a reliable new edition, a surviving first publication, or the original manuscript or facsimile) to determine compositional characteristics, along with any written evidence concerning performing practices of the period. (2) One's own musicianship and experience should be considered carefully in attempting to arrive at a solution which is aesthetically satisfying.

> All we have to be afraid of is reading something into his [the composer's] music which is not there; and this will only happen if we have an insufficiently clear idea of what is there. False romanticism [or editing] is only false because, instead of growing out of the music, it is grafted on to it without due regard for what goes with what: in a word, for style.[2]

Even with Purcell's music we must investigate numerous possibilities since many traditions of performance were not yet firmly established.

> Purcell was writing at a time that was only just out of the period in which the performer was expected to regulate his own accidentals, where necessary or desirable, under the loose guidance of the conventions of musica ficta.

[1] Loc. cit.

[2] Robert Donington, "Performing Purcell's Music Today," ed. Imogen Holst, Henry Purcell, 1659-1695: Essays on His Music (London: Oxford Univ., 1959), p. 76.

> In this respect, Purcell's written parts should normally be performed as they stand, except where there are obvious mistakes or where common sense suggests something not actually written. For example, it was still by no means unusual in Purcell's day to sharpen the seventh degree of the minor scale by writing in the necessary #, but to leave it to the performer to sharpen the sixth degree without written indication. In such cases, G#, F, G# is not meant as an augmented second; the F was regarded as so obviously in need of a # that none was written.[1]

Discrepancies even exist regarding such a familiar device as the English cadence. "It may be argued that most of the instances [of English cadences] depend on the acceptance of a musica ficta sharpening of the 'leading note', since composers of this period were very sparing in their use of written accidentals."[2]

While theoretical discussions of musica ficta are considerably less extensive than its application, two of the most important extracts from writings of the period (although they may be of rather dubious assistance) are noted here:

> The ears are considered the best interpreters, which can help you most, if you observe the parts of an accomplished singer, who when he feels that he is producing a dissonant progression, at once little by little and so discretely, that it can scarcely be recognised and detected, either flattens or sharpens it, until a consonant and sweet progression strikes the ears.[3]

> Each mode has its special characteristics which must be carefully observed. In the tablature we use for the keyboard, the lute and the viol, every accidental has to be indicated in the text; there are therefore none of the uncertainties about musica ficta that make the performance of vocal music so harassing.[4]

[1] Ibid., p. 77.

[2] Andrews, op. cit., p. 106.

[3] Steffano Vanneo, Recanetum de musica, tr. by V. Rossetti (Rome, 1533) III, 37 (quoted by Donington, The Interpretation of Early Music, p. 74).

[4] Correa de Arrauxo, Facultad Organica (1626; reprint, Barcelona, 1948-52) (quoted by Thurston Dart, The Interpretation of Music [New York: Harper Row, 1963], p. 131 .

The practice of musica ficta has always been a subject of great controversy; undoubtedly there was little more agreement and uniformity concerning the application of its principles by composers and performers than there was by theoreticians of the period. Consequently, musical performance becomes largely a matter of personal taste. Yet if this personal taste results from experience with the style-period in question and from attention to writings such as those listed above, then the outcome will be more consistent because the score will have been studied both historically and aurally.

Great difficulty is often encountered in many situations involving simultaneous cross relations. Performers who are not familiar with the discords found in much Elizabethan choral music are shocked by this phenomenon, and many editors of Elizabethan music in the early part of our century did more harm than good when they removed certain dissonances, especially the simultaneous cross relation.

Perhaps all too many of these editions (which originated some fifty years ago) still circulate among conductors and publishers and reside within choral libraries or lending organizations. Many of these publications alter a melodic line, omit a printed accidental, or simply ignore the most logical voice leading; i.e., voice leading which might necessitate adding some accidentals not indicated in the manuscripts, and which might cause this "intolerable" clash.[1]

[1]In his edition of Gibbon's If Ye Be Risen Again with Christ, F. G. Ouseley (Walker, op. cit., p. 389) included this reaction to a series of simultaneous cross relations:

"The composer has fallen into the error of attempting to represent the antagonism of the ideas of Life and Death by the use of discords utterly intolerable to modern ears."

> ...Our fathers and grandfathers were sadly perplexed at some of the things they found, and no wonder. Mendelssohn never played them such pranks: who were Tallis and Gibbons and these other old fogies, that they should dare put such things on paper, and call it harmony? So, armed with a pen mightier than any sword, the editors with one consent began to edit; timely suppressions and judicious emendations were the order of the day, until finally Tallis, Byrd, & Co. emerged with their hair curled and their beards trimmed, quite presentable, quite fit for the best Victorian society--but curiously unlike their real selves.[1]

Yet it would be short-sighted to advocate the elimination of these copies. In many instances they represent the only edition currently available, and the cost of new editions--or even the reprinting of older issues--is becoming prohibitive to all but the most lavish of music budgets. Rather, it is my contention that an understanding of the harmonic language of Elizabethan composers, and a judicial examination of contrapuntal voice-leading will enable a conductor to edit existing scores for use by his singers. Herein, then, lies the principal reason behind the present study: to alert conductors to the importance of what Tovey calls "this vicious English taste for 'false relations,'"[2] and to establish procedures for accomplishing some degree of authenticity.

Choral music of this period loses much of its characteristic charm if it is performed without sensitivity to cross relations, which contribute substantially to its unique flavor. This being so, and because many cross relations apparently were not notated by composers--but were logical impromptu additions incorporated by performers--we must strive to capture the appropriate "sound" of this music.

[1]Morris, op. cit., p. 71.

[2]Donald Francis Tovey, Essays in Musical Analysis (London: Oxford, 1938), V, p. 8.

> The simultaneous cross relation depends, once again, upon the presence or absence of musica ficta inflections in one or other of the voices in many cases. Sometimes the melodic line makes the matter clear; at others the omission or inclusion of an unwritten sharp or flat which is crucial is purely conjectural. This fact raises considerable difficulties in music of the time before written chromatic alterations became common practice.[1]

In addition to the general problem of unfamiliarity (even disbelief) of the above situations, certain editors and musicologists perhaps have been led by their "conservatively trained" instincts in disallowing the simultaneous (or vertical) cross relation, even though they are apt to be more generous with the adjacent (or diagonal) variety.

Edmund Fellowes, in his edition of Tallis' In jejunio et fletu,[2] allows six cross relations of the adjacent variety, but suggests that the performer omit one very beautiful vertical clash (which is clearly indicated with accidentals in the original publication) by stating that "this note should be sung as a crotchet"[3] and thereby shortening a clearly marked sub-semitonium by one half its length and releasing it at the point of dissonance. Or note the situation regarding a potent cross-relation possibility on the word "mourning" in example 13 which may be another instance of the expressive semi-tone conflict so frequently found in Tallis' music,[4] and which likely should have been edited in by the editor, C. F. Simkins:[5]

[1]Andrews, op. cit., p. 109.

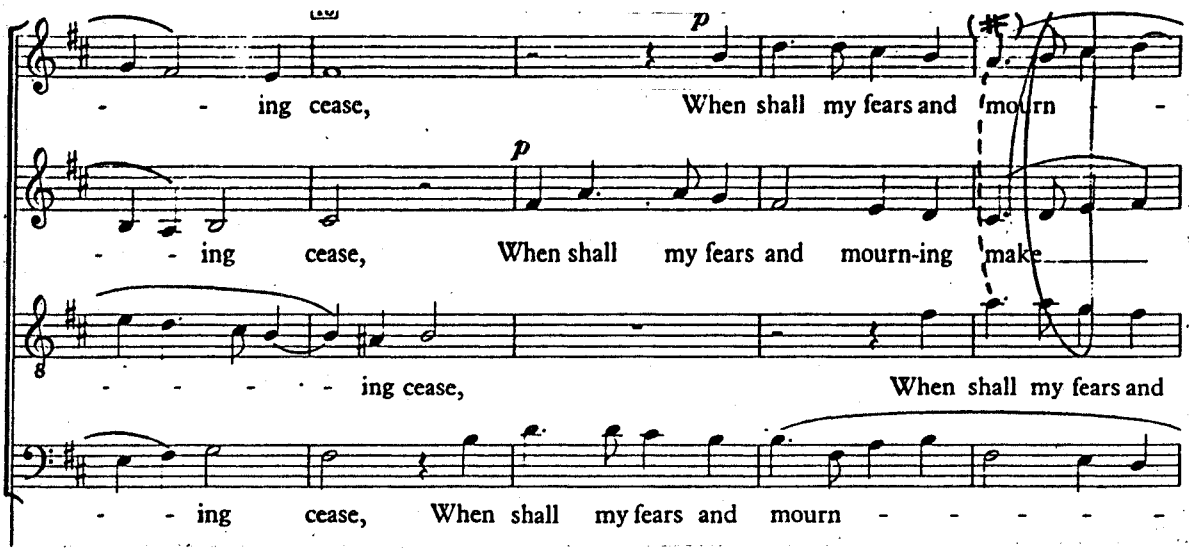
[2]Tallis, In jejunio et fletu, ed. from Cantiones Sacrae (1575) with English text added by E. H. Fellowes (Oxford Univ., 1935).

[3]Ibid., p. 6, meas. 1.

[4]Refer to Examples 7a & 10b above; Example 16, p. 39 below.

[5]Tallis, When Shall My Sorrowful Sighing, Hinrichsen Edition #1510, 1966, ed. by C. F. Simkins, meas. 13.

Example 13. When Shall My Sorrowful Sighing--Tallis (p. 2, meas. 9-13).



In preparing new editions of works involving cross relations it is important to indicate accidentals which do not appear in the original, but are suggested by traditions of musica ficta. Recent scholarly editions have used accidentals above the note in question or in parentheses, brackets, or smaller type. Walter Collins, in a recent article on editorial responsibility and honesty, declares that:

> The editor must make clear beyond a doubt which material is the composer's and which is his own. This is a matter of simple honesty, of determining whose property (music) is whose. If the editor fails to make clear what he has added, the purchaser cannot know how to perform the piece according to the composer's wishes.[1]

To make decisions concerning possible cross relations is obviously an important aspect of editorial procedure. It is the editor's duty to provide the conductor[2] with a score which he feels is an authentic performance guide--as authentic as he is able to provide through available resources.

[1]Walter Collins, "What is a Good Edition?", The Choral Journal XII No. 3 (Nov., 1971), 16.

[2]And, of course, if the editor does not do it, it becomes the conductor's responsibility.

Accidentals, dynamic markings, barring, tempo indications, meter relationships--all these should be included, but in a manner leaving no doubt which are original and which have been added editorially.

Collins cautions the would-be editor who is reluctant to force his own ideas upon the score:

> This is not to say--as some have--that the editor should not on the basis of his knowledge of historical performance practices, his experience, and his musical intuition provide a score which indicates the way he believes the work should be performed. Indeed, he is obligated to do so in a performing edition. But the distinction between his work and that of the composer should be beyond question, in order that the performer may choose whether or not to follow the editor's advice.[1]

A written explanation of any editorial changes is also in order, particularly to explain the notational procedure employed for those changes, to clarify any adjustment of pitch, note values, clefs, etc., and to explain accidentals which were incorporated. In his chapter for the recent "symposium" on choral conducting, "The Choral Conductor and the Musicologist," Collins comments on methods for clarifying editorial materials:

> Several techniques are available for satisfying these rules. The most complete method is to provide an editorial note which describes in detail what the editor has done....Other practices, such as surrounding editorial additions to the score with square brackets, crossing editorial slurs, and placing editorial accidentals above the staff, can also reduce the length of critical prefaces. Such markings have the added advantage of making, on the score itself, the distinction between what is original and what is editorial.
>
> There are other ways of accomplishing the same end, but the method is less important than the accomplishment.[2]

But what about the choral conductor who does not have a new, scholarly edition of a Byrd or Tallis motet available? Or, better yet, who dis-

[1]Collins, op. cit., p. 16.

[2]Walter Collins, "The Choral Conductor and the Musicologist," Choral Conducting: A Symposium, ed. Decker and Herford (New York: Appleton, Century, Crofts, 1973), pp. 109-111. (Italics added.)

agrees with some of the editorial decisions of the publication in question, and chooses to make extensive revisions for his own performance? This is the musician to whom I address myself here, and hopefully, too, to the editor who may find in this discussion some ideas which might prove useful for his future endeavors. Then perhaps more singers will share Donington's appraisal of this dissonant "clash" as "indeed, extremely beautiful."[1]

[1]Donington, The Interpretation..., p. 76. See p. 5, above.

Chapter II. The Music

Only within the past ten years have conductors become collectively concerned about publication standards of choral music.[1] This concern was long overdue, particularly since scholastic efforts for choral editions have for some time lagged behind improvements in keyboard and orchestral scores. In 1968 the American Choral Directors Association defined and adopted a number of resolutions which were subsequently forwarded to nearly three hundred publishers of choral music in the United States and Canada. Results of this action have not yet really been noticed, but it is hoped that they soon will be. In any event, conductors are gradually becoming more knowledgeable and selective in their program planning and choice of publications.[2] Editing procedures are hopefully becoming more scholarly, and certainly this will soon include the vocal music of Elizabethan England.

The first of the five composers included in this study is Thomas Tallis (c. 1505-1585). It is not among my objectives to give extensive biographical information, particularly since the little that is known is generally available, rather it should suffice to say that Tallis, more than any of his contemporaries, is responsible for establishing a real English "cathedral style" (English/Latin motet style) in the sixteenth century--a style which was a fusion of native traditions and the poly-

[1]At least in this country! In 1966 the American Choral Directors Association moved to establish a committee on standards in choral editing.

[2]This latter point seems to me particularly important because a specific anthem or motet often has several available editions.

phonic art of the Netherlanders. This style, which became particularly distinctive in its use of dissonance, can be traced with definite consistency up through the music of Purcell--a period of approximately one hundred and fifty years. Tallis' Latin motets, which form the major portion of his output,[1] are expressive of the best music within the standard forms of his period.

In 1575, when Tallis was "very aged," he and his one-time student, William Byrd, entered a music publishing partnership which resulted in the Cantiones quae ab argumento sacrae Vocantur, a collection of thirty-four Latin motets shared equally by each composer. Many of Tallis' contributions to the Cantiones sacrae were undoubtedly written much earlier,[2] perhaps as early as the first years of his Chapel Royal appointment, in the early 1540's. These seventeen motets, along with his great setting of The Lamentations of Jeremiah,[3] show Tallis to be certainly the most imaginative and accomplished contrapuntal craftsman of his generation.

As illustrated earlier,[4] many examples of the English cadence appear in the music of Thomas Tallis. These "beautiful" variations of the penultimate (or apenultimate) dominant function sounds are used under similar circumstances by English composers for the next one hundred years:

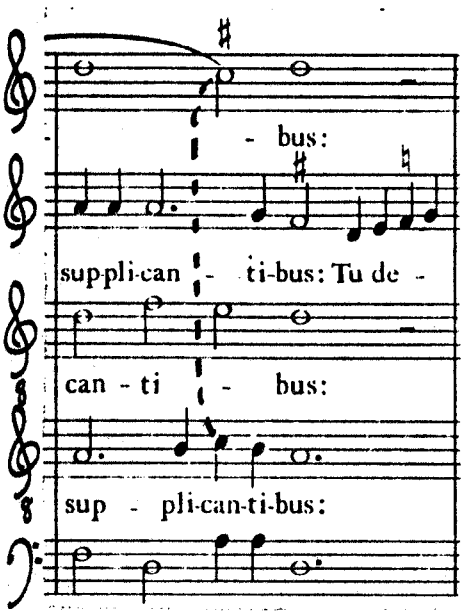
[1]Buck, Fellowes, Ramsbotham & Warner, Tudor Church Music (London: 1922-1929) VI, xx.
"Without any hesitation it may be said that Tallis's Latin church music is of far finer quality than his English services and anthems."

[2]Very little definite information is available for dating any of Tallis's music.

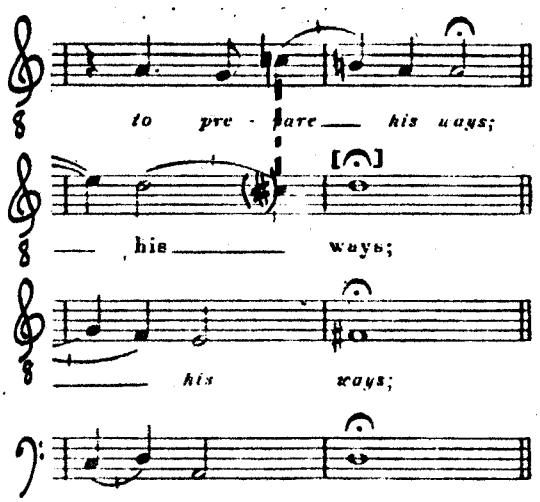
[3]In two parts, written for men's voices. For an excellent discussion of the Lamentations and it's cross relations see "Tallis' Lamentations and the English Cadence" by Jack Pilgrim, The Music Review XX; ed. Geoffrey Sharp (Germany: Kraus Reprint, 1968), 1.

[4]See Examples 4a, 6,7a, & 10a above.

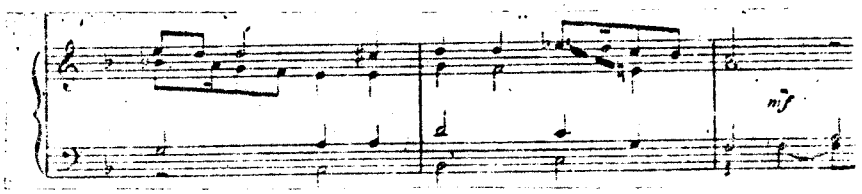
Example 14a. Adesto nunc propitius--Tallis (p. 242, meas. 6).



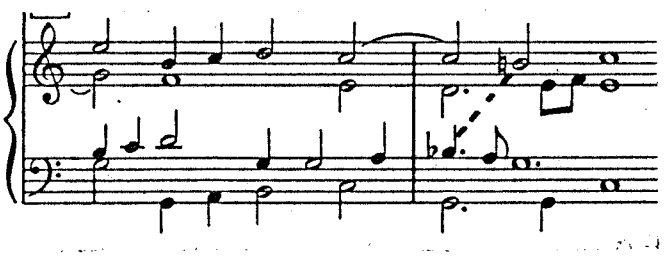
Example 14b. Benedictus--Tallis (p. 7, meas. 80-1).



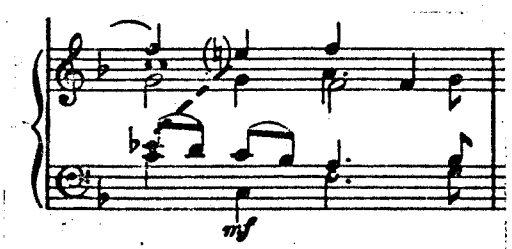
Example 14c. Aspice Domine de sede--Byrd (p. 143, meas. 42-44).



Example 14d. Magnificat--Purcell (p. 2, meas. 6-7).

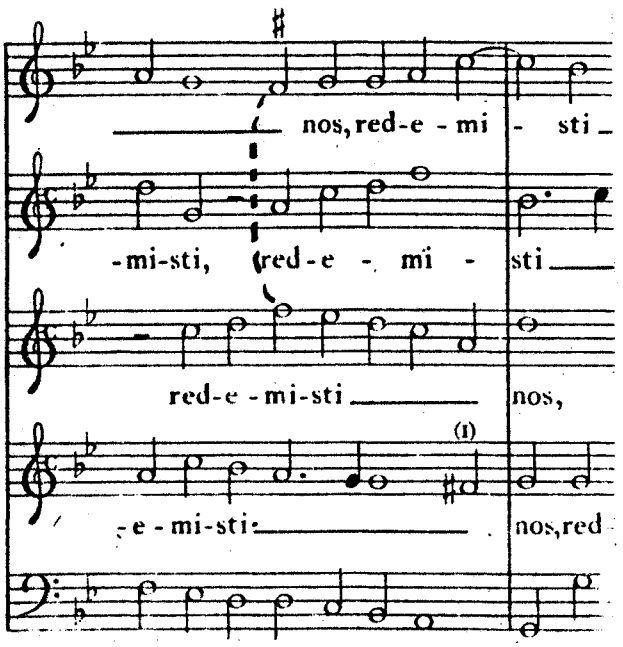


Example 14e. Hosanna--Gibbons (p. 10, meas. 44).

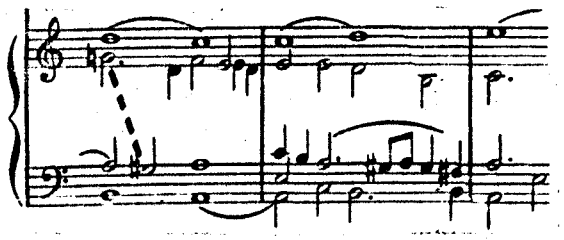


But the English cadence is definitely not the only type of cross relation found in the music of Tallis. Many other excellent examples occur in non-cadential situations. A few of the most effective instances are illustrated below in Example 15:[1]

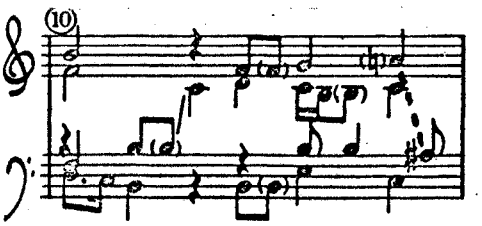
Example 15a. Salvator mundi--Tallis (p. 217, meas. 12-13).



Example 15b. Dum transisset sabbatum--Tallis (p. 6, meas. 51-3).



Example 15c. Sermone blando angelus--Tallis (p. 4, meas. 10).



The frequency with which Tallis employs cross relations in some of his most expressive music reveals just how important he felt this feature of his contrapuntal technique could be, and it reveals just how influential a composer and teacher he was[2] when we discover the same "sound"

[1]Also refer to Example 10b, p. 24 above, with its minor 2nd (or augmented unison) clash involving the re-entrance of the Tenor II voice which begins a new imitative section.

[2]I do not intend to imply that Tallis was the only composer of the mid-sixteenth century to use cross relations. Taverner, Tye, White, etc. should also be included here, but I was obviously unable to take the music of every sixteenth and seventeenth-century composer into account. Rather, I tried to embrace those five who were perhaps most representative, hoping that an "in depth" look at these would define trends which to some degree might serve as models for the music of their contemporaries.

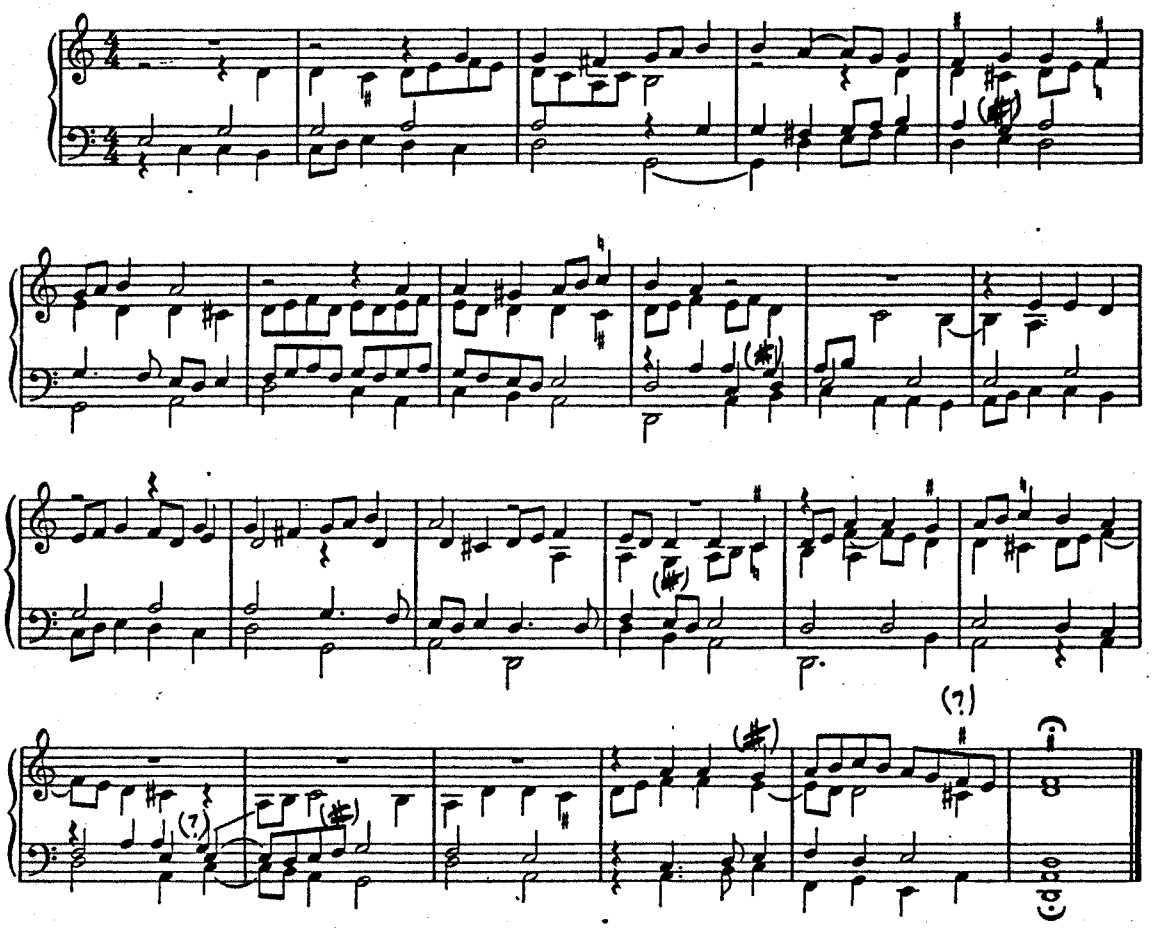
used repeatedly by Byrd, Weelkes, Gibbons, and Purcell.

An excellent example of Tallis' vocal style can be seen below in the hymn, Ex more docti mistico, edited by Denis Stevens:

Example 16. Tallis

Hymn: Ex more docti mistico

B.M. Add. Ms. 30513 f.97v



Although this is, strictly speaking, a work for keyboard, the style is more vocal than instrumental. This example readily illustrates several things: (1) The cross-relation device was not reserved for vocal music

only.[1] (2) Even in a four-part composition, Tallis is able to manipulate his counterpoint toward the doubled third with ease. (3) All cross relations (except one of this author's creation) occur with the major and minor chord tone combined. (4) A number of cross relations occur at the same pitch, chromatically altered: i.e., a minor second or augmented unison. (5) As fine a piece of editing as Stevens has done here, I feel he has ignored several other alterations which might have been included. I have added these above the notes in bolder print.[2] One particular addition (meas. 5) results in a significant simultaneous cross relation between soprano and tenor.

Not only is this example typical of Tallis' polyphonic writing, but it is stylistically an excellent model for cross-relation writing in sixteenth-century England. Considerable insight into the style and sound of English Renaissance choral music can be gained through careful examination of its harmonic tendencies and its voice leading.

Having become quite familiar with Tallis' contrapuntal techniques (as a result of performing much of Tallis' most powerful Latin music), I am always surprised when I look through a new publication of an important Tallis work and find no cross relation whatever--so extensively is this device part and parcel of this man's music! Invariably I find a number of instances of cross relations either "edited out" or simply not "edited in."

In a 1968 Hinrichsen publication of the familiar O nata lux de lumine, C. F. Simkins excised one of Tallis' most beautiful English

[1]Keyboard versions of vocal pieces are frequently used as models for the use of musica ficta because many composers were more specific in these versions.

[2]One of these added accidentals, the G# sub-semitonium, is obvious simply out of "thematic unity." Stevens includes it in meas. 8 and 16, but ignores it elsewhere.

cadences by inserting accidentals (in parentheses, at least) which do not appear in the original publication.[1] I also take exception to Denis Stevens (who certainly is one of our most reliable musicologists for this period) for several editorial accidentals he neglected to add in his edition of the hymn, Quod chorus vatum,[2] which I feel should be included--many others are inserted and are clearly marked as editorial. The following table lists thirteen additions in the present writer's version:

TABLE 1. Alterations for Quod chorus vatum--Tallis.

Alteration	Measure	Beat	Voice part	Change
Verse 2:				
1.	2	3	Bass	G♮
2.	5	5	Bass	G♮
3.	6	6½	Alto II	G♮
4.	8	3	Tenor	A#
5.	11	2½	Alto I	G♮
6.	12	2	Alto I	G♮
7.	14	4	Soprano	A#
Verse 4:				
8.	4	4½	Alto I	A#
9.	9	3	Tenor	G#
10.	11	1½	Alto I	G♮
11.	12	3½	Soprano	A#
12.	13	3	Alto II	G♮
13.	16	1½	Bass	G#

Changes 4, 7, and 13 result in simultaneous cross relations, each quite typical; and changes 8 and 11 create effective English cadences. I would never insist that the above decisions reveal more insight than Stevens' version, but they are the result of considerable deliberation and vocal

[1]Refer to the baritone part, meas. 12. Tallis, O nata lux de lumine, ed. Simkins (London: Hinrichsen, 1968), No. 1516.

[2]The mode is Dorian transposed to G, but tonal feelings are so strong that the G's and A's (Stevens has transposed the whole piece up a major third, to B) often go either way to create a typical Dorian/minor atmosphere. The only G occurring in the plainsong hymn (taken from a Sarum Hymnal of the sixteenth century) is lowered also. This explains most of the changes in the final column of Table 1 above.

experience; and they are different, which perhaps is a natural outcome of the practice of musica ficta!

In comparing several editions of some of Tallis' finest penitential music,[1] we find extensive disagreement concerning musica ficta relating to cross-relation possibilities,[2] and it is time that there were more scholarly performance editions of these great pieces available and/or that performers become aware of the marvelous possibilities of this device in the music of Thomas Tallis.

Of all the Elizabethan composers, William Byrd (1543-1623) was esteemed most highly in his own day. To his younger contemporaries he was the model of English style. He delighted in composing within the contrapuntal tradition of Tallis and Taverner and was also attracted to the Italian manner. Within this dualistic framework of opposing persuations he managed to become the most versatile and prolific composer of his day.[3]

[1]Three editions each of the In manus tuas Domine (Tudor Church Music VI; Stainer & Bell, #139; and Kjos, Oberlin Choral Series #26), The Lamentation of Jeremiah (Tudor Church Music VI; Oxford Univ. Press, #47; and G. Schirmer, #10523), and In Jejunio et Fletu (Tudor Church Music VI; Oxford Univ. Press, #81; and J. & W. Chester, #14).

[2]In comparing four different editions of the short, but lovely O nata lux de lumine (Hinrichsen, Tudor Church Music VI, Kjos, and G. Schirmer), we find three different solutions for the two striking English cadences. Only the Kjos and Tudor Church Music get them right. But both of these (the Kjos, ed. by O. C. Christiansen, is probably based on the Tudor Church Music version) make one other glowing mistake in the opening phrase of the discantus part where a descending E^{b} is chromatically raised for no apparent reason.

[3]Young, A History..., p. 144.

"Byrd was at the centre of English music for more than half a century.... Some of his pupils, like Morley and Gibbons, were musicians of the highest order;...it is not unreasonable to suggest that what later became the English 'cathedral style'--thereafter a constant factor in English music--emerged as a result of his methodical instruction."

Byrd's music reveals considerable influence from Tallis, his teacher and publishing partner, including a similarity in certain stylistic features --notably the use of cross relations.

The 1575 collaboration on the Cantiones sacrae publication with his teacher[1] was by no means the only music Byrd was privileged to have published during his lifetime. Four other great collections of vocal music (1589, 1591, 1605, and 1607), along with several other smaller volumes enjoyed publication by this "most distinguished musician of his generation and indeed, of the entire period from Reformation to Restoration."[2]

H. K. Andrews, in his definitive study of Byrd's vocal polyphony, conveniently categorizes a number of his compositional idiosyncrasies, including modal preferences, modal cadencing, mensural proportions, changing note formulas, cambiata figures, decorative dissonances, and English cadences --the last mentioned[3] is of particular interest here. The results show that Byrd's use of English cadences is extensive (over 200) and that these usually evolve in the same manner as Tallis: e.g., the clash occurring at the penultimate harmony, with one of the two contrapuntal voices arriving sooner than the other. In Andrews' chapter on "Vertical Interval Technique"

[1]There is considerable controversy concerning this student/teacher relationship. It is generally supposed that Byrd studied with Tallis, but no real evidence to this effect exists (very little is known of Byrd's musical training). Nevertheless, there is little doubt that Tallis' music exerted considerable influence on Byrd. They were certainly close during their Chapel Royal tenure, serving together for about seventeen years. Even if Byrd was not long a student of the old master, their close relationship is evidenced not only by the publishing partnership, but also by the fact that Tallis was chosen godfather to Byrd's second son, Thomas, who also became a musician. Tallis' influence is perhaps most noticeable in Byrd's use of unresolved suspensions and other dissonances, including cross relations.

[2]Peter leHuray, Music and the Reformation in England (London: Herbert Jenkins, 1967), p. 227.

[3]Andrews, The Technique..., p. 107.

he includes an excellent discussion of cross relations. It is in this discussion that he includes his English cadence chart and a description of the device which is extremely lucid and thorough. The reader is encouraged to refer to this entire discussion for further emphasis.[1]

In his discussion of cross relations, Andrews includes interval relationships of the diminished and augmented fifth, the tritone, and the augmented and diminished octave, admitting that the last-mentioned "are of greater interest and importance."[2] He also stresses repeatedly that in Byrd's music, as well as in that of his contemporaries, the cross relations come about through an unfailing sense of contrapuntal logic: "The process which brings about this vertical clash is a logical outcome of the interweaving of melodic lines in which the horizontal progress of the individual strands takes precedence over the euphony of the vertical synthesis."[3]

The role of musica ficta is important in the music of Byrd, since very few cross relations are clearly marked (with the proper accidentals in one or both voices) by the composer. Definite instances depend:

> ...Upon the presence or absence of musica ficta inflections in one or other of the voices in many cases. Sometimes the melodic line makes the matter clear; at others the omission or inclusion of an unwritten sharp or flat which is crucial is purely conjectural. This fact raises considerable difficulties in music of the time before written chromatic alterations became common practice.[4]

[1] Ibid., p. 99ff. Andrews also mentions the importance of musica ficta and stresses the uncertainties involved.

[2] Ibid., p. 101.

[3] Ibid., p. 108.

[4] Ibid., p. 109.

and

> Unless accidentals are written before both the notes causing the 'false' interval, or there is some sufficient melodic reason for the inclusion or omission of a musica ficta inflection, it can often be argued that one single musica ficta alteration can invalidate the cross relation.[1]

Since Byrd is the most important composer of the English Renaissance, other period composers are frequently historically pigeonholed in relation to him;[2] and we often read statements like: "The cross-relation becomes a distinctive feature in the work of Byrd's sixteenth-century English predecessors and of his younger contemporaries.[3] Also, "Byrd's use of the English cadence is both more extensive and varied than that of any of his predecessors or contemporaries."[4]

Similar to Tallis, Byrd also wrote his greatest music to Latin texts, and these works also contain his most expressive counterpoint.[5] Among his prolific, varied output (which is much more extensive than any of his contemporaries--although any number of Tallis' works may be lost)[6] cross relations occur most frequently in the liturgical settings and in the Latin motets for more than four voices. Because of the great influence Byrd had

[1] Ibid., p. 101

[2] With a kind of "Byrdian" terminology akin to "pre-Bach" or "post-Wagnerian," etc.

[3] Andrews, op. cit., p. 102-3.

[4] Ibid., p. 106.

[5] This points up another distinction Byrd and Tallis shared in common: that their genius responded best to Latin. See K. R. Long, The Music of the English Church (New York: St. Martin's, 1971), p. 137.

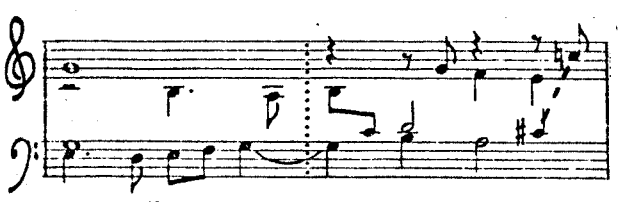
[6] Reese (Music in the Renaissance, [New York: Norton, 1959], p. 800.) maintains that much of Tallis' English music has been lost.

on other composers of his time,[1] perhaps he, more than any other composer, is responsible for the continuation of this British fondness for discord which continued for some four or five generations after him.[2] Fellowes, too, refers to Byrd's predilection for cross relations in referring to some pecularities of his innovative harmonic language:

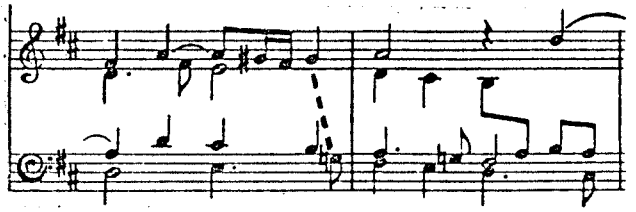
> ...The two most noticeable of these were the simultaneous use of the major and minor third, and the introduction of the minor third while the fourth was held in suspension to be resolved on to the major third. Byrd made far more use of these particular devices than any of the other madrigalists who succeeded him.[3]

Rather than attempt to advance Andrews' case for the superiority of Byrd's polyphonic craft, I think it sufficient to summarize the preceding by reiterating that William Byrd was recognized as the leading composer of his era, and that his use of cross relations was consistent with his predecessors (chiefly Tallis), and that perhaps this use, along with other dissonant outgrowths of his polyphony, was instrumental in prolonging this "sound" in English music into the eighteenth century. The following examples from some of his most familiar music illustrate the great beauty and emotional depth this device can produce in the hands of a great artist.

Example 17a. On This Day--
Byrd (p. 1, meas. 5-6).



Example 17b. O sacrum convivium--
Byrd (p. 6, meas. 37-8).

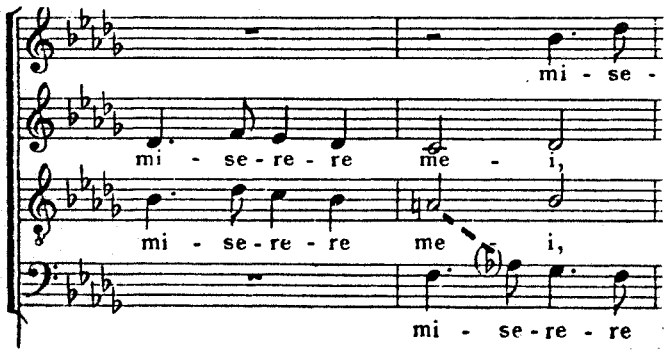


[1]Percy Young (A History of British Music, p. 144) maintains that "Byrd was the centre of English music for more than half a century."

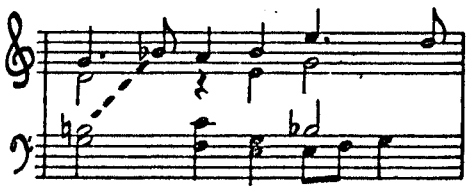
[2]Morris, op. cit., p. 71. "The Englishmen went much further than the foreign composers, for they positively went out of their way to bring about these clashes in a single chord."

[3]Fellowes, English Madrigal..., p. 113.

Example 17c. Ave verum corpus --Byrd (p. 5, meas. 36-7).

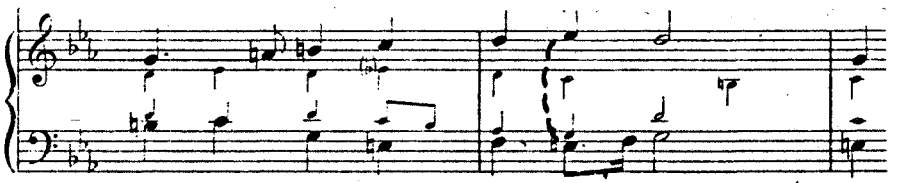


Example 17d. The Great Service--Byrd (p. 86, meas. 48 of the "Magnificat").

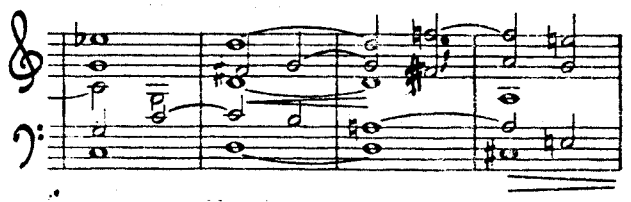


The music of Thomas Weelkes abounds with cross relations and contains some of the most expressive examples of the idiom, and of human emotion, in the history of Western art. In a later chapter all of Weelkes' extant anthems will be investigated, so we will move on to Gibbons after including here just three of Weelkes' most beautiful cross relations.

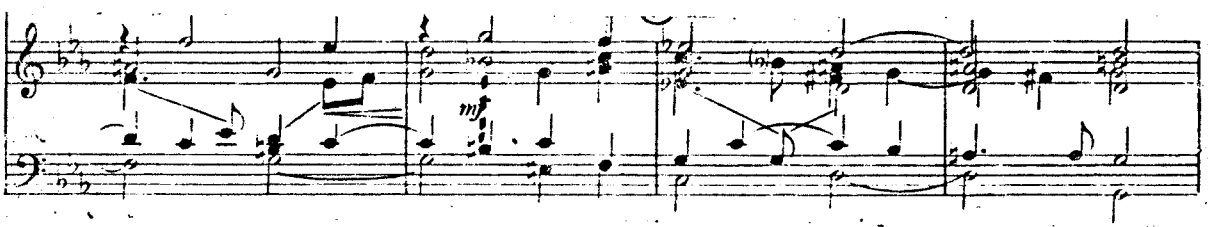
Example 18a. O Lord God Almighty--Weelkes (p. 3, meas. 16-18).



Example 18b. O Care, Thou Wilt Despatch Me--Weelkes (p. 5, meas. 37-40).



Example 18c. O Jonathan--Weelkes (p. 3, meas. 8-11).



Orlando Gibbons[1] (1587-1625), a slightly younger contemporary of Weelkes, was the last and youngest of the great Elizabethan composers. His early death (he lived just half as long as Tallis and Byrd) marks the conclusion of one of the greatest schools of choral composition and one of the most exciting style-periods in Western music.

Gibbons wrote approximately forty anthems,[2] a collection of five-part madrigals and motets (1612),[3] two sets of Preces and Psalms, and other miscellaneous service music--including seventeen fine hymn-tunes,[4] several of which, after a long period of neglect, have now been taken up by churches again.

Of the extant anthems, about two-thirds are verse-anthems. Gibbons is often referred to as the "father of the verse-anthem." Although Byrd wrote what is generally thought to be the first verse-anthem, Christ Rising Again, Gibbons greatly expanded the form, and particularly the role of the

[1]"Orlando" was apparently from Orlando diLasso. The Gibbons family was very musical, and the music of diLasso was well known in England at the time. It is possible that diLasso visited England in the mid 1550's or early 60's.

[2]This number is taken from the Tudor Church Music volume of Gibbons' music, Vol. IV, now generally regarded as the most inaccurate volume of the otherwise excellent ten-volume set, which is now fifty years old. Over half a dozen of the anthems are now spurious. Of the remaining, two of the ten full anthems are probably incomplete, and the Deliver Us, O Lord Our God appears to be missing an alto part.

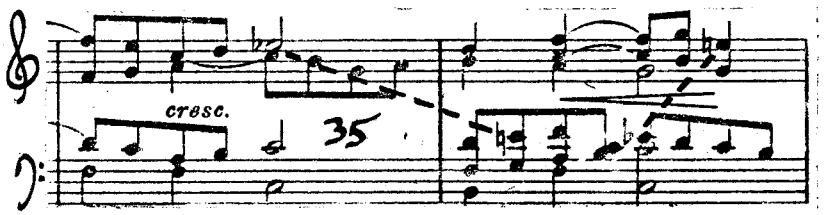
[3]None of the texts of this collection are specifically "sacred" or "secular" but reflect Gibbons' general preference for somber poetry.

[4]Undoubtedly Gibbons' best-known hymn-tune is the Song 13 which Vaughan Williams used as the basis of his Hymn-Prelude on Gibbons' Song 13 for piano. Both the recent Pilgrim Hymnal (1958) and the Service Book and Hymnal (1958) of the Lutheran Church in America use Song 13, and the editors of The Methodist Hymnal (1964) adapted no less than four hymns to this fine tune.

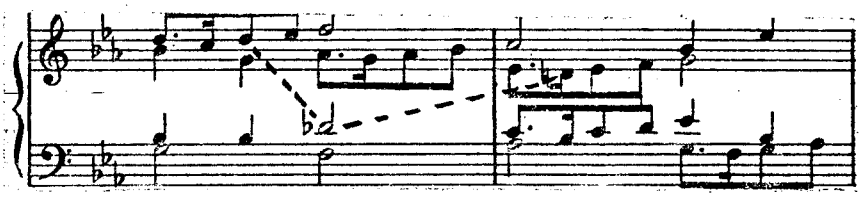
soloist.[1] He is the only composer of the five included in this essay who composed no Latin motets, and--partly for this reason--is often hailed as the "father of Anglican music." "...He set nothing but his native language, and his music shows none of that sort of mystical austerity that has always been typical of composers under Roman influences, and is plainly notable in Tallis, Tye, White, and Byrd alike."[2]

Very little space will be devoted to Gibbons' music since his use of dissonance is generally more conservative than Weelkes', and because very few of his manuscripts survive--making it almost impossible to determine his practices and preferences for musica ficta. The following several excerpts from some of his best-known anthems demonstrate this conservatism, and also reveal something of his awareness for the "cathedral style" tradition:

Example 19a. Hosanna to the Son of David--Gibbons (p. 9, meas. 35-6).



Example 19b. Lift Up your Heads--Gibbons (p. 8, meas. 57-8).

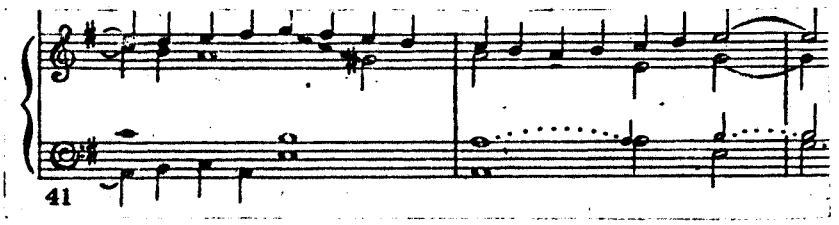


[1]Collins (The Anthems of Thomas Weelkes [Unpub. Ph.D. dissertation, Univ. of Michigan, 1960], p. 100) feels that the beginnings of the verse-anthem are earlier than Byrd, perhaps with Farrant (fl. 1560-80):

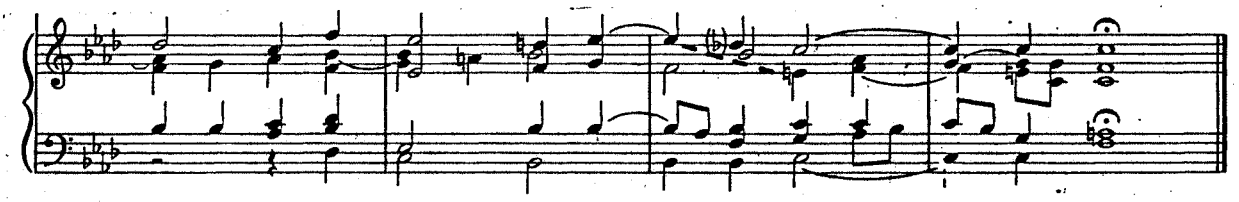
"A more accurate statement concerning Byrd's precedence in the form would be that he was the first composer to write instrumentally accompanied verse-anthems extensively."

[2]Walker, op. cit., p. 95.

Example 19c. If Ye Be Risen Again with Christ--Gibbons (p. 5, meas. 41-2).



Example 19d. O Lord, in Thy Wrath Rebuke Me Not--Gibbons (p. 7, meas. 46-8).



Generally speaking, Gibbons' vocal style is much closer to the early Baroque monodists, and as such is usually more concerned with expressive melody than with learned counterpoint.[1] Of the thirty-one authentic anthems included in the Tudor Church Music edition, only twelve utilize the cross-relation phenomenon, and then (with the exception of If Ye Be Risen with Christ)[2] only sparingly and mildly.[3]

After extensive examination of the Tudor Church Music set, one is tempted to say that Gibbons seems to intentionally manipulate his counterpoint to avoid cross relations. In a number of situations one gets the

[1]The solo parts of his verse-anthems are much more extensive than those of Weelkes and Byrd.

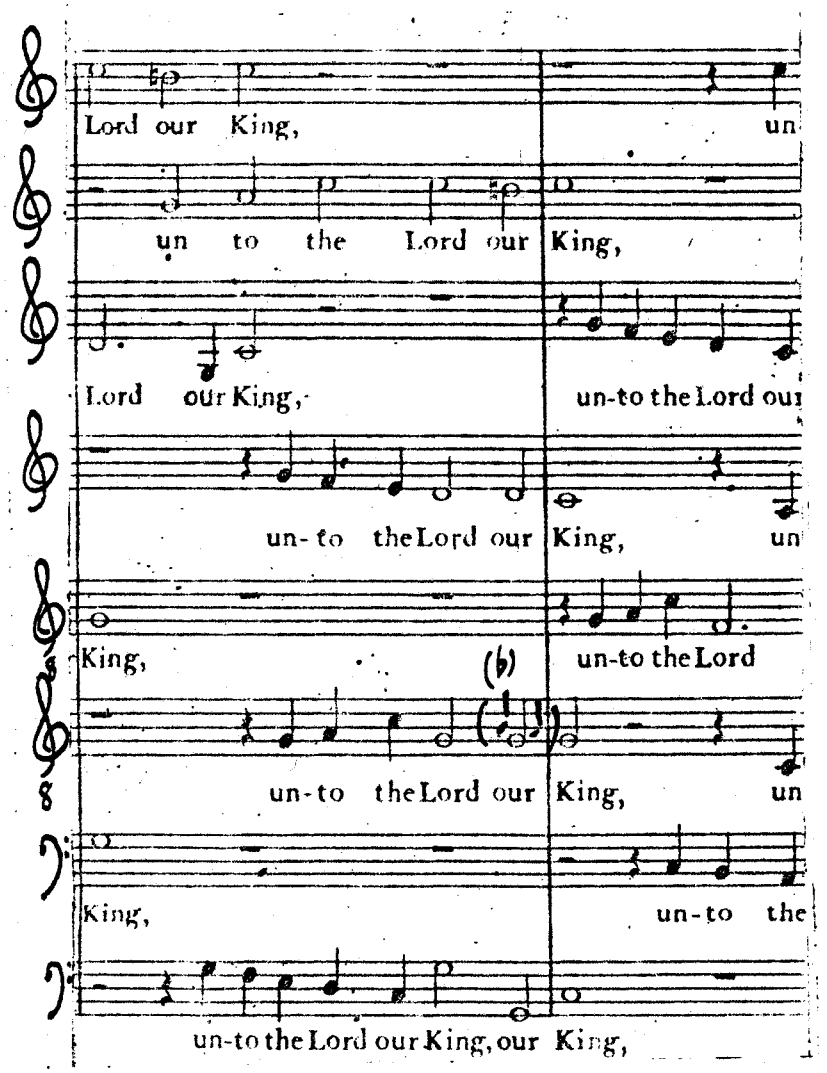
[2]Which leads one to believe that this, too, will one day be credited to another composer.

[3]No anthem contains more than five examples, and they are usually non-cadential. His excellent accompanied welcome song, Do Not Repine, Fair Sun (1617)--which Young (op. cit., p. 175) calls "a cross between a verse-anthem and a May-day Madrigal"--contains only two cross-relation possibilities in its 207 bars!

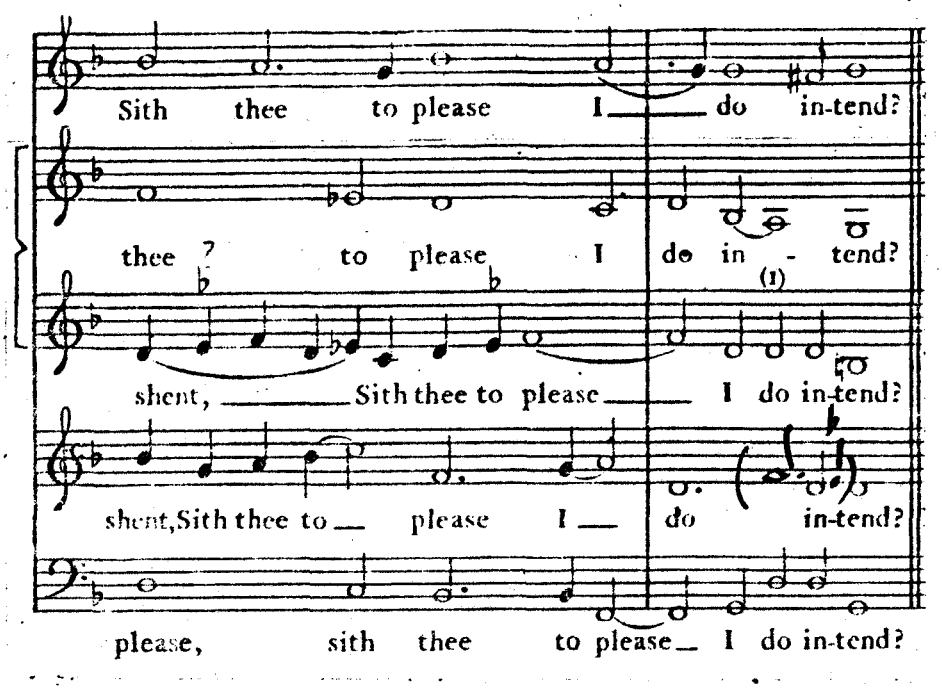
definite impression that his voice leading is adjusted to a less satisfying (melodic) solution because a diminished or augmented octave is approaching.

Included here are three brief extracts from his anthems which substantiate this view. In parentheses I have notated parts Byrd or Weelkes might have written, and in all cases the voice leading is noticeably improved and more logical--and the resulting cross relation effective:

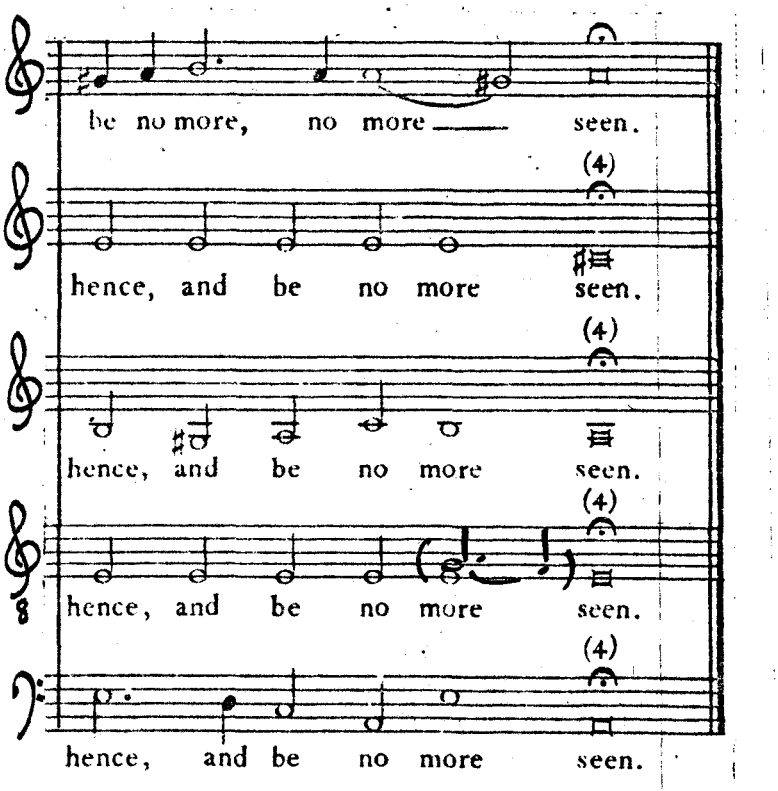
Example 20a. God Is Gone Up--Gibbons (p. 243, meas. 16-17).



Example 20b. O Lord, in Thee Is All My Trust--Gibbons (p. 261, meas. 24-5).



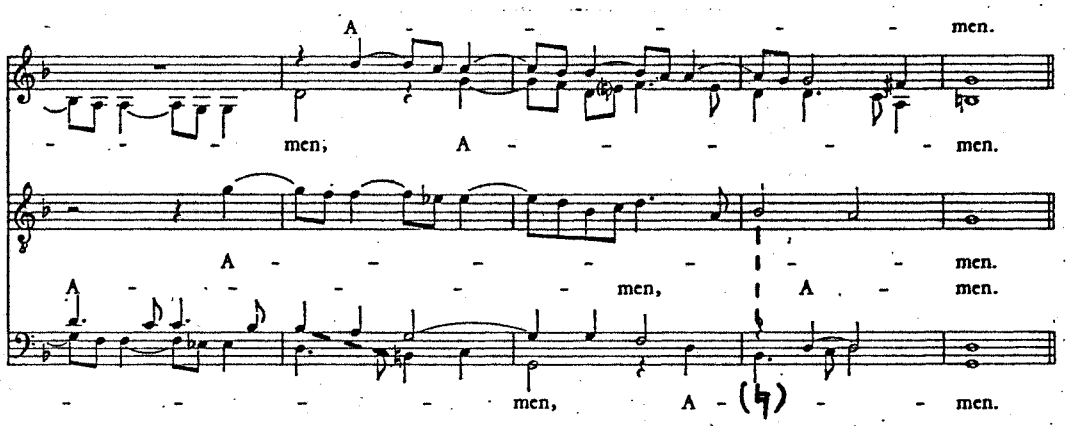
Example 20c. Behold, Thou Hast Made My Days--Gibbons (p. 157, meas. 80).



During the fifty years between the end of Weelkes' and Gibbons' careers to the beginning of Purcell's, several minor English composers, whose music is little known in America, continued writing in a more or less traditional "cathedral" style. Several of these figures are important here because their music is frequently very expressive, often combining the "cathedral" atmosphere with the new "stile moderno" (Monteverdi's "Secunda prattica"), and part of this expressiveness comes from the continued use of dissonance--including cross relations. The most important of these composers, Amner, East, Philips, Deering, Ramsey, the Lawes brothers, Child, Locke, Humfrey, and Blow, are now enjoying some degree of revival in England, and justifiably so.[1]

The following extracts from anthems of this period reveal several fine cross relations and attest to its continued use.

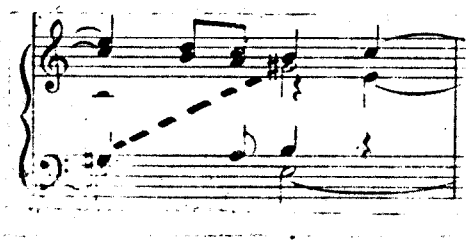
Example 21a. Remember Not, Lord, Our Offences--Amner.[2]



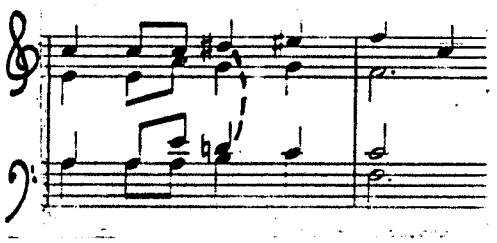
[1]British musicians have for too long been concerned only about "waving Purcell's flag," trying to prove to the world that there was once an English composer who deserves to be ranked with Mozart, Beethoven, etc. In the process, they neglected a considerable amount of music by (admittedly) lesser composers, but significant composers none-the-less!

[2]Long, op. cit., p. 186.

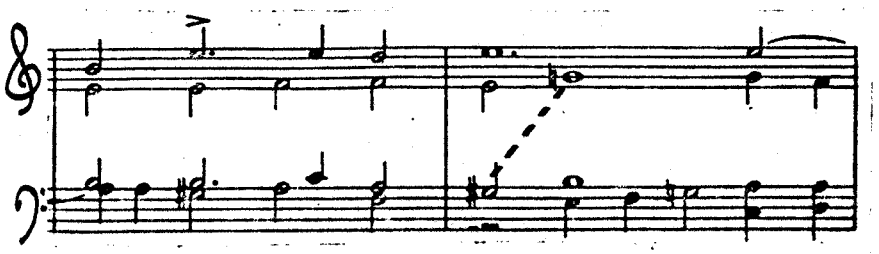
Example 21b. And the King Was Moved--Deering (p. 6, meas. 30).



Example 21c. Evening Service in E la mi--Humfrey (p. 12, meas. 2-3 of the 'Nunc dimittis').



Example 21d. My God, My God, Look upon Me--Blow (p. 2, meas. 11-12).



The greatest of the Restoration composers, and undoubtedly the greatest English composer of all time, is Henry Purcell (1659-1695). Although he has been universally accorded this title, his anthems, with the exceptions of a few favorites, have been kept surprisingly quiet.[1]

> More than a hundred years ago Purcell's church music was published in a practically complete, if not very accurate, edition by Vincent Novello, yet remains less well known as a whole than any other branch of his output. Even in our more enterprising cathedral and collegiate churches the number of Purcell's anthems in regular use is deplorably small.[2]

Also, a great deal of Purcell's music heard today lacks the appeal and familiarity it deserves because his scores bear little resemblance to the original.

[1]The Bell Anthem, Z. 49; O Sing unto the Lord, Z. 44; and the simple, but lovely Thou Knowest, Lord, the Secrets of Our Hearts, Z. 58C, which is Purcell's third setting of the funeral sentence. It was originally composed for the burial service of Queen Mary, March 5, 1595, and used again later that same year for Purcell's own funeral.

[2]Jeremy Noble, "Purcell and the Chapel Royal," Henry Purcell, 1659-1695, ed. by I. Holst, p. 52.

> Printed editions were few, expensive, and wildly inaccurate. Editors, trained in the new rigid disciplines of eighteenth and nineteenth century musical theory, assumed that all departures from its many rules must be errors, misprints or 'crudities' which they took upon themselves to 'correct'. Baroque progressions and cadences, with their lovely freedom of part-writing and highly original harmonies, were forced to conform; rhythms were altered and accidentals deliberately inserted or omitted. Because strings were no longer available ritornelli were omitted or drastically cut: repeats too were often left out.[1]

Purcell's church music, written mostly before his twenty-sixth year,[2] is conveniently divided into three categories. These are most frequently termed "full" anthem, "verse" anthem, and "service" music,[3] but Franklin Zimmerman prefers rather to group the anthems into "motet" anthems and "cantata" anthems--I will adhere to this system because it seems best for this research.[4] Of the two classifications, the "motet" anthem is the more useful here because (as implied by the term) it is more traditional: i.e., more closely associated with the "cathedral style" of the Renaissance

[1]Long, op. cit., p. 270.

[2]J. A. Westrup, "Church and State in England," Choral Music, ed. A. Jacobs (Baltimore: Penguin, 1969), p. 116:

"Most of Purcell's anthems date from the reign of Charles II (1660-85). The reason for this is partly the decline of the Chapel Royal under James II and William III (in particular, the abandonment of orchestral participation) and partly the fact that in the latter part of his life Purcell became more and more engrossed in composition for the theatre."

[3]The service music category includes canons, chants, hymns, Psalms, and services: Z. 101-144 and Z. 230-232.

[4]Franklin Zimmerman, "The Anthems of Henry Purcell," American Choral Review XIII Nos. 3 & 4 (1971), 12ff & 24ff. The classifications are not significantly different, except for the motet anthems which often employ solo voices; however, the concern of this thesis must obviously be more along stylistic than formal lines. Fellowes (English Cathedral Music, p. 163) divides the anthems into three groups:

"(1) Those written in the older style which can generally be sung effectively without accompaniment; (2) those written with an accompaniment for the organ; (3) those written with symphonies and ritornelli for strings."

period.[1] Very early in his musical career Purcell was introduced to the music of the great Elizabethan composers, and, like J. S. Bach, part of his musical education was accomplished by writing out early masterpieces.

> The "ancient" orientation is represented in these works by polyphonic motet anthems built upon a tradition laid down by such English masters as Tallis, Byrd, and Gibbons. Purcell was intimately familiar with their works, for he had copied out many of the best anthems by these masters. The "modern" orientation is represented by anthems written in concerted or cantata style, containing overtures and instrumental interludes and reflecting in general the dramatic tendencies that contemporary critics had found so objectionable.[2]

Zimmerman states this premise even more specifically in his Purcell biography:

> Sixteen years after the Restoration Purcell was indeed copying the anthems of Elizabethan and Tudor composers, and, as even slight acquaintance with his own anthems will prove, learned a great deal in the process . . . . Purcell had copied dozens of anthems written by his English contemporaries and predecessors, including anthems by Orlando Gibbons, Tallis, Byrd, William Mundy, Thomas Tomkins, and Adrian Batten, among others, before beginning to compose regularly for Westminster Abbey and the Chapel Royal. Unquestionably the copying of these anthems and his rendering of organ parts were important to Purcell's development as a composer.[3]

As seen in the above quotation, the term "full" or "verse" also reflects the progression from old to new, although this progression for Purcell, as with other Baroque composers, does not reflect a development of technique as much as it illustrates an ability to create in more than one idiom.

[1]It is appropriate to employ the term "cathedral" (after Percy Young, among others [refer above to footnote 3, p. 42]) to designate the Tudor style of English choral music in the same tradition as the term "Palestrina style."

[2]Zimmerman, op. cit., p. 10.

[3]Zimmerman, Henry Purcell, 1659-1695: His Life and Times (New York: St. Martin's, 1967), p. 43, 276.

> In England, as on the Continent, complications in the church's musical tradition and the growing popularity of theater and chamber music obliged all composers to know two "practices" and three "styles" much in the manner formulated by the seventeenth-century Italian theorists Marco Scacchi and his pupil Angelo Berardi: the practices of ancient polyphonic and modern dramatic music, and the styles of the church, chamber, and theater.[1]

This "old" and "new" dichotomy is perhaps most evident in the stylistic separation of "motet" and "cantata" anthems, and is also seen in (and to some extent should dictate) performing practices respectively. For although the motet anthems frequently employ "verse" sections for three or more soloists, "what distinguishes them from the verse anthem proper is that they have no independent accompaniment or instrumental ritornelli and are capable of being sung unaccompanied."[2]

Of Purcell's sixty-some anthems, only thirteen are of the "full" variety. These are not listed separately in the Zimmerman catalogue, but they appear within the first sixty-nine listings and are labeled "full."[3] He also wrote at least three Latin anthems, one of which is incomplete.[4] These fifteen complete choral works are our primary concern here because they are more consistently in the polyphonic "cathedral" style, and consequently employ more of the archaic dissonant language of the Elizabethans.[5]

[1]Zimmerman, The Anthems..., p. 8.

[2]Long, op. cit., p. 274.

[3]Zimmerman, Henry Purcell, 1659-1695: An Analytical Catalogue of His Music (New York: St. Martin's, 1963), pp. 1ff.

[4]The most popular of these is the Jehova quam multi, Z. 135, which is generally acknowledged as one of Purcell's greatest sacred compositions.

[5]This is not to imply that the cantata anthems contain no polyphonic writing, or dissonance, but rather that the motet anthems are conceived more along polyphonic lines, and are consequently more consistent in their use of cross relations.

The dualism in Purcell's music is probably the result of two phenomena: (1) Composers after the sixteenth century began to organize their counterpoint more consistently within harmonic principles. Melodic writing began to depend more and more upon harmonic exigencies, and consequently composers were forced to surrender the art of combining polyphonic lines which were both melodic and independent.[1] (2) Purcell's England demanded a less complex music. The nobility enjoyed a lighter, more entertaining service in the Chapel Royal,[2] and sociological demands required a new, more appealing musical expression.[3] In literature as well as music, a less sophisticated language was needed for the rising middle class.

[1]This is not intended to suggest that Renaissance polyphony is without harmonic elements, but rather that it is not harmonically integrated: i.e., its harmony appears as a natural by-product of the contrapuntal weaving together of lines which are conceived horizontally.

[2]Zimmerman, Henry Purcell: His Life..., p. 60-1.

"...The king had openly encouraged the production of anthems conceived in the style of the continental Counter-Reformation motet. Hence, from the beginning of the Restoration, Cooke, Pelham Humfrey, and others had reinforced the popular appeal of their anthems by the introduction of secular, even operatic, characteristics. The introduction of instrumental symphonies and ritornelli, the emphasis on soloists and solo vocal ensembles by way of contrast with 'full' and choral passages and, particularly, the recitative-like, affective styles of the latter, reminded some of the theatre. All this, by increasing the anthem's popularity among a wide audience, ensured its effectiveness as a means for popularizing the Court position."

[3]Ibid., p. 66.

"The broadly popular styles originating in Italy at the beginning of the seventeenth century (in the works of major figures such as Giovanni Gabreli and Claudio Monteverdi) had at long last found their way to England and to full acceptance by London society before the end of the century. Despite the scruples of men like Pepys and Evelyn, the new 'secular anthem', with its dramatic vocal line and theatrical ritornelli and accompaniments, had come to stay. As in Counter-Reformation centres, it was not that the secular spirit had invaded the Church, but rather that the Church had opened its doors to society, its customs and tastes, with premises something like those advanced by Ignatius Loyola more than a century earlier."

Purcell was undoubtedly well aware of these influences on his art, particularly the former;[1] and he responded to this audience--and to his monetary needs[2]--by spending the last six years of his life writing almost exclusively for the concert hall rather than the church.

> From now [1689] till the end of his short life Purcell almost ceased to write church music, preferring to lavish the full flowering of his genius where it would be better rewarded in fame, popularity and fortune--music for the stage. In that same eventful year, he wrote one of his most important works, the chamber opera Dido and Aeneas. Other operas or semi-operas followed (Dioclesian 1690, King Arthur 1691, The Fairy Queen 1692, The Indian Queen 1695, The Tempest 1695); in addition he wrote songs and incidental music to about forty other stage productions,...[3]

That Purcell early showed a preference for the archaic "cathedral" style is significant for this research. He apparently felt that this was the appropriate language for worship, and changed these "preferences" only after he saw where his public lay. Certainly many of the later "cantata" anthems are outstanding creations, and one can trace Purcell's growth as a seventeenth-century composer more easily through them,[4] but there is

[1]In his mature years Purcell re-wrote several of his earlier anthems, changing many unique harmonic ideas so they would conform more closely to "new" tonal methods. Compare the two versions of Hear Me, O Lord, Z. 13 A & B. Bukofzer (op. cit., p. 205) says:

"Revisions of this kind indicate how Purcell gradually abandoned experimental progressions in favor of tonally directed harmony, however disguised by dissonant and independent voice-leading. In their mixture of archaic and modern features Purcell's full anthems figure as the complement to the Musicalia ad chorum sacrum by Schütz."

[2]His wages for his many responsibilities in service of the king would have certainly been adequate, but it was only rarely that Charles' musicians ever received even a portion of their salaries!

[3]Long, op. cit., p. 270.

[4]It is understandably almost impossible to discern the development of a composer when he is writing in an "eclectic" idiom. Actually, the most thorough means for examining the development of Purcell's craft is in the Royal Odes which were written quite consistently during the fourteen years from 1680-1694.

often a more sincere, intense atmosphere of worship in these "cathedral" style motet anthems, which for many musicians seem more appropriate for the words.[1]

Much of Purcell's style-awareness comes directly from his two great teachers, Pelham Humfrey and John Blow. The influence of their compositions is obvious, but, in addition, Blow also developed a set of exercises and "Rules for playing of a Through Bass", and:

> Among these 'Rules' it is interesting to find a written-out example of a cadence that eighteenth- and nineteenth-century writers on music considered 'uncouth' and 'barbarous'. This is the cadence that uses a major seventh together with a minor seventh. Purcell loved the sound of it so much and used it so often in his music that it is sometimes called the 'Purcell cadence'. But it was not a seventeenth century invention. It was used throughout the sixteenth century by the great English composers of the Renaissance. And we know that Purcell had found it in their works, for he copied out several of their anthems in a large volume dated 1677 to 1682.[2]

Because Purcell was so prolific--particularly for a man of only thirty-six years--much of his output is rather uneven[3] (like Blow, he probably wrote "too much, too fast"), and in addition, some of the words he was required to set, particularly in the "welcome songs," could hardly inspire anything other than mediocrity. Because of this, and because so few of his greatest anthems are performed only rarely, many musicians (and audiences) who are not familiar with Purcell's distinctive procedures have had very unfavorably reactions to his violent unpredictabilities.

[1]In any event the "motet" anthems should certainly never be thought of as inferior or "minor" works just because they are usually shorter and less involved than the verse anthems. In a recent catalogue of The Choral Music of John Blow, Henry Purcell, and Their English Contemporaries distributed by Musica Sacra et Profana, Purcell's motet anthems are all listed last, under the heading "Minor Sacred Works."

[2]Imogene Holst, Henry Purcell: The Story of His Life and Work, (London: Boosey & Hawkes, 1961), p. 11.

[3]Although this is less noticeable when examining the "Motet" anthems only.

All too frequently one encounters the attitude (even among present-day writers) that cross relations are usually accidents, in other words, not really intended: i.e., the composer (speaking of English composers generally, and Purcell in particular) being true to his contrapuntal instincts, could not easily avoid the "collision," so he "let" it happen![1]

> The 'false relation' was merely a technical device of the period, in which the logical progress of independent parts was considered more important than euphony....A false relation can be striking if there is a contrast between the two opposing strands--between a soprano and tenor, or a violin and voice; but if the clash occurs in the same octave between voices or instruments of the same timbre, the result can be hideous; and no amount of reverence for the past should deter us from saying so.[2]

Or note Bukofzer's comments comparing Purcell's use of discord to Byrd's:

> In the hands of Purcell simultaneous cross-relations and other dissonances were deployed as ends in themselves for the sake of increased sonority, not merely, as with Byrd, as the result of independent part-writing.[3]

Obviously Purcell's cross relations often sound more deliberate because we are really more accustomed to his later, more homophonic style; and, in addition, we simply expect Baroque music to be more "harmonic" in orientation. But his use of the "cathedral" style in the motet anthems is remarkably consistent with the stylistic trends which can be traced directly from the mid-sixteenth century through most of the composers cited earlier. These composers (including Byrd) did not merely have accidents. As seen in the music of Gibbons, they simply would have steered their melodies around the cross-relation "obstacle," unless they were partial to

[1]This is one of the reasons this author objects to the term "false relation." Also, how can something be harmonically "false" which existed before the "true" laws of tonal harmony were established?

[2]J. A. Westrup, Purcell (London: Dent & Sons, 1937), p. 251.

[3]Bukofzer, op. cit., p. 205.

the event. As a choral conductor (who enjoys performing music of this period), I must take exception to any attitude which suggests "falsity" or mishap! Nor can I accept Westrup's viewpoint. If "euphony" was the order of the day, why did Elizabethan composers prefer a more dissonant musical language than composers on the continent?[1]

Editorial problems, however, are generally not as acute for Purcell's music as with the other composers investigated here. To begin with, we have many fine sources for original manuscripts, and Purcell's notation is usually quite clear and detailed.[2] Also, questions of musica ficta are not as perplexing because:

> Purcell was writing at a time that was only just out of the period in which the performer was expected to regulate his own accidentals, where necessary or desirable, under the loose guidance of the conventions of musica ficta.
>
> In this respect, Purcell's written parts should normally be performed as they stand, except where there are obvious mistakes or where common sense suggests something not written.[3]

Several of the motet anthems are readily available in a number of fine editions, and these publications differ very little[4] because several clear part-books (or entire scores in the composer's hand) are usually accessible to the editor. The following examples of Purcell's cross relations should serve to illustrate his application of the device as defined

[1]The author has included several quotes above which establish this theory. See pp. 5, 7, 8-9, 13, & 46. Also, to some ears cross relations are euphonious.

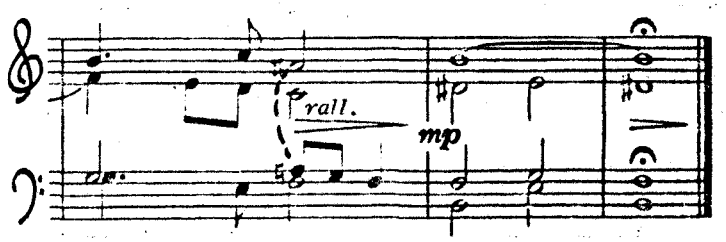
[2]It has often been said that a successful composer is merely a musician who has (developed) the facility to notate his ideas quickly and clearly. For an excellent discourse on "Purcell's Handwriting" see Zimmerman's contribution to Imogen Holst's collection of essays (Henry Purcell: Essays on His Music, p. 103) published on the three hundredth anniversary of the composer's birth.

[3]Ibid., p. 77.

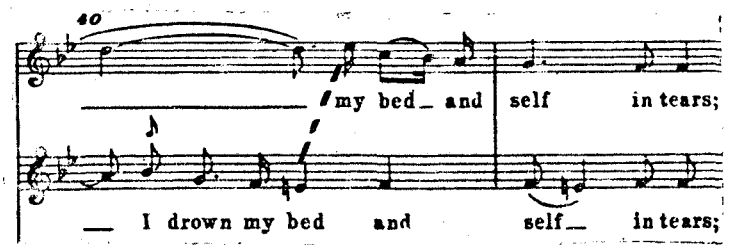
[4]Particularly when compared to editions of Tallis, Weelkes, and Gibbons.

in the preceding remarks. The first extract is a lovely English cadence in the best Tallis tradition. The second is a striking diminished octave occurring between two solo voices in one of his finest verse anthems; and the third is a beautiful simultaneous cross relation taken from a part-song for three male voices.

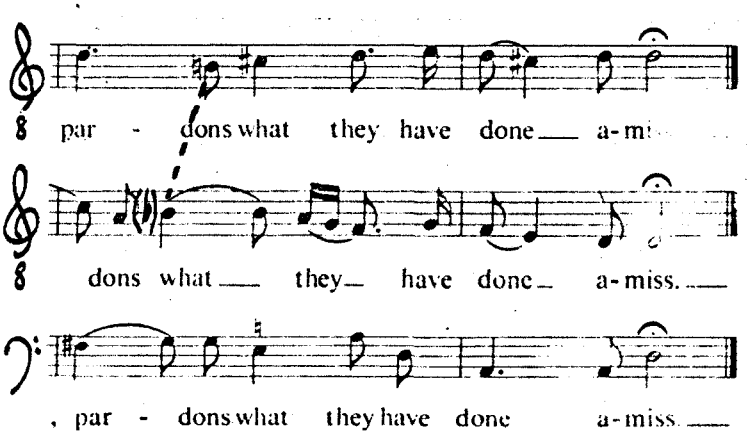
Example 22a. O God, the King of Glory, Z. 34--Purcell (p. 7, meas. 31-3).



Example 22b. Lord, I Can Suffer, Z. 136--Purcell (p. 7, meas. 40-1).



Example 22c. Plung'd in the Confines of Despair, Z. 142--Purcell (p. 12, meas. 72-3).



Chapter III. Justification

The importance of cross relations in Elizabethan music has been emphasized earlier in this essay. However, a more intense investigation into individual characteristics of style is now in order, since many conductors and singers have had only limited experience with music of the Elizabethan Renaissance, and are seldom aware of the importance of this unique characteristic. Performances are often undistinguished because there is a lack of insight into this distinctive feature. This is true not only because relatively few American choirs perform much of this music,[1] but also because if they do, they are often familiar only with the many bowlerized versions currently on the market.

I am convinced that the great choral music of the Tudor composers has more immediate appeal when attention is paid to stylistic authenticity --an authenticity relating to many factors, and including an individual application of musica ficta. Performers always take more pride in something which is uniquely theirs, i.e., partly their own creation, particularly when decisions are based on historical knowledge.

During the past fifteen years the author has conducted and performed many motets and anthems by the five composers discussed here. Almost all of this music has contained a number of cross relations,[2] and invariably

[1]When the decision is made to do something "pre-Bach," the choice is (more often than not) a motet by Palestrina, Lassus, or Vittoria, rather than Tallis, Byrd, or Weelkes.

[2]Particularly in the author's editions of Tallis and Weelkes.

these have caused quite startling reactions from both singer and audience. This reaction is usually twofold: (1) An amazement at the event, and (2) a delight which comes through familiarity. Choirs rarely experience any difficulty in executing a cross relation[1] because it is a contrapuntal device, and the clash which might present difficulties if heard only harmonically is merely a vertical by-product of the linear melodic flow, and this flow is quite naturally foremost in the mind of composer and performer.

Choral conductors who are in one way or another concerned with music education, must make some effort to include music of all style periods (or as many as possible) for a well-rounded singing and listening experience. This necessitates some attention toward performing practices as well as any unique style features of the music in question. This must also be one of the areas of the conductor's schooling, not just the traditional concentration on "time-beating" techniques. All this is to say that the Elizabethan idiom, and especially the "cathedral style," is very much a part of our choral heritage, and it has distinctive features which set it apart from other style-periods, not the least of which is the cross relation--in fact, it is possibly the most important of these distinctive features. Editors and conductors alike must make every effort to capitalize on this distinctiveness, not obliterate it; people are not drawn to an art form which boasts no salient features.

The following is a partial list of the most recent performing editions of this great music:

[1]Especially if standard seating arrangements are used--in sections rather than mixed or in quartets--which is always more satisfactory for polyphonic music anyway.

Sacred Works

Thomas Tallis:

All People that on Earth Do Dwell, Lawson-Gould No. 51424 (1969).
Benedictus (TTBB), Novello MT 1536 (1971).
Five Hymns, Associated Music Publishers NYPMA No. 13-17 (1961).
Jesu, Salvator Saeculi, Hinrichsen Edition No. 1507 (1966).
O Lord, Give Thy Holy Spirit, Concordia Publishing House No. 98-2249 (1975).
O nata lux de lumine, Hinrichsen Edition No. 1516 (1968).
Te Lucis ante terminum, Hinrichsen Edition No. 1509 (1966).
The Lamentations of Jeremiah, G. Schirmer No. 10523 (1967).
When Shall My Sorrowful Sighing, Hinrichsen Edition No. 1510 (1966).

William Byrd:

Ave Maria, Carl Fischer CM 7500 (1965).
Ave verum corpus, Alexander Broude, Inc. No. 215 (1965).
Haec Dies, Concordia Publishing House No. 98-2091 (1971).
Hodie beata Virgo, Novello No. 1415 (1961).
Ne Irascaris, Alexander Broude No. 216-9 (1965).
O sacrum convivium, Arista Music Co. No. 192 (1971).
Rorate caeli desuper, Oxford University Press TCM 31 (1972).

Thomas Morley:

Lord of Mercy, G. Schirmer No. 10629 (1957).
De Profundis Clamavi, Stainer & Bell No. 607 (1959).
Collected Motets (ed. by Andrews & Dart), Stainer & Bell (1959).
Thou Knowest, Lord, the Secrets, G. Schirmer No. 11213 (1961).
Three Motets in Four Parts, Mercury MC 53 (1944).

Thomas Tomkins:

Above the Stars, Concordia No. 97-6308 (1961).
Almighty God, the Fountain of All Wisdom, Schott & Co. No. 6338 (1960).
O Praise the Lord (12-part), Oxford Univ. Press No. 100 (1964).
O Pray for the Peace of Jerusalem, Broude Brothers No. 901 (1954).
Then David Mourned, Peters Edition No. 6069 (1961).
When David Heard, G. Schirmer No. 12047 (1975).

Thomas Weelkes:

David's Lament for Jonathan, Novello No. 1435 (1964).
O How Amiable, Oxford University Press TMC 90, revised (1965).
O Lord God Almighty, Oxford University Press A 175 (1962).
When David Heard, Associated Music Publishers NYPMA No. 11 (1960).

Orlando Gibbons:

Almighty God, Who by Thy Son, Oxford Univ. Press TMC 37, revised (1972).
If Ye Be Risen Again with Christ, Novello No. 1333 (1956).
Lord, Grant Grace, Concordia No. 98-1970 (1969).
O Come, Let Us Sing unto the Lord, Concordia No. 98-2233 (1975).
O God the King of Glory, Lawson-Gould No. 51787 (1973).
O Lord, in Thy Wrath, Oxford University Press TMC 44, revised (1966).
Two Anthems for Four and Five Voices, Chester No. 8859 (1968).

Richard Deering:

And the King Was Moved, Oxford University Press A 222 (1965).
Cantate Domino, Hinrichsen Edition No. 1554 (1968).
Contristatus est Rex David, Hinrichsen Edition No. 1513 (1969).
Jesu, dulcis memoria, Hinrichsen Edition No. 1514 (1967).
O bone Jesu, Hinrichsen Edition No. 1515 (1968).
Quem vidistis pastores, Arista Music Co. No. 191 (1971).

Peter Philips:

Ascendit Deus, Oxford University Press TMC 6, revised (1965).
Cantantibus organis, Arista Music Co. No. 218 (1972).
Media vita, Chester ABC 19 (1967).
O Beatum et sacrosanctum Diem, Chester ABC 9 (1963).
Regina coeli, Bourne Co. ES 93 (1966).
Surgen Jesus, Arista Music Co. No. 196 (1971).
Tibi laus, Chester ABC 20 (1963).

Pelham Humfrey:

By the Waters of Babylon, Concordia No. 97-5008 (1971).
Evening Service in E la mi, Hinrichsen Edition No. 1511 (1966).
Hear, O Heavens, E. C. Schirmer No. 2679 (1972).
Jubilate Deo, Concordia No. 98-2051 (1970).

John Blow:

Let My Prayer Come Up, Elkan-Vogel No. 362-01321 (1971).
Lift Up Your Heads, Novello No. NECM 17 (1970).
My God, My God, Look upon Me, Broude Brothers No. 903 (1954).
Salvator Mundi, Alexander Broude No. 214 (1965).

Henry Purcell:

Allelujah, Theodore Presser MC 531-4 (1970).
Beati omnes qui timent Dominum, Dartmouth Publications No. 2 (1965).
Bow Down Thine Ear, O Lord, G. Schirmer No. 8772 (1941).
Early, O Lord, My Fainting Soul, G. Schirmer No. 11462 (1966).
Ego cubui et dormivi, G. Schirmer No. 11378 (1965).
Fünf Geistliche Chöre (Das Chorwerk XVII), Möseler Verlag (1932).
Hear Me, O Lord, G. Schirmer No. 11459 (1966).

Purcell--cont.

Hear My Prayer, Oh Lord, Novello AP 29 (1969).
Lord, How Long Wilt Thou Be Angry, Arista Music Co. No. 115 (1968).
Lord, I Can Suffer, G. Schirmer No. 11463 (1966).
Magnificat, Augsburg No. 11-0550 (1974).
Man that Is Born of a Woman, Stainer & Bell No. 689 (1961).
O God, the King of Glory, G. Schirmer No. 11438 (1967).
O, I'm Sick of Life (TTB), G. Schirmer No. 11461 (1966).
Plung'd in the Confines of Despair (TTB), Dartmouth Pub. No. 3 (1967).
Praise the Lord, O Jerusalem, G. Schirmer No. 2984 (1975).

Secular Works

William Byrd:

Come Woeful Orpheus, Boston Music Co. No. 13708 (1970).
If Women Could Be Fair, Boston Music Co. No. 13716 (1970).
Though Amaryllis Dance, G. Schirmer No. 12048 (1975).

Thomas Morley:

Leave, alas, This Tormenting, Theodore Presser No. 312-40977 (1972).
Lo, She Flies, Associated Music Publishers A-404 (1964).
The Fields Abroad, Bourne Co. ES 98 (1966).
Two Madrigals for Spring, Pro Art Publications No. 2410 (1967).

Thomas Tomkins:

Adieu, Ye City-prisoning Towers, MCA Music UC 257 (1968).
See, See the Shepherd's Queen, G. Schirmer No. 12046 (1975).
Too Much I Once Lamented, MCA Music UC 431 (1968).

Thomas Weelkes:

All at Once Well Met Fair Ladies, National Music Publishers (1974).
Come, Let's Begin, Lawson-Gould No. 51662 (1974).
Give Me My Heart, Boston Music Co. No. 13717 (1970).
Ha ha! This World Doth Pass, Lawson-Gould No. 51644 (1973).
Hence, Care, Thou Art Too Cruel, Boosey & Hawkes No. 5500 (1964).
Jockey, Your Hornpipe's Dull, Lawson-Gould No. 51661 (1975).
Messalina's Monkey, Lawson-Gould No. 51576 (1971).
Now Ev'ry Tree, Alfred Music No. 63935 (1968).
O Care, Thou Wilt Despatch, Boston Music Co. No. 13705 (1970).
On the Plains, Fairy Trains, G. Schirmer No. 12044 (1975).
Take Here My Heart, Lawson-Gould No. 51736 (1975).
To Shorten Winter's Sadness, Alfred Music No. 88500 (1968).
Young Cupid Hath Proclaimed, Associated Music Publishers A-413 (1963).

Orlando Gibbons:

Ah! Dear Heart, Carl Fischer CM 7393 (1964).
Do Not Repine, Fair Sun, Stainer & Bell No. 5491 (1961).
Fair Is the Rose, Novello No. 50 (1951).
O that the Learned Poets, Flammer No. 81308 (1969).
The Silver Swan, G. Schirmer No. 12043 (1975).

John Wilbye:

Adieu, Sweet Amarillis, Lawson-Gould No. 51865 (1975).
Ah, Cannot Sighs nor Tears, Boston Music Co. No. 13706 (1970).
Alas, What Hope of Speeding, G. Schirmer No. 11651 (1969).
Change Me, O Heavens, Bourne Co. ES 96 (1966).
I Love, alas, G. Schirmer No. 11455 (1967).
Seek Sweet Content, Lawson-Gould No. 51514 (1970).
Ye Restless Thoughts, Elkan-Vogel No. 362-03138 (1972).

John Blow:

Sing, Sing, Ye Muses, Roger Dean CC-102 (1975).

Henry Purcell:

Catches for Men's Voices, Oxford University Press (1966).

Or better yet, the enterprising conductor will prepare his own edition from the above list and/or from the following collections:[1]

Collections

Thomas Tallis:

Tudor Church Music VI, Oxford University Press.

William Byrd:

The Collected Vocal Works of Byrd, ed. Fellowes, 20 vols., Stainer & Bell.
Tudor Church Music II, English Church Music: Part I, Oxford U. P.
Tudor Church Music VII, Gradualia 1 & 2, Oxford University Press.
Tudor Church Music IX, Masses, Cantiones, and Motets, Oxford U.P.

[1]The greatest advantage of this approach is that he can then devise his own metric scheme--because all of the editions given above include some kind of common barring which influences incorrect accenting. This writer has had

Thomas Weelkes:

Musica Britannica XXIII, "Collected Anthems," Stainer & Bell.
English Madrigal School IX-XIII, Stainer & Bell.
The Old English Edition XIII-XVII, ed. Arkwright, Broude.

Orlando Gibbons:

Madrigals by Orlando Gibbons, ed. Fellowes, Stainer & Bell.
Tudor Church Music IV, The complete Church Music of Orlando Gibbons, Oxford University Press.

Henry Purcell:

The Complete Works of Henry Purcell, Purcell Society Editions.

Miscellaneous:

Anthems for Men's Voices I & II, Oxford University Press.
Das Chorwerk XVII & LXXXIV, Möseler Verlag.
Early English Church Music, Stainer & Bell.
English Church Music I-III, Blandford Press.
English Madrigal School, ed. Fellowes & Dart, Stainer & Bell.
Invitations to Madrigals I & II, Stainer & Bell.
Musica Britannica VII, XXV, XXXIV, & XXXV, Stainer & Bell.
Old English Edition, ed. Arkwright, 25 vols., Broude.
Renaissance to Baroque III, "English Music," Flammer, Inc.
Tudor Church Music I-X, Oxford University Press.

In order to reveal preferred methods for editing sixteenth-century English music, I have selected a number of sizable extracts--two each from Tallis, Byrd, Gibbons, and Purcell (reserving Weelkes and an in-depth analysis of his music for the following chapter)--which are quite typical of each composer's general style, and which will give some idea of their individual usage (or avoidance) of cross relations. In these examples four different methods are utilized for indicating accidentals:

the most success with part books supplied with accents (or "varia bars") and rehearsing them separately, in sectional rehearsals, until the uneven stresses are thoroughly learned before putting all voices together. Modern-day singers are simply too strongly oriented to regular accents.

(1) Accidentals appearing in normal position (in front of the note) are from the original sources.

(2) Accidentals indicated above the notes are suggested by other editors.

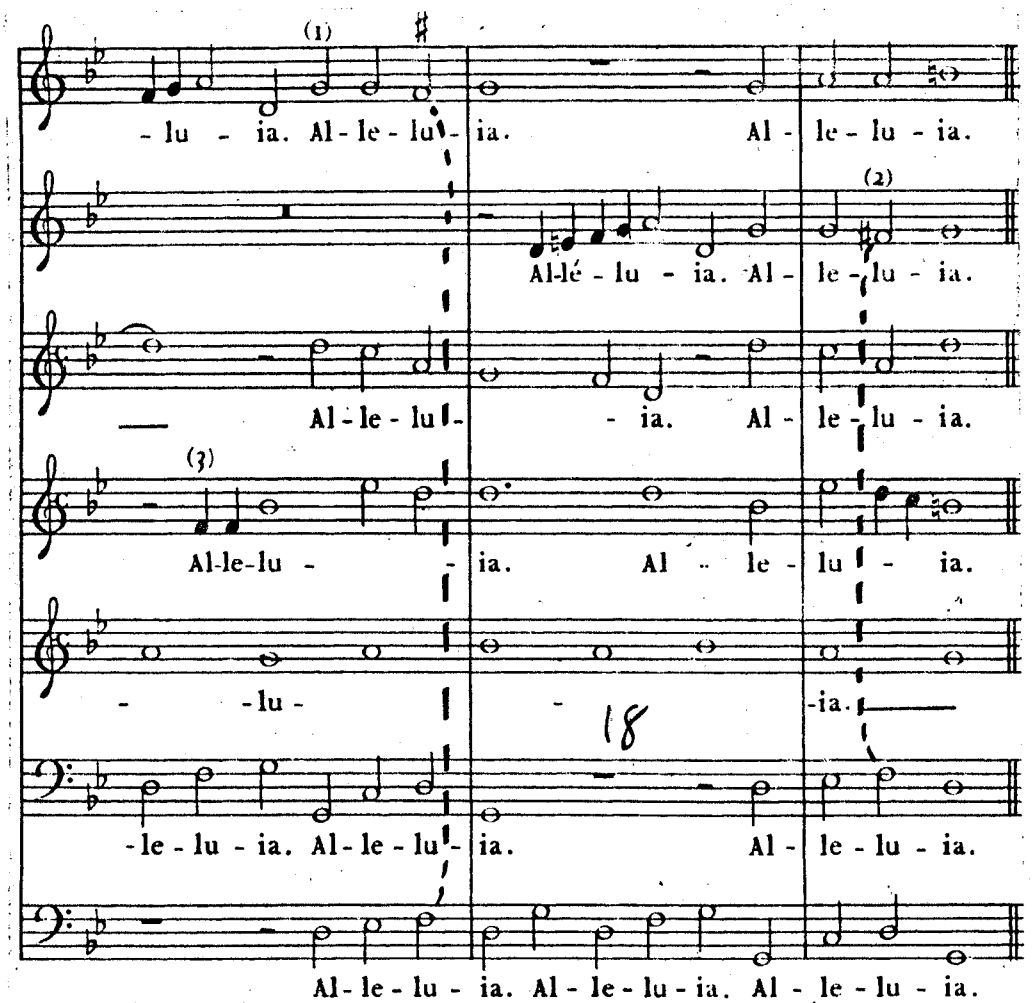
(3) Accidentals in brackets are the author's additions.

(4) Accidentals in parentheses preceding the note are cautionary.

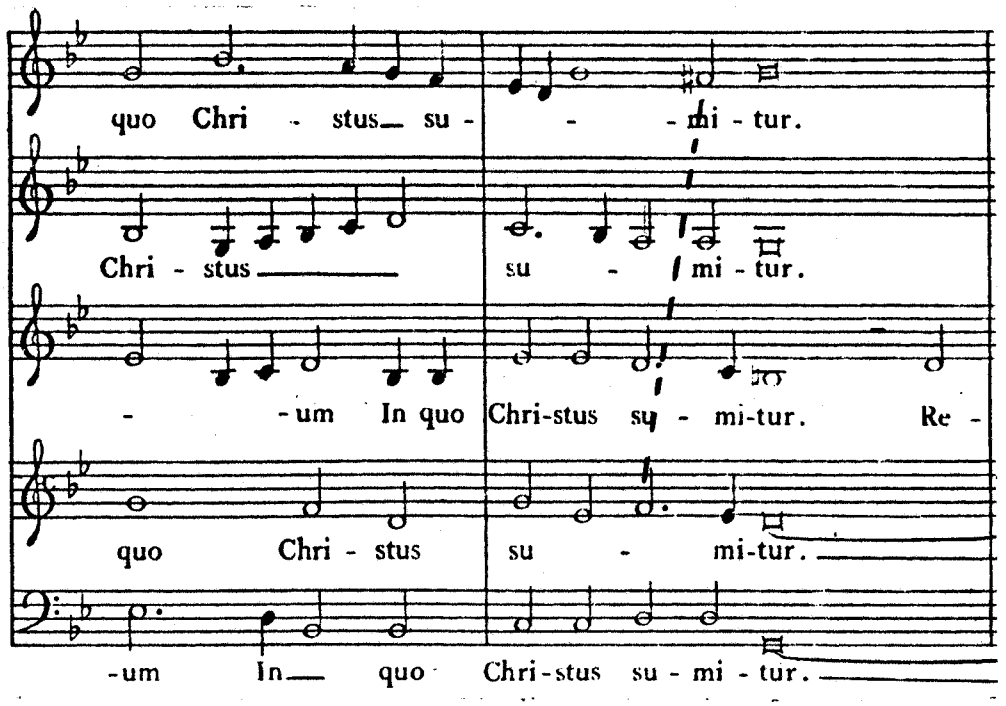
The Style of Tallis

The Tallis excerpts below are taken from two works in Latin. They demonstrate the idiomatic cadence he helped to establish, traditional contrapuntal logic, and very little need for supplementary musica ficta:

Example 23a. [Loquebantur] Variis linguis--Tallis (p. 274, meas. 17-19).



Example 23b. O sacrum convivium--Tallis (p. 211, meas. 5-6).



The Style of Byrd

William Byrd's compositional style quite naturally is similar to that of his teacher, Tallis. As mentioned earlier, he was the most influential composer of his age, and as such he helped to establish certain traits which influenced English music for years to come.

> The basis of Byrd's technique, like that of the technique of Palestrina, Lassus, Tallis, and nearly all the sixteenth-century polyphonists, is linear counterpoint in a modal medium. However far Byrd may have progressed towards the acquisition of a harmonic basis which was more than the secondary result of the weaving of contrapuntal lines, the real essence of his technique remains the horizontal deployment of rhythmic-melodic lines in combination.[1]

Perhaps the "cathedral style" referred to throughout this project is in reality "Byrd's style"--at least he has written more consistently in this idiom than have any of his colleagues. His earliest efforts were very similar to his predecessors' examples, but as he matured he gradually

[1]Andrews, op. cit., p. 7.

moved closer to what we now recognize as traditional harmonic progressions. He was not particularly an innovator, and yet one of his major achievements was to advance the modal/tonal language of Tallis toward diatonicism. "Some of Byrd's Aeolian mode works show tonal features at least as strong as the minor key works of a hundred years later."[1]

While the harmonic tendencies of Byrd's mature compositions indicate progress away from Renaissance traditions, his use of cross relations is consistent with Tallis' style. As far as his harmonic language advanced, he still retained a love for the device that (of necessity) combined the best of both worlds--modality and tonality--and it is not because his music was more chromatic than the other Elizabethans.

> Byrd's use of chromaticism, though more extensive than Palestrina's, is in no way excessive, and only on very rare occasions approaches the level found in musica reservata even in its more moderate manifestations. He rarely goes beyond the orthodox allowance of the three sharps, F, C, and G, and the two flats, B and E (the latter nearly always in transposed modes.[2]

Included in Byrd's more than 400 vocal works[3] are all three cross-relation types, and each is used in a variety of ways. In his hands the cross relation was truly a natural concomitant of his contrapuntal technique since it seems to occur with almost the same frequency in his non-penitential music.[4] Obviously it does not play as large a role in his music for less than five voices, and this therefore excludes most of the

[1] Ibid., p. 28.

[2] Ibid., p. 33.

[3] This figure includes the two or more "parts" of the larger works as separate pieces.

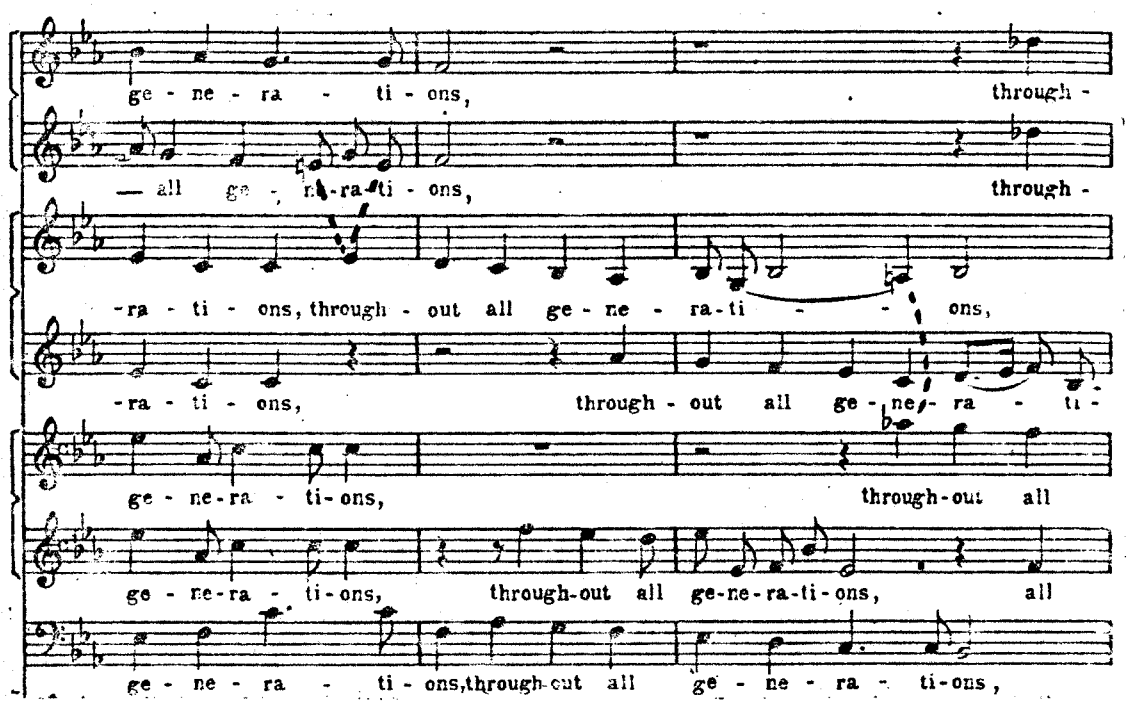
[4] This is after making some allowance for the fact that these are usually in a major mode, and cross relations are naturally more difficult to come by in that context.

madrigals. He does not use English cadences as frequently as his teacher, and while his most regular cross relation is the adjacent type, he often employs simultaneous cross relations.[1]

> Byrd's use of simultaneous cross relations, though less in extent than is generally supposed, shows much variety and an unfailing sense of contrapuntal logic. The simultaneous major and minor third above the bass is the most usual form; the 'first inversion' of this formula, where the cross relationship is between the bass and an upper part is less frequently found; the simultaneous major and minor sixths from the bass are rather rare. The clash occurs most often against a stationary note, though sometimes simultaneous percussions are found. In most cases the dissonance is quitted by contrary conjunct movement. Occasionally 'word painting' seems to be a contributing factor.[2]

The two examples below, one of which is a joyful "alleluia," indicate the traditional method of Byrd's cross-relation technique:

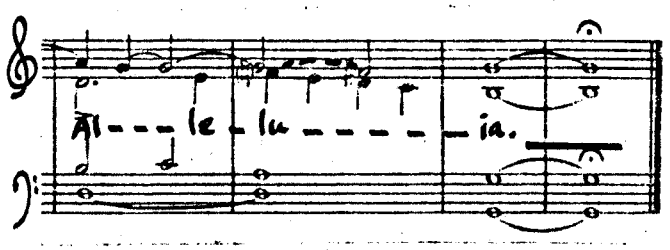
Example 24a. The Great Service--Byrd (p. 88, meas. 61-3 of the "Magnificat").



[1]There are at least enough simultaneous cross relations in his music to prove that he did not steer his counterpoint away from its occurrence. Refer to p. 47, example 17c above.

[2]Andrews, op. cit., p. 109.

Example 24b. Sacerdotes Domini--Byrd (p. 6, meas. 49-52).



Since Byrd enjoyed such popularity, most of his music was published during his lifetime, and we assume that he examined these publications for clarity and accuracy. Because of this, there is seldom any real demand for extensive editing (other than in certain areas of musica ficta), and the reader will note that I have suggested no changes in Examples 17 or 24.

The Style of Gibbons

Since the music of Weelkes is examined more extensively in the following chapter, we proceed to Orlando Gibbons, his younger contemporary. Gibbons' use of dissonance is more conservative than both Weelkes' and Purcell's,[1] and his music, although often more dramatic than Weelkes', more closely resembles that of Thomas Morley than any of the other Elizabethans. He was influenced by the "nuove musiche"[2] more than Byrd and Weelkes, and consequently his major contribution to the development of England's music was more through the verse anthem than the motet-like full anthem. This is primarily because of his fine expressive writing for solo voice.

[1]With the exception of If Ye Be Risen Again. See p. 29, footnote 1.

[2]LeHuray, op. cit., pp. 341 & 344:
"English interest in the stile nuovo, as it was generally called, first manifested itself in secular music and especially in the dramatic masque, which reached new heights of popularity under the patronage of the generous and improvident James I....The first church musicians to show a serious interest in the stile nuovo were both members of the Chapel Royal: Walter Porter and Henry Lawes."

In his excellent book on Music and the Reformation in England, Peter LeHuray says that: "Gibbons' mastery of the medium [solo writing] is apparent in every bar: in the shaping of phrases, in the declamatory quality of the melodic lines, and especially in the distribution of the cadences--for Gibbons took great care to match the verbal punctuation with its appropriate musical equivalents."[1] Percy Young also refers to Gibbons' response to the "new music": "In expanding the scope of the anthem and by introducing a strong dramatic declamatory element, Gibbons was experimenting along modern lines but within the limits of English music."[2] Yet most of Gibbons' verse anthems are inferior to Purcell's,[3] and therefore are not as frequently performed as they might be.

Gibbons' seven authentic full ("motet") anthems are, as one would expect, more contrapuntal than the verse variety, and consequently reveal more of the English cathedral style of polyphony.[4] From these "older" style works, I have selected one significant passage which illustrates his cautious use of cross relations, and the closing section of O God, the King of Glory, which contains two cross relations (the only examples in the forty-six measures of vocal writing),[5] the second of which is a lovely but daring simultaneous cadential type--quite exceptional for Gibbons.

[1]LeHuray, op. cit., p. 314.

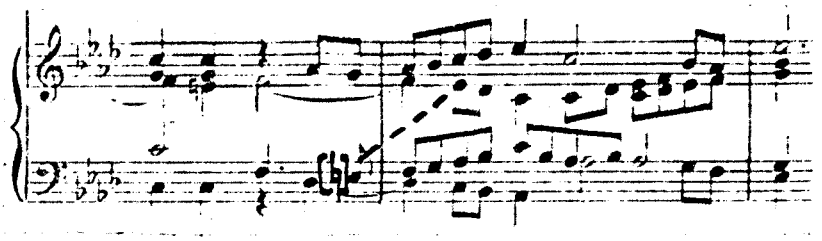
[2]Young, op. cit., p. 178.

[3]Not particularly because Gibbons was the lesser craftsman, but more because the form was newer to him than it was to Purcell.

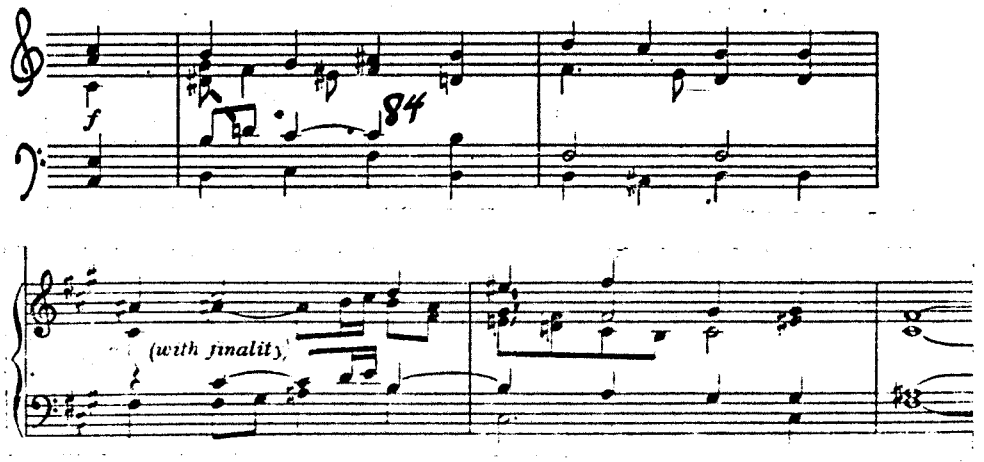
[4]Refer to p. 48, footnote 2 for recent results of research into Gibbons' anthems.

[5]Referring to the barring in the recent publication edited by James McCullough, Lawson-Gould No. 51787 (1973).

Example 25a. Almighty God, Who by Thy Son--Gibbons (p. 8, meas. 58-9).



Example 25b. O God the King of Glory--Gibbons (p. 15, meas. 83-8).



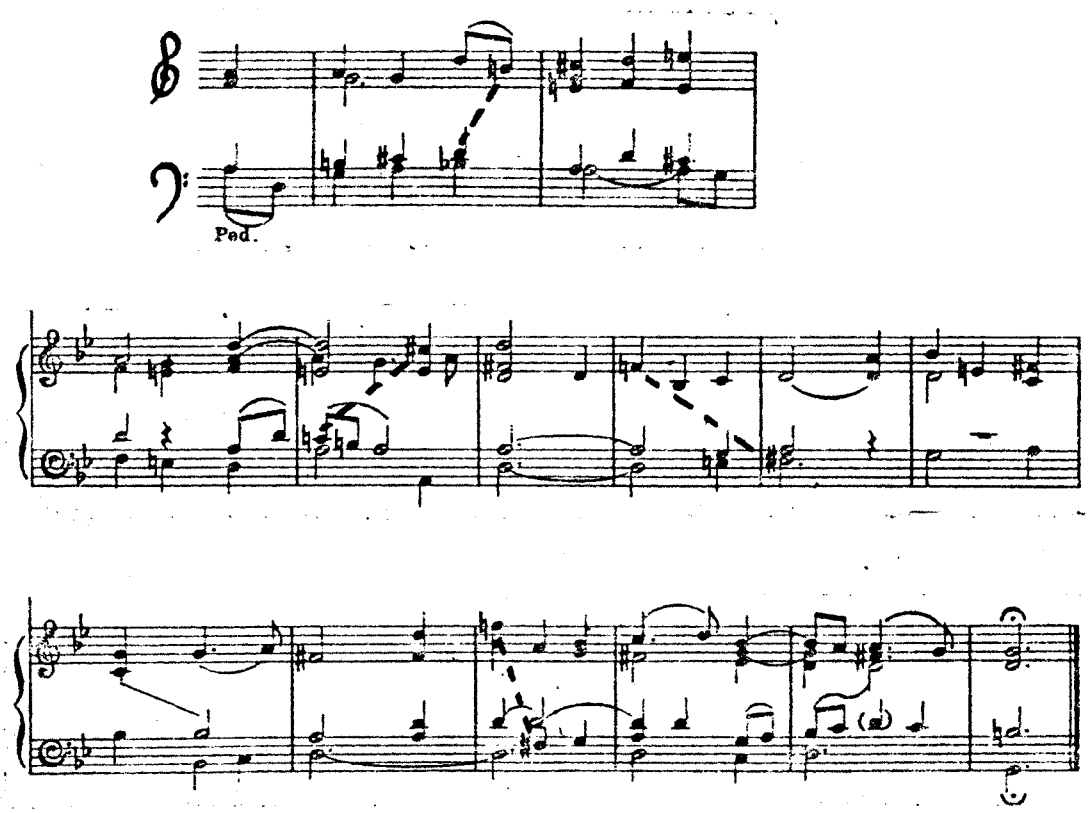
The Style of Purcell

Although Gibbons' use of dissonance does not vary significantly from the full to the verse anthems, this is not true with Henry Purcell. Even though his harmonies are much more advanced than Gibbons', there is considerable difference between the idiom used for the earlier "motet" anthems and that of his later style. Purcell's harmonic language is more archaic in the full anthems, and this quite naturally results in a much wider use of cross relations. The author's edition of Purcell's eight-voice O Lord God of Hosts, contains fourteen cross relations[1] in the 134

[1]Although the Anthony Lewis and Nigel Fortune version (Novello & Co. Ltd., P.S.R. 2, 1958) includes only five.

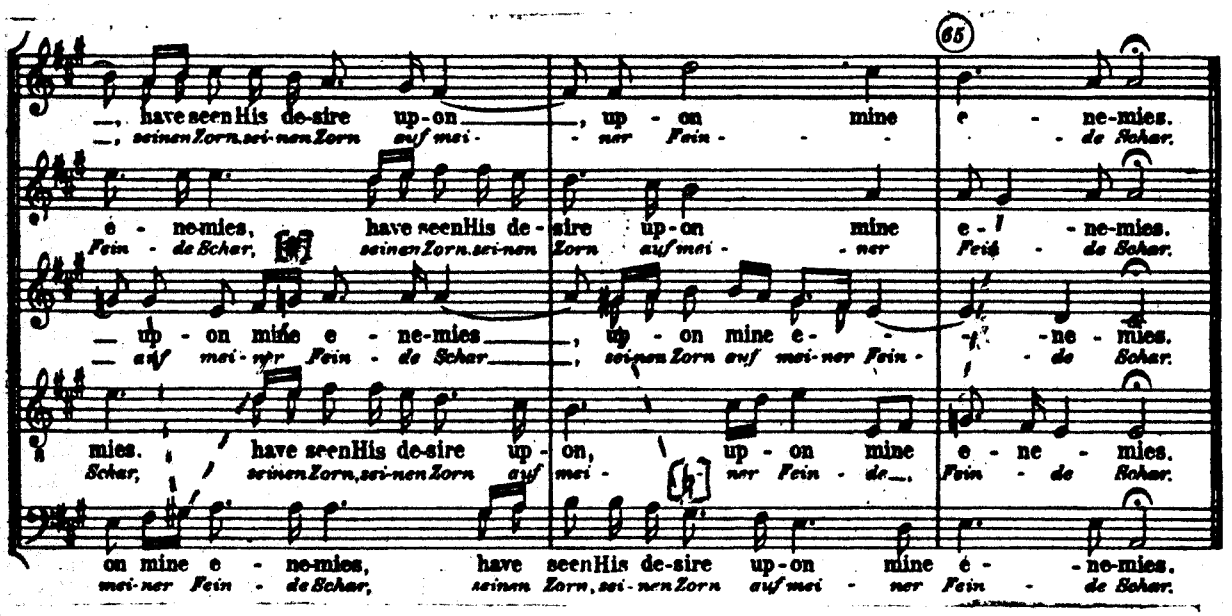
measures, and the unique Lord, How Long Wilt Thou Be Angry? boasts fifteen in its sixty-eight bars, although several of these are within very chromatic writing. The concluding passage of Lord, How Long contains several cross relations which are especially Purcellian--as seen in the fifteen measure excerpt below. These cross relations result chiefly from thematic imitation. The other example included here is the ending of his marvelous Save Me, O God, and demonstrates his use of English cadences[1]--the excerpt below is remarkably similar to the Tallis cadence in Example 23b.

Example 26a. Lord, How Long Wilt Thou Be Angry?--Purcell (p. 9-10 meas. 54-68).



[1]This is only one of the three (or five--depending upon the use of musica ficta) found throughout the anthem, and there are only six prominent "tutti" cadences in all.

Example 26b. Save Me, O God--Purcell (p. 24, meas. 63-5).



Cross relations are the result of certain traditional techniques of composition. Some of these become evident upon examination of the above music in detail. I will list some of the most important of these here. To a large extent these tendencies are found in the music of most English composers of the sixteenth and seventeenth centuries because they were important ingredients of the Renaissance "cathedral" idiom which was employed --in a "stile antico" manner--up to, and into the eighteenth century.

Certain Features Effecting Cross Relations

(1) The chromatic alteration (raising) of the seventh, sixth, fourth, and third scale degrees.[1]

(2) Adjustments of melodic lower and upper neighbors to a semi-tone (sub-semitonium and super-semitonium or "una nota super la...").

(3) The natural raising or lowering of sixths and sevenths when ascending or descending respectively.[2]

[1]Listed in the order most frequently found.

[2]This technique, which became standard in the "harmonic" style of the 18th and 19th centuries, had its beginnings in the late Renaissance.

(4) Cross relations occur much more frequently in minor modes.

(5) Cross relations are often found in penultimate or apenultimate harmonies approaching a cadence.

(6) Cross relations are usually more plentiful at the climax or conclusion of a musical section (or idea) which is developmental--when imitative treatment and contrapuntal activity become more active.

(7) Cross relations are usually employed more for texts of a serious nature, i.e., the more somber "songs of sadness and lamentation," etc.[1]

(8) Cross relations usually occur at major/minor juxtapositions of harmony.

(9) Cross relations are more plentiful in scores of five or more voice parts since it is (obviously) much easier to double a specific chord tone in thicker textures.[2]

All of these situations are best located and identified by examining (singing through) individual voice parts,[3] one after another, and by being particularly alert while approaching one of the above circumstances,[4] remembering that the phenomenon is always logical contrapuntally as "a natural concomitant of the curves of each of the two lines."[5]

[1]This is not to say that cross relations do not (or should not) occur in lighter, more joyful music, for many fine examples do exist; but they are used less frequently by most composers.

[2]There are thirty-one cross relations in Tallis' forty-voice motet, Spem in alium (Tudor Church Music VI, 299).

[3]It seems to me that most choral editors do not spend enough time singing the voice parts, and this is particularly disturbing when the only original sources are often part-books alone. One of the most important editors of English Renaissance choral music recently admitted to this writer that he seldom took time to sing through voice parts while preparing new editions of Weelkes' anthems.

[4]The listing of Renaissance principles of musica ficta included here in Chapter V, p. 151-157, will also be of assistance in the above.

[5]Reese, op. cit., p. 700.

This returns us to what is perhaps the most important aspect of this project, the field of "musica ficta." Certainly the most troublesome and detailed demands connected with editorial procedures in this style-period are a real understanding of sixteenth century voice-leading and a knowledge of the application of Renaissance rules of musica ficta --which necessarily contain a certain amount of individual preference based on scholarship and experience as to exactly which, where, and when accidentals should be inserted.[1] The predilection for excessive dissonance by these composers does not so much suggest any difference in the singers' style (for applying musica ficta), but rather a style of musical construction which directs contrapuntal melodies intentionally into situations where these clashes occur--Renaissance composers on the Continent usually avoided that kind of close proximity.

Contemporary historians still disagree on whether or not the trend of composers to include accidentals was more or less on the decline as the sixteenth century progressed. Kenneth R. Long, in his excellent discussion of English church music, insists that composers of the period of "Tallis and onward" were much more specific in their musical notation and that "musica ficta had given way to a more exact notation using sharps and flats."[2] However, the opposing view is taken by Peter LeHuray in his Music and the Reformation in England, where he clearly demonstrates that perhaps even more freedom was afforded the singer in the late sixteenth century:

[1]What the editor supplies, therefore, may be only one of several possible interpretations based on a single set of principles.

[2]Long, op. cit., p. 98.

> A somewhat different approach to the problem of musica ficta also leads to the conclusion that accidentals tended to be left out rather than added. During the closing years of the sixteenth century, English words were adapted to a number of Latin motets by Tallis and Byrd--the motets had all appeared in print, Tallis' in 1575, and Byrd's in 1575, 1589 and 1591. All three collections were undoubtedly seen through the press by their composers and they may be regarded with some confidence as primary sources. On comparing the printed motets with their later English adaptations, it is immediately apparent that almost nothing in the way of musica ficta has been added to the adaptations but that a great deal, on the other hand, has been left out. It is particularly noticeable, too, that Tallis' music lacks many more of the original accidentals than does Byrd's.[1]

In addition, the problem is only slightly less problematic now than it was fifty years ago because very little theoretical writing of the period has been uncovered during those ensuing years; and musicologists are (perhaps justifiably) reluctant to suggest rules or procedures which cannot be documented.[2]

> But in the last resort it must be admitted that such problems were very much a matter of taste and subject to no hard and fast rules. Even Morley refused to dogmatise on the subject of musica ficta, beyond the bare statement that the leading notes of final cadences ought to be sharpened.[3]

It appears that even if a composer had wanted to notate his scores in sufficient detail (so as to leave little room for doubt concerning his intentions), he was prevented from including many accidentals for fear that he might insult his performers. Apparently singers of the time resented it when composers provided signs where the change would have been clearly evident:

[1]LeHuray, op. cit., p. 103.

[2]Acute problems of musica ficta are easily proven by referring to the rather ambiguous excerpts from Renaissance writings Robert Donington includes in The Interpretation of Early Music (op. cit.) and The Performer's Guide to Baroque Music (New York: Charles Scribner's Sons, 1973).

[3]LeHuray, op. cit., p. 106.

> Any singer worth his salt was expected to know when to make these chromatic alterations and it would therefore have been considered a gross insult to his intelligence to write them into his copy. So tones became semitones and semitones became tones without any accidental or visual indication being marked (a major headache for modern editors!); such conventional but unwritten modifications were known as musica ficta.[1]

That kind of attitude seems inconceivable to us now, when most singers actually learn their parts by rote, i.e., using the piano "for rehearsal only" and would almost resent it being otherwise. But in Elizabethan England things were different. The opening chapter of Morley's Plaine and Easie Introduction to Practicall Musicke explains this admirably:

> But supper being ended, and Musicke bookes (according to the custome) being brought to the tables, the mistresse of the house presented me with a part, earnestly requesting me to sing. But when, after many excuses, I protested unfainedly that I could not: every one began to wonder. Yea, some whispered to others, demaunding how I was brought up: so that upon shame of mine ignorance, I go now to seeke out mine old friend master Gnorimus, to make my selfe his scholler.[2]

For these people music was an active pleasure, not passive; to "share in," not to be "entertained by." Guests might become irritated with being told to "listen" rather than "join."

The prevailing atmosphere for much of the music of the time was more of "private entertainment" than it was "public performance." The influence, of course, is from the Italian madrigal.[3] Italian composers influenced English musical taste; and the earliest British madrigal composers, chiefly Morley, derived their style and form directly from Ferrabosco, Gastoldi,

[1]Long, op. cit., p. 98.

[2]Morley, op. cit., p. 1.

[3]All of English society was influenced by Italian culture and the Italian life-style. This passion for things Italian prompted Shakespeare to set the scene of many of his plays in Italy, and even led the Queen to boast that she was half Italian.

Marenzio, Monte, Vecchi, and Croce.[1] "...These composers...were writing for private entertainment not for public performance, and when they did otherwise, as did Luca Marenzio in his last works, which demand experienced professional singers, they made no appeal to English taste."[2]

Not only do the English madrigals fit into this category, but many of the sacred pieces by Byrd, Weelkes, Gibbons, etc. were not intended for the cathedral but rather, along with madrigals, for non-performance, non-worship situations, and therefore were not sung by a "trained" (or rehearsed) choir. Consequently the resultant sound was obviously spontaneous, and the finished product must have been quite individual from occasion to occasion. But the important thing is that the amateur Elizabethan singer took a great deal of pride in his ability to "hold a part," and no composer confronted by this attitude, and seldom by the performance, wanted to insult his singers' ability by including unnecessary directions--tempo marks, dynamics, or accidentals. Perhaps "audience reaction" was seldom of concern to the composer. "It was the custom, Morley says, to bring out the music books when supper was ended: he does not say, this is what I wish people would do, but, this is what most of them already do."[3]

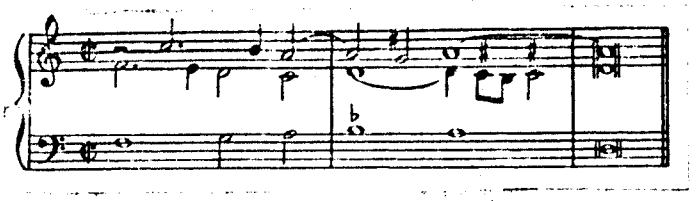
In a discussion of musica ficta for the Encyclopaedia Britannica, Sir Donald Francis Tovey includes the following example and remarks:

[1]Although he is not recognized now as a particularly important composer of madrigals, Croce's music seems to have been well known in England. Morley apparently based his Hard by a Crystal Fountain on a Croce madrigal, and although Morley could not have known him personally, John Dowland met Croce in Venice about 1595 and discussed music with him. Croce's sacred music too enjoyed some popularity in England. His setting of the Seven Penitential Psalms was published in London, with English words, just five years after the Venetian edition.

[2]E. J. M. Buxton, Elizabethan Taste (London: Macmillan, 1963), p. 201.

[3]Ibid., p. 194.

Example 27.



> The bass singer, knowing his rules of musica ficta, would be insulted at such a 'donkey's mark' as a flat to the B for the purpose of correcting the inadmissible tritone, comprised between F and B. The treble singer would automatically sharpen his G, under the impression that he was making a close on A; and so the augmented sixth, one of the most complex discords known to Bach and Mozart, did frequently occur in sixteenth century performances and was not always regarded as a blunder. In [the above example] ...the treble singer would happen to be mistaken in sharpening the G for it is not really part of a close on to A. The close is on to D, and the middle singer would recognize its leading-note without the aid of 'donkey's marks'. For our Boeotian age we require a flat to the B in the bass and sharps for the penultimate Cs in the middle part.[1]

Tovey is understandably cautious in advising the use or advoidance of the augmented sixth. The result depends upon individual preference. Although appearing contradictory, both of his statements are valid since the augmented sixth does appear in Renaissance music. Yet the treble singer might logically have avoided the G# upon hearing the bass B^{b}.[2] The final result might depend upon other factors, such as tempo, textual mood,

[1]D. Tovey, Musical Articles from the Encyclopaedia Britannica (London: Oxford Univ. Press, 1944), p. 54.

[2]What singers hear around them is certainly influential in their own decisions of dynamics, intonation, accenting, and musica ficta.

"It is surely possible that singers developed quite refined harmonic senses by learning to anticipate what their companions were about to do. Instead of merely interpreting their own lines regardless of others, and leaving all adjustments until afterwards, they may have even used some form of hand signals to indicate to their fellow singers their own mutations, the direction of their own contrapuntal lines, and the ficta they were incurring. It is possible that this is how singers reading from the same melodic line co-ordinated their efforts in choral performance, and this could be the explanation of the slightly raised hands seen in many pictures of medieval choirmen." (Margaret Bent, "Musica Recta and Musica Ficta," Musica Disciplina XXVI [1972], 90-91).

the number of G#'s in the score up to that point, the amount of rehearsal time, etc. The ultimate decision is obviously up to the performer, and it is easy to see that this (with the possible exception of word-underlay) is the most difficult, ill-defined, and important decision facing the choral editor. But he is obligated to make this decision. When editors and publishers choose to ignore their responsibility the result is sort of a non-defined "choral" with no style distinction to stimulate performer or listener. "Nor, again, can we, in a gallant purism, consistently decline to supply any accidentals whatever to a manuscript; the frequent result is that the music seems right from no point of view at all."[1] The editor's role necessitates that he make all decisions which pertain to the musical performance--but again, clearly indicated in the score so the performer is immediately aware of exactly what is the composer's and what is not.

> The editor must also assist the performer. In addition to making the notation as clear and usable as possible, the editor should record his opinions on how the composer would have expected the piece to be performed. Marks of interpretation, description of original performing forces with suggested ways to duplicate them today, and suggestions about ornamentation and alteration of notation are all helpful and necessary....he can always record his own preference in some way, once the composer's preference has been indicated....If the editor's opinions are not firmly based on the most thorough possible knowledge of the performance practices of the time, they are not worth printing, and he should not be editing. The editor's opinions should at least be more informed historically than those of the performer, no matter how illustrious, who depends only on his musical instinct and tradition. No restriction of the editor's opinion is implied, however. His performance indications may be as numerous and detailed as he wishes, so long as they can be recognized as editorial and not original.[2]
>
> ...The accurate edition need be no distraction to the performer who does not care about authenticity--he can continue to impose his own interpretation without regard for the composer's desires--but the

[1]Walker, op. cit., p. 391.

[2]Collins, "The Choral Conductor...", p. 112.

> performer who does care about what the composer expected has the information necessary to make an intelligent choice. In a poor edition the composer's intent is not an available option.[1]

Another troublesome situation results from numerous inaccuracies in surviving part-books. Since printing was still in its formative stages during the last half of the sixteenth century, and since many notational procedures were not yet codified or understood, type-setters, printers and proof-readers were apparently consistent only in their inaccuracies.

> The most reliable sources are those that were published at the end of the sixteenth and the beginning of the seventeenth centuries. Most were probably seen through the press by their composers and, as Morley himself said, the standard of accuracy is consequently high. Unfortunately, the two sets of printed choir part-books (Day and Barnard) are by no means as authoritative as the madrigalian publications. Day's Certaine notes gives the impression of having been assembled by someone who knew very little about music: the proofs were read very carelessly indeed, for there is a slip of some kind on nearly every page--a rest or dot left out, a clef or a note misplaced, an accidental wrongly inserted or forgotten, or a passage of text mistakenly repeated.[2]

Also, regarding cathedral music:

> Comparatively few services or anthems ever found their way into print, and it is to the manuscripts that we must turn for the bulk of our material. Proven autographs are few and far between, unfortunately, and the composers concerned are mostly minor figures. ...Professional copyists were undoubtedly responsible for some of the secular sets of books, and possibly, too, for one or two sets of choir part-books. Whether professionals were much more accurate than amateurs is to be doubted, however.[3]

Before music was universally available in print, it was still largely distributed from "ear to hand," so to speak, and many cathedrals relied on singers and laymen to write out music for the choir. Members of the cathedral staff were encouraged to keep their ears open for new,

[1] Ibid., p. 108.

[2] LeHuray, op. cit., p. 101.

[3] Loc. cit.

usable service music during their travels. The following notes taken from the "Fourth report" of the Historical Manuscripts Commission illustrates this:

> 13½d. to Mr. Lyde for a good song, viz. Te Deum in English, which he brought from Hereford.
> 3s. 4d. to Alexander Ward "for songs which he brought from Gloucester and Bristol".
>
> And in the same year, Mr. Lyde purchased eight quires of paper "to make books into which the same songs and others could be pricked". Much the same sort of thing must have been going on in every cathedral and chapel at that time and throughout the period.
>
> The evils of such a system are obvious, for as copies passed from cathedral to cathedral the errors became more and more numerous.[1]

The ideal choral edition will at once satisfy both performer and musicologist, and perhaps should include enough options and explanations so the singer can make choices. Individuality and variety are important to all musical performances.

[1] Ibid., p. 102.

Chapter IV The Music of Weelkes

Thomas Weelkes (c. 1576-1623) is principally remembered as an early English madrigal composer who wrote some "daringly chromatic" music. This limited appraisal of his contribution is based on some isolated passages in a few of his five and six-voice madrigals of 1600 (particularly the O Care, Thou Wilt Despatch and one or two passages of the Thule, the Period of Cosmography), and have resulted in his "English Gesualdo" label. Although he occasionally did write some very dissonant and experimental harmonies, these are very much in the minority of his total output,[1] and are really not of particular concern here--for, as pointed out earlier, cross relations are not heard (and therefore do not exist) within harmonies which are excessively chromatic.[2] In Weelkes' most famous madrigal publication (which is unquestionably his most accomplished), the 1600 collection, the entire twenty madrigals[3] contain only thirty-one cross relations--and twelve of these are in the final Noel, Adieu which is really an elegy.[4]

The reason for this is easily explained, for although Weelkes was admittedly more innovative in his secular music, cross relations are simply not a part of "innovation." Many of the dissonant harmonies Weelkes used were new and unique in their specific contexts, but cross relations were

[1]Actually less than a dozen of his ninety-five secular pieces would be considered "chromatic," and these only for a section or two.

[2]See p. 25 above.

[3]Counting each of the two parts of the four larger madrigals as separate pieces.

[4]This work is discussed below on p. 108.

more a part of the "old style," and are consequently more a part of his anthem writing. Because of this I will examine only those madrigals which employ cross relations consistently, even though most of these are used in a traditional way--exceptions, perhaps, are the two most frequently discussed instances: the simultaneous cross relation on the word "sting" in O Care, Thou Wilt Despatch Me, and the striking (but untypical) English cadence at the close of Cease, Sorrows Now.[1] The latter of these is particularly effective because the texture is only three parts (SAT) and because it is the only cross relation in the entire one hundred bars of music. Obviously a device is more effective when it is not frequently heard.[2] The O Care cross relation is effective for somewhat the same reason: no other cross relation occurs before or after until the "spaced" English cadence at the end.

The Madrigals of 1597

The first madrigal collection to appear, and the first real evidence we have of Weelkes' existence,[3] is the Madrigals to 3. 4. 5. & 6. Voyces of

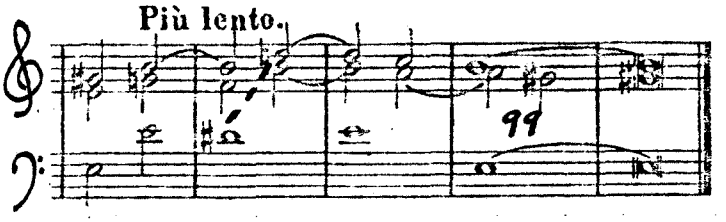
[1]Fellowes (English Madrigal Composers, p. 192) suggests that Cease, Sorrows Now is probably the finest three-voice madrigal in existence.

[2]This principle is advanced by Henry Mishkin ("Irrational Dissonance in the English Madrigal," Essays on Music in Honor of A. T. Davison [Cambridge: Harvard Univ., 1957], p. 140) who includes cross relations in his discussion of infrequent aberrations which derive strength from their infrequency, but are frequent enough to be viewed as "rational" deviations from common practice.

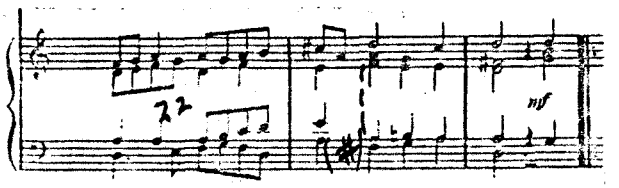
[3]There will be no biographical data included here, particularly since there is so little available. Nothing concrete is known about Weelkes' life until this publication, and unfortunately, there is no record concerning his schooling or musical training. For the detailed biographical information that does exist, see Collins, "The Anthems of Thomas Weelkes" (Ph.D. Dissertation, University of Michigan, 1960); Collins, "Recent Discoveries Concerning the Biography of Thomas Weelkes," Music & Letters XLIV (1963), 123f; David Brown, Thomas Weelkes (New York: Praeger, Inc., 1969).

1597.[1] Although the quality of the volume is rather uneven, several pieces are somewhat prophetic. It must be remembered that Weelkes was just twenty years old, or younger, and some of the hesitations he expressed in his preface were not without justification: "the first fruits of my barren ground, unripe in regard of time, unsavoury in respect of others."[2] Of the twenty-four pieces in the volume (six each for the four different forces mentioned), only seven are really distinctive[3] and of these only five contain cross relations[4]--only one or two in each madrigal, as opposed to a dozen or more in some of the anthems. Only three of the madrigals contain the simultaneous variety, although these are significant and prophetic:

Example 28a. Cease, Sorrows Now--Weelkes (p. 7, meas. 96-100).



Example 28b. If Thy Deceitful Looks--Weelkes (p. 67, meas. 22-4).



[1]This was a good year for music publications. The printing monopoly enjoyed by Byrd expired in 1596, and (Brown, op. cit., p. 61):

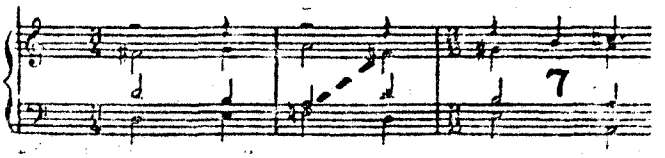
"Though Morley made a fierce bid for the licence, it was not until 1598 that he secured it. Weelkes' Madrigals to 3. 4. 5. & 6. voyces was one of the splendid crop of volumes to appear in the intervening year while the monopoly was vacant."

[2]Thomas Weelkes, Madrigals to 3. 4. 5. & 6. voyces (1597) (The English Madrigalists, ed. Fellowes, revised by Dart [London: Stainer & Bell, Ltd., 1967] IX, xv).

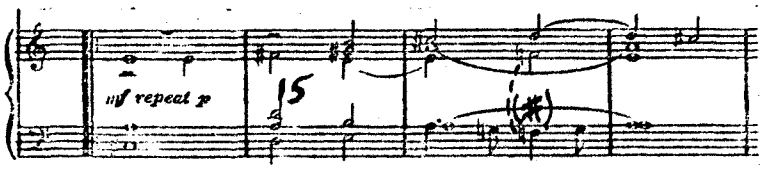
[3]See nos. 6, 9, 11, 14, 15, 18, and 20.

[4]In the author's versions, of course.

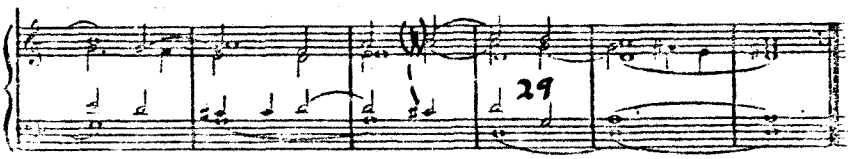
Example 28c. Those Sweet Delightful Lilies--Weelkes (p. 69, meas. 5-7).



Example 28d. Those Sweet Delightful Lilies--Weelkes (p. 70, meas. 14-17).



Example 28e. Those Sweet Delightful Lilies--Weelkes (p. 71, meas. 26-31).



The Madrigals of 1598

The first publishing venture of the young Weelkes must have had some measure of success because within a year he produced twenty-four more madrigals and ballets which appeared in print toward the end of 1598. Many of them were hastily written (as Weelkes confesses in his preface), but six or seven of the pieces are excellent. David Brown's comments about the 1597 volume apply also to the Ballets and Madrigals to Five voices of 1598: "The whole volume impresses less by its absolute musical achievement (though there are some first-rate pieces in it) than by the signs it contains of a wide-ranging, restless musical talent, flexing itself to command elaborate structures, and to strike out into new expressive adventures."[1] As one

[1]Brown, op. cit., p. 78.

might assume, Weelkes was finding his style, a style which appeared in full bloom just two years later. Yet there are several very accomplished pieces in this collection,[1] and these, like the progression from the first to last madrigals of the 1597 set, reveal something of the maturity which was to arrive so soon.[2] Thurston Dart reveals his enthusiasm for the collection in his Revisers Note of the 1967 reprinting: "Taken as a whole, the volume gives...an impression of bubbling spontaneity, allied with good craftsmanship and delight in the processes of sixteenth-century composition."[3]

Undoubtedly Weelkes turned now to the ballet form because of its popular appeal,[4] and probably received his inducement from Morley's popular First book of ballets of 1595, which contained many excellent models. This is evident not only because of certain structural similarities in the music, but also because Weelkes' numerical proportion of Ballet/Madrigal is also much like Morley's--17:6 compared to 15:6. "Weelkes knew Morley's madrigalian compositions thoroughly, and in his ballets there are passages clearly founded upon actual incidents in Morley's works."[5] Undoubtedly the public responded to Weelkes' 1598 collection largely because of these ballets which were particularly attractive as "social music" for entertainment in the home, but the six madrigals are more interesting and more prophetic.

[1]Particularly nos. 3, 8, 10, 16, 20, and 22.

[2]The amazing thing is that Weelkes' development was accomplished so quickly. By 1600 his technique had become the boldest and most imaginative of the English madrigal composers.

[3]Dart/Fellowes, The English Madrigalists X, iv.

[4]Apparently the 1598 collection is the only one of Weelkes' publications to really enjoy wide-spread popularity, for it was the only one of the five published volumes to receive a second printing (in 1608).

[5]Brown, op. cit., p. 79.

> Some of Weelkes' ballets are splendid and contain imaginative and captivating music, but it must be admitted that the composition of some of them was obviously 'not a little hastened', as Weelkes confessed in his preface. Indeed, it is not unlikely that the small scale of the ballet (and the ease with which such works could be turned out) may have been an additional reason why he turned to the form. The ballets have tended to overshadow the madrigals which are scattered among them - which is a pity, since the latter are far more consistent, both in craftsmanship and expression, and are of great interest because they stand between the enlarged canzonets of the 1597 volume and the madrigals of 1600.[1]

The six madrigals in the collection (numbers 3, 6, 10, 13, 19, and 20) are easily recognizable because of their more contrapuntal nature. Some of them foreshadow the linear achievements and expansiveness of his best madrigals of 1600, and of the later full anthems.

In spite of the fact that there are still very few cross relations compared to his sacred music, for the first time we get the distinct impression that he occasionally introduced this dissonant harmony for textual expression. This expression is usually more in relation to a general mood rather than to a specific word (as in the Italian use of "musica reservata"), but on occasion it appears that Weelkes employs word-painting as emphatically as the Italians--definitely unique for English composers.[2]

As one spends some time with these madrigals, it becomes obvious that Weelkes' cross relations (and, of course, other harmonic aberrations)

[1] Ibid., p. 88.

[2] Two isolated examples of text-painting occur in the 1597 volume. These are specifically at the words "pain and anguish" in number 15, and for "faint farewell" in number 6. (See Example 28a above.) In her thorough but often dry dissertation, Dorothy Morse ("Word-Painting and Symbolism in the Secular Choral Works by Thomas Weelkes, Tudor Composer" [Unpub. Ph.D. Dissertation, New York University, 1961]) maintains that Weelkes made deliberate use of specific musical devices (including false relations) for the expression of specific words, and that this is a major force in his creative process. Her points are sometimes well-taken, but are often forced; and many traditions of Elizabethan dissonance (particularly cross relations) are too frequently overlooked, resulting in a somewhat questionable undertaking.

are not always just the result of linear counterpoint, but are occasionally introduced for dramatic effect. Although these instances are admittedly rare and are definitely not the most important feature of his style, they are understandably the first thing that sets him apart from his contemporaries. As Kenneth Long points out, "...What distinguished him above most of his contemporaries was his daring use of novel, and especially chromatic, harmonies to give emotional colour to the expression of care, sadness, grief or lamenting."[1]

The expressive tendencies in Weelkes' style, which were used in a more aggressive manner than by the other English madrigalists, undoubtedly reflect a stronger influence from foreign elements. Yet many other tendencies are more insular than his colleagues, e.g., his poetry is almost always native,[2] he often displays the English tendency toward florid "instrumental" writing (sometimes rather unvocal), and, of course, the use of cross relations. The result of this dual influence (rather like Tallis) is a more personal, distinctive rhetoric.

> ...Weelkes took in more essentially than any of his colleagues the drastic aesthetic of Marenzio and Gesualdo, which allowed them to break apart a madrigal for poetic effect, at the sacrifice of musical unity--though he modified the procedure in his own special way. The most extreme and experimental English madrigals are found in his books, the most involved examples of psychological delineation of poetry.[3]

Even though his ballet texts are lighter and more spiritual, cross relations are much more abundant in this second collection, principally because of the increased texture to five voices. Yet most of these (about

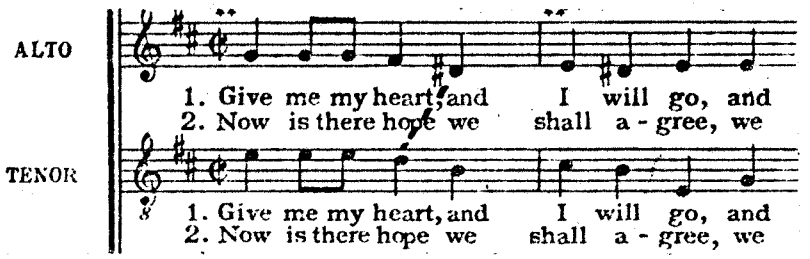
[1]Long, op. cit., p. 162.

[2]Weelkes is the only major English madrigalist never to employ a single poem from Italian anthologies.

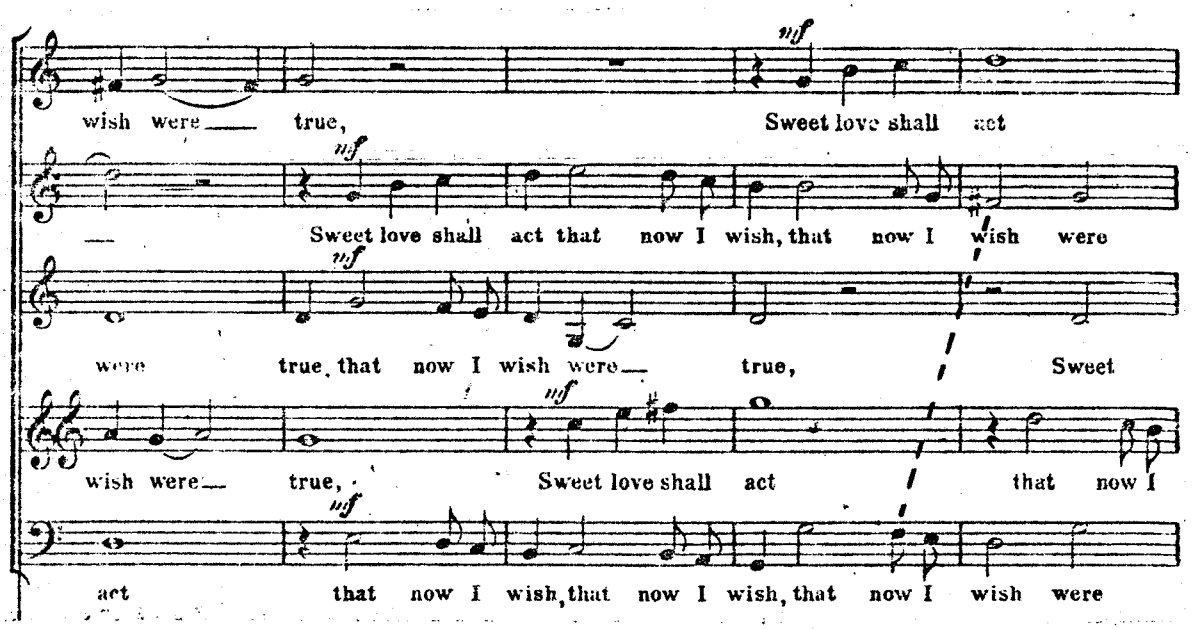
[3]Kerman, op. cit., p. 224.

half are introduced by the author) are the result of logical voice leading, and have nothing to do with text-painting.[1]

Example 29a. Give Me My Heart--Weelkes (p. 3, meas. 1-2).



Example 29b. Now Is the Bridals--Weelkes (p. 60, meas. 36-40).

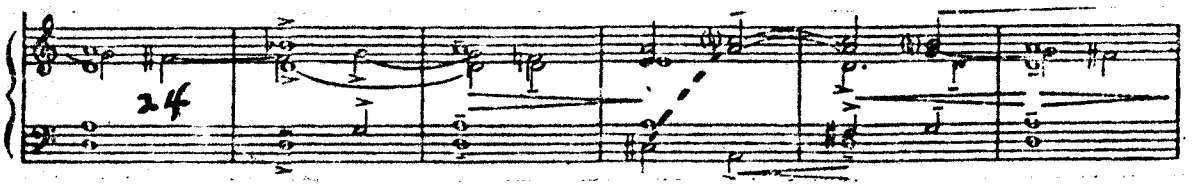


However, again we have only isolated examples of cross relations (only two in the 122 pages of music) which might appear to be inserted for textual emphasis. The passages below can certainly be viewed in this regard:[2]

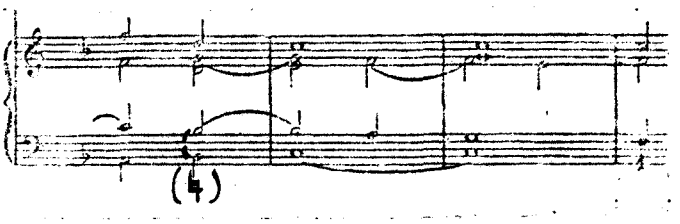
[1]One would hardly imply that Weelkes was word-painting when he wrote cross relations to express the singing of birds (no. 6, meas. 34) or a joyful "fa la la" (no. 22, meas. 22). The alto F here should be sharped (a "sub-semitonium"), resulting in a lovely simultaneous English cadence.

[2]Both of these cross relations were overlooked by Dr. Morse--refer to footnote 2 on p. 94 above.

Example 30a. Hark All Ye Lovely Saints--Weelkes (p. 6, meas. 24-9).



Example 30b. Lady, Your Eye--Weelkes (p. 75, meas. 46-9).



There are less than a dozen clear examples of cross relations in the twenty-four Ballets and Madrigals of 1598[1]--hardly comparable to the sacred music, as will be demonstrated later.

The Madrigals of 1600

After one year's silence the magnificent volumes of five and six-voice madrigals--ten each--appeared.[2] Here we have the full flowering of of Weelkes' genius, and perhaps the finest, most consistent collection of

[1]It must be remembered that the author does not consider the change of mode over the "dead" interval to be a cross relation (see p. 25). Practically every cadence in Renaissance music adds the "tierce de picardy," and this would otherwise give us a cross relation at the outset of every new phrase!

[2]Or "volume." Apparently Weelkes intended the twenty madrigals to be in one collection, but was persuaded (for monetary reasons?) to divide them on the eve of publication.

madrigals by any English composer. Canon Fellowes felt that "...from the point of view of dramatic treatment and force of emotional expression Weelkes's work in these two Sets stands alone in English madrigal-literature."[1] And in his survey of the English Madrigal, Kerman says: "This set is one of the high points, if not the highest point, of the English madrigal repertory. The style is still rough sometimes, more from impatience than incompetence, but Weelkes writes with a flair and vigorous enjoyment that is not approached by any of his contemporaries."[2]

Perhaps a year's vacation from composing was essential for his maturity--and a "maturity" it is (though, admittedly, this is a very brief interim in which to achieve maturity), for just two years after the ballet and madrigal set, Weelkes turned to madrigals of five and six voices, and to madrigals only; no more ballets or canzonets. He had obviously found his idiom. "Not all of these twenty works are beyond reproach, but the very best of them are among the finest of all the English madrigals."[3]

This is the "Weelkes style," the ripeness toward which the blossoms of the earlier collections had pointed. Historically they lie mid-way between the first published efforts and the mature church anthems of his later years,[4] and there is a stylistic growth evident here which is to be the basic mode for his great church music,[5] and which makes us wish that

[1]Fellowes, English Madrigal Composers, p. 198.

[2]Kerman, op. cit., p. 232.

[3]Brown, op. cit., p. 94.

[4]As will be pointed out later even greater consistency occurs in the anthems than in the madrigals of 1600.

[5]Brown, op. cit., p. 135:
"Weelkes' contrapuntal technique was his greatest asset when he turned his creative gifts to church music....There was therefore no need to seek out

there had been another volume (or more) of five and six-voice madrigals. Therefore, while we examine and admire the strength and variety of these remarkably original compositions,[1] it is also disturbing to realize that all of the sixty-eight madrigals mentioned thus far represent the creative efforts of some four or five years by a composer in his early twenties; a composer who realized only a small portion of his ability in this field.

> For all their inequalities, these three volumes are one of the most remarkable beginnings to any creative career in English cultural history. But it remained only a beginning....His first three books of madrigals had promised the most brilliant of careers, and the decline of the later years appears all the more tragic after such an auspicious beginning. These early madrigal volumes had shown that he could work quite fast, and the quantity of his remaining compositions is much less than might have been expected after those four brilliant years--even allowing for all the pieces that are likely to have vanished without trace in the intervening three and a half centuries.[2]

Consequently, before proceeding to examine these twenty accomplished works, it is important to emphasize that because of this abrupt cessation of his secular vocal endeavors, more than for any other single reason, Weelkes' music neglected to make the impact on the musical world which was predicted by his early years, and if matters had been otherwise, the

a new manner, and Weelkes' best church music is in direct line with his madrigals."

[1]In 1926 (January) Gustav Holst wrote a short article for Midland Musician entitled "My Favorite Tudor Composer." It is a marvelous tribute to Weelkes, and stresses the originality and variety of his music:

"No one in any age or country has expressed so many different ideas and moods in pure choral music; and--being, like Byrd, a master of choral writing--he always expresses them beautifully and well....Nothing is so certain with Weelkes as the unexpected....There is nothing to suggest that Weelkes hated conventionality. It simply did not exist for him."

[2]Brown, op. cit., p. 118, 45.

history of the English madrigal might be a completely different story: For Weelkes was "a composer who failed lamentably to fulfil the promise of his early works."[1]

The Five-Voice Volume

The ten five-voice madrigals of 1600 are Weelkes' most consistent achievement up to this time, and they represent a much higher level of accomplishment than could have been imagined just two or three years earlier. Dissonance for the sake of verbal expression is still more evident than in the 1598 collection, and the use of cross relations, although never as consistent as in the sacred works, now can be supported from both the viewpoint of textual emphasis and of a daring but tradition-oriented contrapuntal technique.[2]

Of the ten five-voice pieces, seven are outstanding, and demonstrate the clearly evolved style defined above. Cross relations are more abundant here than in the 1598 set, but only because they are all madrigals (not ballets or canzonets), and consequently more in an imitative contrapuntal style. I count some sixteen examples[3] in the fifty-nine pages of music, but, more important than any numerical ratio, a definite pattern begins to emerge which is of real significance in understanding cross rela-

[1] Ibid., p. 59.

[2] Weelkes, like Purcell, was very strongly influenced by a great variety of early music. We have definite reason to believe that he became "familiar in his earliest student years with an undemonstrative polyphonic technique, simple in the psalters, part-songs and some of the English church music, but more complex in much of the music to Latin texts and in certain of the consort songs." (Brown, op. cit., p. 49)

[3] Including several of my own interjection, of course.

tions in Weelkes' music:

(1) Although Weelkes is the madrigalist generally associated with expressiveness and experimentation through chromaticism (and this is undoubtedly true with more consistency than any other Elizabethan composer),[1] cross relations are not particularly a part of this chromaticism. As pointed out above (refer to p. 25), the distinctive cross relation dissonance is not really heard as such in an atmosphere which is excessively chromatic. This is demonstrated most emphatically by the popular Hence Care, Thou Art Too Cruel (no. 5) which is generally felt to be the most wildly chromatic composition of Weelkes' total production.[2] Kerman refers to it as "the culmination of Weelkes' chromatic experiments."[3] Reese maintains that it "represents the extreme in harmonic experimentation in the English madrigal."[4] However, in the entire fifty-eight bars of music not one cross relation is to be found, cadential, adjacent, simultaneous, or otherwise.[5]

[1]Several other English madrigal composers had their isolated chromatic moments in one or two pieces, but this always appears more like "trying their hand." See Bateson's Come, Sorrow, Help Me to Lament; Byrd's Come, Woeful Orpheus (which is really more "modulatory accidentalism"); Morley's Deep Lamenting; Farnaby's Construe My Meaning; and Tomkins' Weep No More Then Sorry Boy (Kerman [op. cit., p. 214] says that this may be intended as a parody of the Italian madrigal). The reader is encouraged to investigate the excellent discussion of "Chromaticism in the English Madrigal" in Kerman's The Elizabethan Madrigal, p. 212-220.

[2]Particularly the opening thirteen bars which have been discussed and analyzed more than any other English madrigal--see Fellowes, Tovey, Kerman, Walker, etc. Brown (op. cit., p. 102) insists that:

". . . There is no English madrigal that strikes harder at the listener. Thomas Tomkins was deeply impressed by its conception, and not only modelled his own Too Much I Once Lamented upon it, but even borrowed Weelkes' opening for this madrigal."

[3]Kerman, op. cit., p. 230. [4]Reese, op. cit., p. 827.

[5]Morse (op. cit., p. 53) defines one at meas. 44-45 for text portrayal on the word "slain" (which really appears two bars earlier), but this is over the "dead" interval, and hence not really a cross relation.

(2) The traditional English devotion to cross relations is inherent more in the practice of the old polyphony of the sixteenth century than it is (or can be) in the new progressive music of the recitative, verse-anthem, air, or "homophonic" expressions. This, too, is demonstrated most emphatically in the final madrigal of the five-voice set, As Wanton Birds, which is remarkably non-chromatic, tonally stationary,[1] and very "busy" with imitative polyphony. Within the seventy-one measures there are five clear instances of cross relations,[2] a much higher percentage than in any other madrigal of the collection (and in any of the three sets examined thus far), and it is definitely less chromatic than its nine predecessors. Also, the poem is joyfully festive throughout.[3]

(3) By this stage of his development, Weelkes was definitely concerned about the harmonic results of his counterpoint, and of course, he was not alone in this respect. Vertical awareness is an important element in any discussion of dissonance, and this is especially true now as we try to define compositional traits for a particular composer. It is obviously difficult to try pin-pointing an exact date when composers first began to think vertically, or when vertical elements began to challenge horizontal factors for primacy.[4] Many writers have advanced various theories on this matter, and Long inclines to a somewhat earlier date than is generally suggested:

[1]The mode is untransposed Aeolian, but strongly diatonic toward A minor (many G#s) and modulates (infrequently) through subdominants--a very important harmonic relationship for Weelkes as we shall see later in the anthems.

[2]Four are the adjacent type, and one (of the author's design) is simultaneous. Morse (op. cit.) somehow overlooked this fine work and/or its cross relations.

[3]The words at the moments of "clash" are: "lately lulled asleep," meas. 19 and meas. 20-21; "honours Phillida," meas. 43 and meas. 47; and "that honours Phillida," meas. 67-68. Obviously Weelkes is not word-painting.

[4]An earlier discussion of this problem can be found on pp. 5-7 above.

> At first musica ficta merely made for smoothness in modal part-writing but more and more it modified the modes themselves in the direction of our modern major and minor scales (together with their implications of key and modulation) until by the last quarter of the sixteenth century modern tonality had all but superseded the ancient modes. This was especially true in England where composers from Tallis onwards had a strongly developed sense of key and key relationships. Later composers were quick to realize the new and exciting possibilities of modulation and their experiments were often bold and strikingly modern in effect.[1]

Although this is perhaps a little earlier than many theorists would care to accept, it is evident after examining and performing Weelkes' music that he was moving toward tonality as rapidly as any composer of the period and that his harmonic synthesis is often the result of experiments in tonal manipulation. "Yet, simultaneously, the debt to modal polyphony is constantly evident in the melodic lines and rhythmic counterpoint of some sections, which introduce chromatic inflections not for expressive purposes, but simply to make the linear progress more smooth."[2]

Other modern-day writers have placed tonal orientation almost this early, and Dr. Collins, in his discussion of Weelkes' harmonic style says: "Tonality had become an almost established fact by the end of the sixteenth century by the addition of frequent accidentals, both written and implicit, to the old modes."[3]

However, the most convincing argument for Weelkes' vertical orientation is put forward by David Brown using a short example from Sweet Love, I Will No More, one of the six madrigals of the 1598 publication, which includes a:

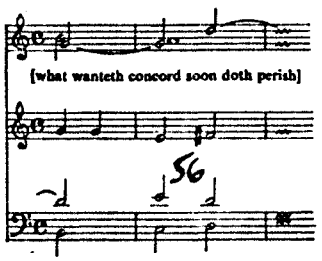
[1]Long, op. cit., p. 98.

[2]Brown, op. cit., p. 96.

[3]Collins, The Anthems of Thomas Weelkes, p. 157.

> ...very revealing 'fault' in the resolution of a suspension... [Example 31 below]. The explanation is obviously that the expected F# resolution occurs in the appropriate place in another voice, and Weelkes calculated that it would be heard as a normal resolution. There could be no stronger evidence that Weelkes heard some passages as a homogeneous texture, and not as purely linear writing.[1]

Example 31. Sweet Love, I Will No More--Weelkes (p. 13, meas. 55-7).



In the last analysis, however, Weelkes was a master of both vertical harmony and horizontal polyphony, as many of the 1600 madrigals reveal. We have seen that his madrigals display harmonies which were more imaginative and experimental than his contemporaries, yet the linear sense of his melodies is always present. In some of the madrigals of this collection which illustrate a forward-looking sense of formal organization, he alternates between contrapuntal techniques which produce many exciting harmonies, and "familiar-style" passages which reveal a never-ending sense of rational voice-leading. Even in Weelkes' most daring compositions there are always some traditional elements of construction--this will be seen even more emphatically in the sacred works.

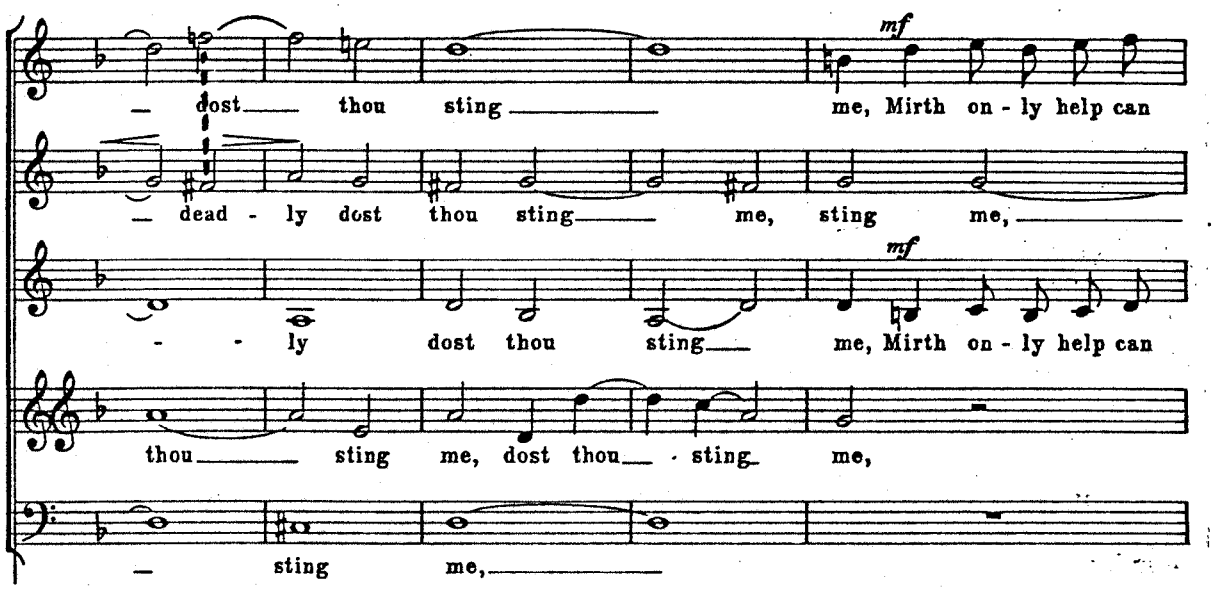
> He has a fondness for a kind of agreeably antique restraint of style; and, though harmonically fully as advanced as any of his fellows, he occasionally diverges into a method which comes closer than is natural with most of them to the rigid ecclesiastical tonality, as in the expressively strong and massive six-part elegy 'Cease now, delight', or the fine five-part madrigal 'Your beauty it allureth'.[2]

[1]Brown, op. cit., p. 90.

[2]Walker, op. cit., p. 114.

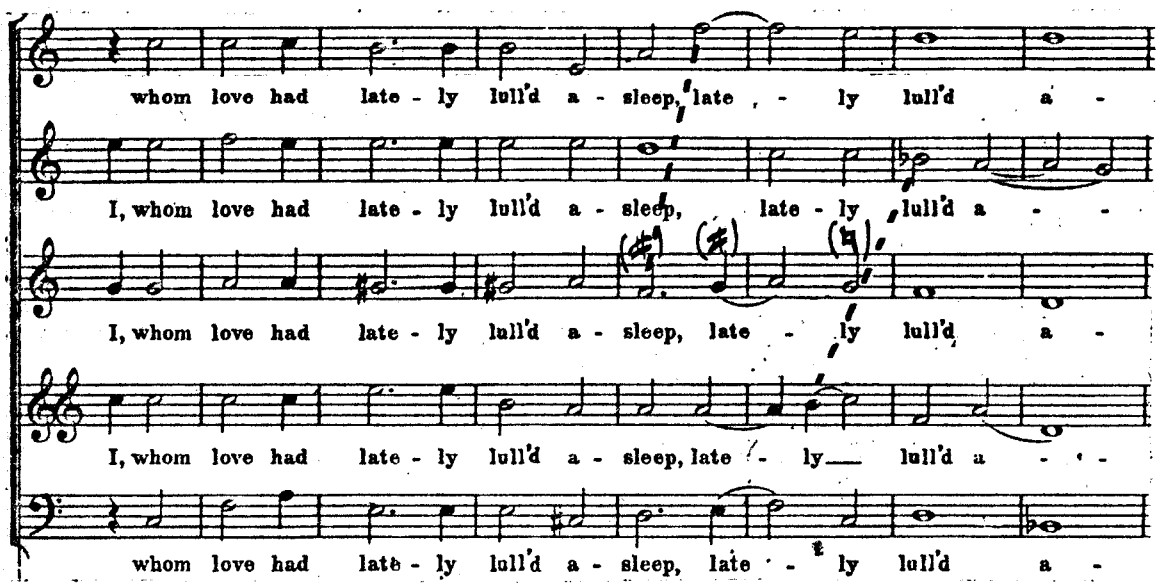
Two of the most striking cross relations of these ten five-voice madrigals indicate this sense of traditional melodic writing, and at the same time verify a searching for expressive harmony--see Example 32. The reader is encouraged to sing through the voice parts which create the cross relation in order to appreciate the grace of Weelkes' linear movement.

Example 32a. O Care, Thou Wilt Despatch Me--Weelkes (p. 22, meas. 39-43).[1]



[1]This is the cross relation that David Brown (op. cit., p. 101) calls "quite devastating." In a recent edition of this powerful madrigal, Walter Ehret displays his ignorance of cross relations by changing the Sop. II F# in meas. 39 to F♮. He also proves that he has never read the many discussions of this passage written over the past fifty years! See Fellowes, English Madrigal Composers, p. 199 (pub. 1921!); Weelkes/Ehret, O Care, Thou Wilt Despatch Me (Boston Music Co., 1970).

Example 32b. As Wanton Birds--Weelkes (p. 53, meas. 15-22).[1]



One of the reasons for the great success of this volume (and this includes the next, also) is that Weelkes is now comfortable in an art-form his creative stimulus can really identify with, and because he has now discovered that his technique functions best in five and six-voice texture. This sets the pattern for his church music: as will be seen later, his best anthems are for these voicings, particularly the five-voice.

Undoubtedly the most impressive madrigals of this volume are the O Care/Hence Care pair. This estimate is also made by Brown who clearly states that "between them,... they make up one of the finest and most imaginative of all Weelkes' compositions....For many this pair is Weelkes' madrigalian masterpiece."[2] Yet Weelkes has written only three cross relations[3] within these 113 bars of music. Certainly this device was not a

[1]If the reader has mixed reactions to my musica ficta in the alto voice, I suggest he try singing the phrase without the sharps in measure 19.

[2]Brown, op. cit., p. 99, 102.

[3]One of these results from the author's use of musica ficta. I feel that the B^b in the tenor voice of meas. 45 must be raised. The B^b is very awkward to sing.

part of his chromatic experimentations and probably not as dissonant to his ears as many other harmonies he exploited,[1] but more of an "archaism" which belonged in the cathedral.[2]

The Six-Voice Volume

The ten six-voice madrigals of 1600 are in many respects not on the same high level as the five-voice set.[3] Tonality is much more in evidence (in fact the madrigals in the first half of the collection are probably the most tonal pieces he ever wrote), and Weelkes appears to run out of melodic inspiration within this non-modal atmosphere. In a number of the madrigals he is reluctant to move very far within his tonal commitments, and the expressiveness of the five-voice set is only rarely in evidence.[4]

Weelkes' proclivity for writing fewer cross relations in a secular orientation is even more noticeable within the more diatonic framework of these six-voice madrigals. With the exception of number 10 (which is really not a madrigal), I find only five cross relations in the sixty-

[1]Perhaps to our ears a simultaneous diminished octave is more dissonant than many other chromaticisms found in Weelkes' most experimental harmonies, but apparently this was not the case then. Probably the reverse was true. Or, maybe Weelkes simply preferred the sound in (and therefore reserved it for) his sacred music.

[2]There is a curious correlation here with the early anthem style of Purcell, which appears to have been his preference for the full anthems until public taste demanded otherwise. Refer to pp. 55-59 above.

[3]The most noticeable difference is in Weelkes' attention to contrapuntal manipulation. David Brown (op. cit., p. 107) expresses it well:

"In the six-voice madrigals less use is made of the vocal network which impresses through the orderly independence of its constituent voices."

[4]The only instances of "daring" experimentation are short sections in no. 3; the famous chromatic passage in no. 8, meas. 24-30; no. 9, meas. 15-27; and of course much of the elegy, Noel, Adieu, no. 10.

seven pages of music, and only one of these is simultaneous.[1] Again this proves the theory that Weelkes' madrigal style is conservative in its use of cross relations.

The last number of the set, Noel, Adieu Thou Court's Delight, is an elegy written presumably for Henry Nowell, the prominent Elizabethan courtier for whom Morley also wrote his elegy; and as such the style is immediately different--definitely more like the cathedral style of the Renaissance era. Weelkes includes many more cross relations--thirteen in the 141 bars of sound[2]--and the over-all impression is much more like his sacred polyphonic manner than it is his madrigal style. There is more use of accidentals than in any other composition of the set,[3] yet the harmonies are never as venturesome as in The Andalusian Merchant, or Hence Care.

However, as was pointed out earlier, chromatic writing is not particularly the place for cross relations; therefore this is not the reason cross relations are found more frequently in Noel, Adieu. The only justification then must be the occasion and/or the poem. This undoubtedly prompted his selecting the more traditional cathedral style with its accompanying cross relations. Five of the thirteen cross relations are simultaneous (with the author's help on two),[4] and are among Weelkes' most moving examples:

[1]This one is "ficted" in by Nott. I lower the B in the Sop. II, meas. 25 of no. 2, When Thoralis Delights, because the phrase in this voice is so emphatically moving to F major.

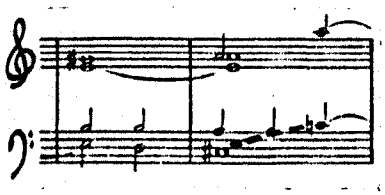
[2]The entire piece is 142 measures in the Fellowes barring, but there is a notated $1\frac{1}{2}$ bar rest after the line "when thou in dust art laid," meas. 57 --a very unusual technique for this period.

[3]Brown (op. cit., p. 116) insists that: "The norm of dissonance is the highest of any piece by Weelkes."

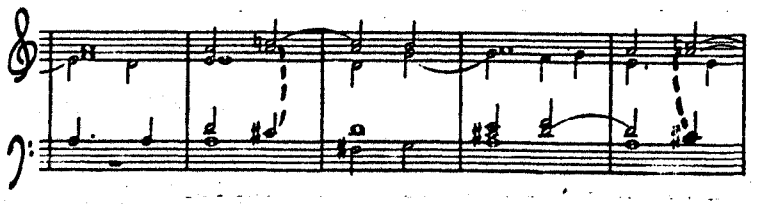
[4]The F#s in measures 136 and 138 are inserted principally for thematic consistency--refer to the Alto and Tenor II voices of bars 132 and 133 respectively.

Example 33. The five simultaneous cross relations in Noel, Adieu, Thou Court's Delight--Weelkes.

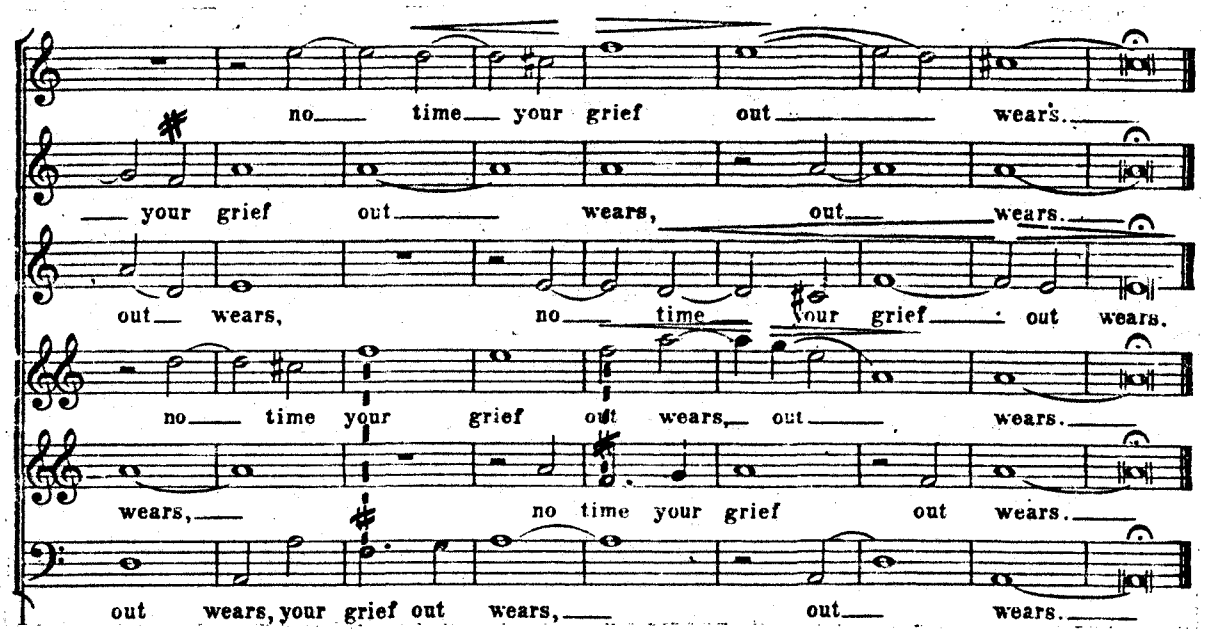
a. (p. 139, meas. 81-2).



b. (p. 140, meas. 86-90).



c. (p. 143, meas. 134-142).



"Weelkes' madrigal volume of 1600 is one of the finest achievements of this great period of English composition."[1] Perhaps the most remarkable feature of Weelkes' final five and six-voice madrigals is the progress they demonstrate compared to the earlier sets. The accomplished maturity of most of the twenty pieces reveals one of the quickest, most thorough artistic developments of any composer. The 1600 collections of madrigals are without a doubt Weelkes' most important contribution to secular English

[1]Brown, op. cit., p. 117.

music, and are possibly the most brilliant madrigal books to come out of England's Elizabethan era.

The Airs of 1608

Weelkes' final publication of secular music, the Airs or Fantastic Spirits to three voices, is inconsequential both for this study and as it relates to Weelkes' total production. The level of accomplishment throughout is rather uneven, but there are some curious and worthwhile inclusions.[1] With the exception of the final six-voice elegy for Thomas Morley (which will be discussed in detail later), they are all three-voice works (SSA or SST); and simplicity is Weelkes' objective throughout. I discover only about a half-dozen cross relations in the sixty-five pages of music--as one might expect. Therefore, they have very little bearing on our discussion, and probably were simply an amusing diversion for Weelkes--coming eight years after his last serious efforts in the field of secular choral writing.

> No more need be said of this volume. After Weelkes' earlier collections it comes as a disappointment; it is unambitious and its technique is much enfeebled. Nevertheless, it does make a small new contribution to the range of Weelkes' output through the more virile topical offerings--and we must have permanent gratitude for works like I bei ligustri e rose and Ay me, alas which continue the Italianate line of the earlier works.[2]

The twenty-sixth piece in the 1608 collection, Death Hath Deprived Me of My Dearest Friend, was included as a tribute to Thomas Morley, but was undoubtedly written five years earlier.[3] This is an excellent elegy,

[1]Particularly nos. 1, 10, 12, 14, 24, 25, and 26.

[2]Brown, op. cit., p. 125.

[3]Morley's dates are 1557-1603.

in the same tradition as Noel, Adieu, but shorter, more carefully constructed, and less chromatic--probably in an attempt to emulate the more conservative harmonies of Morley. It is also conservative in its use of cross relations--particularly for a Weelkes setting of a penitential poem, and this is perhaps also out of respect for his friend who spoke out against cross relations and who wrote very few in his music.[1]

I count just two cross relations in the seventy-three measures of Death Hath Deprived Me, and one of these (an F# in the "sextus" of bar 62) is my own. This elegy, apparently Weelkes' final composition for six-voices, is one of his most restrained (and yet profoundly moving) laments, and shares some features with the powerful When David Heard which will be examined later.

This leaves just one final secular composition by Weelkes,[2] the excellent six-voice As Vesta Was from Latmos Hill Descending which was written for Morley's The Triumphs of Orianna[3] of 1601. This is a fine, virile piece with some of Weelkes' most descriptive writing (and this is undoubtedly why it has enjoyed more performances than most of his six-voice secular works),

[1]Morley recognized the device and criticized it (and composers who used it), citing an example from Taverner. (See p. 10 above.) Curiously, he also castigated Dunstable's rests inserted in the middle of words! Morley's treatise, A Plaine and Easie Introduction to Practicall Musicke, appeared in 1597, just six years before his death.

[2]Except for The Cries of London, for solo voice and viol quartet, which is of no import here, and of little musical consequence anywhere. According to Walker (op. cit., p. 120), all of the several examples of this humorous art form (by Dering, Gibbons, East, etc.):

"are purely isolated apparitions of no artistic importance, except insofar as they may be considered to show the beginnings of a feeling for dramatic musical expression of a popular kind."

[3]It has always been assumed that the appellation "Orianna" was intended for Queen Elizabeth; however, in her brief survey of Tudor England and After, Elizabeth Cole suggests that it was rather for Anne of Denmark, the young wife of James I (who began his reign in 1603). The reader is encouraged to investigate her convincing arguments in Jacobs, Choral Music, p. 64.

and it is quite consistent with the other madrigals in its use of cross relations--only three in the 114 measures of music.

The great tragedy of Weelkes' madrigal period (1597-1601) is its brevity. The sixty-eight madrigals written during these four or five years of Weelkes' early life signify one of the most auspicious beginnings of a career in the history of Western culture. It is all the more upsetting when we try to imagine what might have transpired if he had not suddenly turned to sacred music exclusively.[1] The outstanding development of his technique (in just four years), the virility of his counterpoint, his increasing awareness of musical organization,[2] along with his high rate of productivity, would certainly have produced accomplishments which are exciting even in our imagination.

The termination of this activity was undoubtedly due, at least in part, to the general decline of the madrigal in England during this period. Changing musical fashions were moving quickly toward simpler airs and lute songs, and a society in search of entertainment was moving more and more in the direction of literary and dramatic forms.

> A society that can allow a talent of this kind to go to waste while poets best forgotten flourish can hardly be considered a healthy one from a musical point of view. In point of fact the English

[1]When Weelkes received his university degree and soon after became organist at the beautiful Chichester Cathedral (1602), his interest in madrigals came to an abrupt halt.

[2]Brown's thorough examination of Weelkes' formal and thematic organization in many of the madrigals is extremely well done, and I strongly urge the reader to study this since it is not covered here (or elsewhere, for that matter) and because it aids in the appreciation of Weelkes' involvement in systematization. In many ways his sense of order was as forward-looking as his harmonies. One of the most interesting examples of this is seen in his As Vesta Was from Latmos, which has ten musical subjects, exactly corresponding to the verse. For other examples, see Brown (op. cit., pp. 47-135).

> madrigal development, never very firmly rooted, was by now definitely declining, and the silence of Thomas Weelkes after 1600, but for the gay light Airs of 1608, is perhaps its gravest sacrifice.[1]

The tragedy of Weelkes' silence, coupled with the general decline of madrigals, is all the more lamentable as we consider his stature within the context of the "greatest of England's musical eras." In 1921, Fellowes made this claim concerning England's Madrigal School: "There can be little doubt that the English Madrigal writers of the Elizabethan and early Jacobean period constitute our finest School of national composition."[2] Fellowes also sums up the English madrigal phenomenon splendidly in his book on the life and work of Orlando Gibbons:

> Nothing is more astonishing in the whole history of music than the story of the English school of madrigal composers. The long delay of its appearance, lagging behind the Italian school by no less than half a century: the suddenness of its development: the extent of the output: the variety and originality as well as the fine quality of the work: the brevity of its endurance, and the completeness with which it finally collapsed: all these features combine to distinguish the madrigal school as the strangest phenomenon in the history of English music.[3]

The Sacred Music

As Weelkes turned his attention to music for worship it was not really necessary for him to make significant alterations in his technique. Undoubtedly the "sound" of church music was still with him from his youth, and what adjustments were necessary (less chromaticism, a more modal orientation, less experimentation, more formal continuity, etc.) probably

[1]Kerman, op. cit., p. 233.

[2]Fellowes, The English Madrigal School (London: Stainer & Bell, 1921), I, i.

[3]E. H. Fellowes, Orlando Gibbons: A Short Account of his Life and Work (London: Oxford, 1925), p. 77.

came easily, without much conscious thought or effort. Generally his skills acquired in the madrigal writing "stood him in good stead" for the church music. "Weelkes' contrapuntal technique was his greatest asset when he turned his creative gifts to church music....There was therefore no need to seek out a new manner, and Weelkes' best church music is in direct line with his madrigals."[1]

The most significant adjustment (and this no doubt came easily too) was in the shift to a more conservative "cathedral" elegance of contrapuntal technique. Walter Collins, in his pioneering work on The Anthems of Thomas Weelkes,[2] suggests that "these composers (Weelkes and Gibbons) were making a deliberate effort in their sacred music to remain true to the traditions of an earlier era as they saw it."[3] On the whole this change is a fortunate one, and yet in a way, unfortunate, for some of the unique harmonies and experimentation of his madrigals could easily (and logically)

[1]Brown, op. cit., p. 135.

[2]Collins, op. cit. Dr. Collins' dissertation is "pioneering" because very little was known or written about Weelkes' anthems until just recently. Very few were published during his life, and their organization and dating has obviously been much more difficult than the madrigals. The validity of manuscripts has been an editorial problem because none of these appear to be in Weelkes' hand. In 1921, Fellowes (English Madrigal Composers, p. 206) said: "Weelkes wrote a fair quantity of Church music, all of which is allowed to remain in oblivion at the present time." Brown (op. cit., p. 144) also refers to the sorry state of his sacred music:

"After the orderly madrigal volumes, the extant sources for Weelkes' church music present a chaotic picture. With the exception of two pieces which Sir William Leighton printed in his The Tears or lamentations of a sorrowful soul (1614)--a volume undoubtedly designed to furnish sacred music for domestic use--none of it was published in Weelkes' own lifetime. All else that we still possess lies in various manuscripts which are themselves dispersed on both sides of the Atlantic."

[3]Collins, op. cit., p. 159.

have been exploited, in conjunction with his adherence to Renaissance polyphony, in some of his anthems also.

> It is, then, the more disappointing that though his imaginative insight and technical mastery produced much magnificent music for the Church, yet he set his face against the radical harmonic experiments which made some of his madrigals so outstanding: indeed, in the whole range of his anthems, full and verse, it is doubtful if more than a dozen or so truly chromatic chords could be found. Perhaps he considered the church the wrong place for technical experiments and sensuous harmony.[1]

One other unfortunate result of this situation stems from the fact that madrigals were composed for pure enjoyment, and were "non-performance" oriented, i.e., madrigal composers could work with an "ideal" choir in mind, never having to struggle with the limitations of specific ensembles. This, therefore, indicates a completely different circumstance for Weelkes' church works resulting in two major restrictions: (1) That he necessarily needed to be concerned about audience (congregation) reaction, and (2) That the sound of the specific ensemble he wrote for was well-defined in his ear, and was unfortunately very restricting.[2] Again, things might have been quite different had his development and career been more of a fulfillment of the promise contained in his early works!--if he had enjoyed (stayed sober long enough to earn)[3] the kind of court and/or cathedral appointments held by the other four composers of this research.

[1]Long, op. cit., p. 162.

[2]Both of the situations Weelkes composed for, Winchester and Chichester Cathedrals, had very small, inefficient choirs (24 or less). However, there is some speculation that he probably wrote several of his anthems (and the two sacred madrigals) for other choirs--either for larger cathedrals, or non-worship situations.

[3]Weelkes had a drinking problem which is fairly well documented in the records of Chichester Cathedral. This may have been a deterring factor in his growth and success. But this is only speculation since the accounts are controversial, and may be somewhat exaggerated.

However, some of Weelkes' most important sacred works were written not for cathedral performance, but for private use--a frequent custom.

> Thus the early seventeenth-century English composer found himself in a situation highly favourable to the production of first-class church music, and Weelkes was to make full use of this.... During Weelkes' creative lifetime the demand for domestic 'church' music remained as strong as ever. Very simple pieces were still required by some circles, but others wanted more elaborate compositions, and many of the anthems composed for church use were also sung domestically. Certainly those who used such pieces were proof against the charge that we must face today--that we are prepared, Sunday after Sunday, to assail the Almighty with music we would never dream of using for our own entertainment.[1]

I will try to show that Weelkes' church music, although essentially in the mature, virile style of the madrigals, more consistently eminates the contrapuntal style of the great Elizabethan composers, employing less of the expressive dissonance found in the secular music, but instead discords arising out of Renaissance horizontalism,[2] including cross relations.

The Full Anthems

Although it is impossible to establish any sort of chronology, there is evidence that Weelkes composed some forty anthems. Of these, the editors of the excellent Musica Britannica edition of Weelkes' Collected Anthems (Vol. XXIII, 1966)[3] have been able to reconstruct only twenty-four; and of these, seven (one of which is spurious) incorporate one or more reconstructed voice-parts. Therefore, since it would prove little to

[1]Brown, op. cit., p. 143.

[2]"Rational" rather than "irrational" dissonance. Henry Mishkin (op. cit., p. 139) is accurate in excluding cross relations from his essay on "Irrational dissonance in the English Madrigal." Andrews (op. cit., p. 99), too, shows good judgement by discussing cross relations before he gets to his chapter on "Unessential Dissonances."

[3]David Brown, Walter Collins, and Peter LeHuray. I will be referring to this edition throughout.

examine compositions which are not completely authentic, the following discussion will deal mainly with the twelve complete, extant "full" anthems--including the two sacred madrigals (since they fit better here than in any other category) which are biblical, but not liturgical: O Jonathan and When David Heard. The organization and numbering employed is as found in the Musica Britannica publication, volume XXIII.

(1) Allulia, I Heard a Voice is the only anthem by Weelkes (and in fact, of the entire period) to survive in both a "full" and "verse" version. The full version is preferred,[1] and since it is the only one currently available in octavo form, I will confine my observations to it.[2]

This is a joyfully robust five-voice anthem (most easily handled SATBB), which has one of the highest cross relations per measure ratio of any Weelkes piece: sixteen[3] in the sixty-five measures of music--a ratio of almost 1:4.[4]

This is an excellent piece with which to begin our discussion, because it goes far to illustrate those characteristics mentioned about Weelkes' anthem style in the examination of the madrigals. The mode is untransposed Dorian with a sufficient number of accidentals (particularly C#, F#, and G#) to give a strong tonal pull which fluctuates between D minor/major and its dominant. The opening statement, with the unison entrance on the second degree of the scale, followed by a minor dominant

[1]Brown (op. cit., p. 159) feels that the "organ part demands a more discreet pace than the music will permit if its full joy is to be realized."

[2]Although the versions differ more in scoring than in actual text.

[3]Three of these are my contribution: Tenor, meas. 35, F♮; Alto, meas. 45, F#; and Bass, meas. 71, C#.

[4]Of the sixteen, only the first is simultaneous, and seven are cadential--this latter figure is unusually high for Weelkes--and these generally result from thematic consistency rather than a predilection for English cadences.

chord, is very unusual for Weelkes[1] (or anybody!). The form is unusual, also, sort of an ABA with coda. Several of the obvious changes of texture would suggest "verse" treatment--particularly if a clear, resonant baritone is available for the opening "I heard a voice" solo. The editors have found extensive variations in the printed sources, the most obvious of which involves differences in measures four and five. An alternate version of this short passage is included at the end of the printing, and it is somewhat preferable--it is also the version used by S. Townsend Warner in his edition.[2]

Several trends revealed in this first anthem are of particular significance: (1) The ratio of cross relations is much higher than in any secular work by Weelkes. (2) Weelkes' manipulation of his textures and the general contrapuntal fluidity is similar to the more spirited madrigals.[3] (3) Although Alleluia, I Heard a Voice was undoubtedly written at least several years after Weelkes' most mature madrigals, his preference for modal harmonies is much more consistent here than in the madrigals of 1600--this is obviously something of an attempt (conscious or unconscious) at archaism.[4]

[1]Collins, The Anthems. . . , p. 164.

[2]Weelkes/Warner, Alleluia, I Heard a Voice (London: Oxford Univ. Press, n.d.), TCM No. 45.

[3]Particularly Mars in a Fury, As Vesta Was Descending, Like Two Proud Armies, etc. Brown (op. cit., p. 161) insists that:

"The best of the full anthems--works like O Lord, Arise; Alleluia, I Heard a Voice; Gloria in excelsis Deo; and Hosanna to the Son of David--are easily recognizable as products of the same mind that had fashioned the great madrigals of 1600."

[4]Particularly as compared to the ten six-voice pieces, which, it will be remembered, are the real culmination of Weelkes' stylistic development. Also, by the time of Weelkes and Gibbons, tonal harmony was fairly well

To varying degrees these traits will remain evident as we examine other anthems.

(2) All People Clap Your Hands is a rather short, joyful setting of several verses adapted from Psalm forty-seven. It is a fairly convincing work, but not particularly distinctive.[1] The mode is Mixolydian, untransposed, but the many F#s (anywhere from twenty-one to twenty-six, depending upon musica ficta) give the work a strong feeling of G major.[2] It is only one of four full anthems in a major mode, and because of this, and because of its basic simplicity, it is really not of importance here.[3] I count four cross relations in the thirty-nine measures, a ratio of almost 1:10. Only one cross relation is simultaneous, and none of the four is cadential, although each occurs in dominant harmony with the major/minor juxtaposition of thirds.

established, but was used more consistently in secular music where the composer obviously felt less compelled to adhere to ecclasiastical garb. This fact, along with Weelkes' use of chromaticism, did much to emphasize a feeling for tonality--somewhat in the same sense that nineteenth century chromatic harmony enhances the awareness of modulation and the approaching change of tonal center.

[1]It could have been written by any number of British composers. In fact, one source attributes it to Locke.

[2]Both published versions are transposed up: the Musica Britannica edition is up a major third, and the W. Collins edition (Oxford Univ. Press No. A 193, 1963) is up a minor third. Although there is considerable controversy concerning pitch-level in the English Renaissance, most musicologists feel that it was approximately a minor third higher. See Arthur Mendel, "Pitch in the 16th and Early 17th Centuries," The Musical Quarterly XXXIV No. 1 (January, 1948), 28ff; XXXIV No. 2 (April, 1948), 199ff.; XXXIV No. 3 (July, 1948), 336ff.

[3]The major mode would seem to be suggested by the text's emphasis of praise, but this is definitely not a rule with Weelkes--in fact, the opposite is often found: Gloria in excelsis Deo and O Happy He are both minor; and Lord to Thee and In Black Mourn I are both major.

(3) Deliver us, O Lord is of doubtful authorship, and also appears to be missing an alto part. The latest research indicates that it was probably written by William Cox who might have been a choir member at Chichester. For this reason it will be omitted here.

(4) Gloria in excelsis Deo is apparently Weelkes' most popular anthem in England; but is also one of his most problematic scores primarily because original sources have been so inconsistent,[1] because Weelkes' Aeolian/A minor is often very ambiguous (adhering closer to the mode than usual),[2] and because his contrapuntal technique is remarkably taut throughout--except for the two short sections of four bars each which are in familiar style and are inserted for contrast and textual emphasis. "The whole anthem is a brilliant and vigorous paean of praise, after which the sustained Amen comes as a most heart-easing contrast."[3]

Of the seventy-seven measures of music, sixty-nine are in Weelkes' best imitative style, as consistent as any of the anthems in the Renaissance polyphonic tradition, and quite typical in its use of cross relations. However, due to a more than usual amount of accidental inconsistencies, there is considerable disagreement among the three existing editions,[4] but most of the discrepancy concerns accidentals not related to cross relations.

[1]In his edition of Gloria in excelsis Deo (Oxford Univ. Press) TCM No. 17, Fellowes reconstructed the missing treble II part (which has subsequently been found), but failed to mention this.

[2]Collins, The Anthems..., p. 167.

[3]Brown, op. cit., p. 157.

[4]Musica Britannica, Fellowes (Oxford Univ. Press), and Collins (Oxford Univ. Press, 1960).

TABLE 2. Cross relations in Gloria in excelsis Deo--Weelkes.

Editions	Cross relations	Simultaneous	Cadential
Musica Britannica	3	1	0
Fellowes	1	0	0
Collins	4	1	0
Nott[1]	17	12	2

None of the three published versions include any musica ficta. All of the cross relations in the author's edition are the result of logical voice leading, and the harmonies are consistent with moments in Weelkes' other anthems. I will list my chromatic alterations here and encourage the reader to refer to the score, giving special linear attention at the instance of each cross relation. (Measure numbers refer to the Musica Britannica edition.)

TABLE 3. Musica ficta for Gloria in excelsis Deo--Weelkes.

Alteration	Measure	Beat[2]	Voice part	Change
1.	3	$4\frac{1}{2}$	AII	A♭
2.	5	$3\frac{1}{2}$	AI	B♮
3.	8	1	AI	A♭
4.	8	$1\frac{1}{2}$	T	B♮
5.	8	4	SII[3]	A♭
6.	14	1	AII	A♮
7.	14[4]	$1\frac{1}{2}$	AII	B♮
8.	16	3	T	B♮
9.	18	1	SI	B♮

[1]None of the Nott editions are published as yet. Seventeen cross relations in seventy-seven measures is a ratio of approximately 1:5.

[2]The Musica Britannica edition is in 4/4, but Collins suggests 2/2 (the original is 𝔠 --most are). I prefer the 2/2 at about tactus = 68-76.

[3]The soprano parts are reversed throughout. Collins agrees with Fellowes, but Musica Britannica has the reverse.

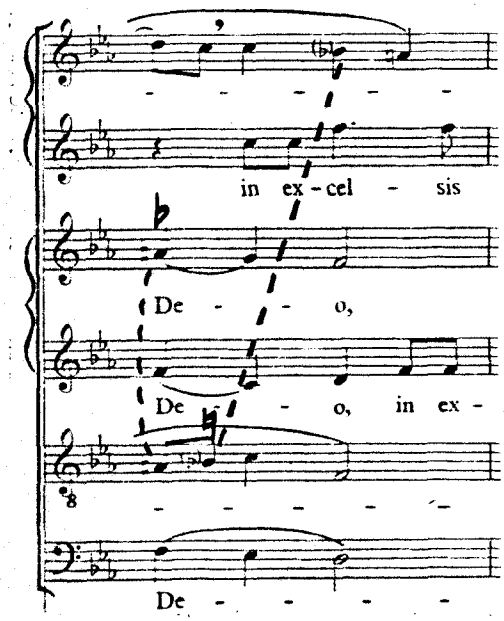
[4]It will be noticed here that a number of accidentals introduce cross relations which occur rather close together, and although this is somewhat untypical, the effect is most exciting in this context. See Example 34, below:

TABLE 3--cont.

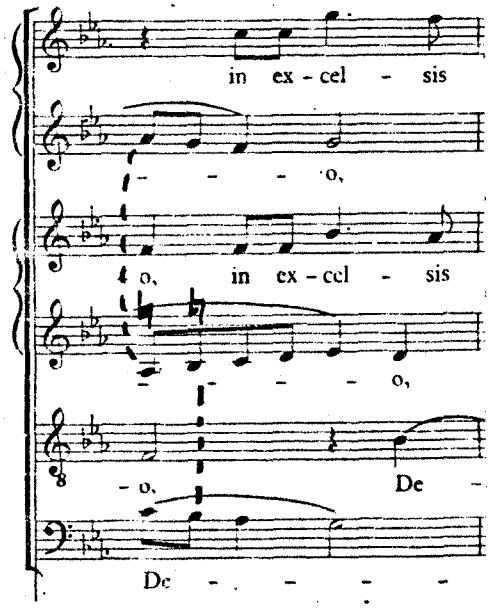
Alteration	Measure	Beat	Voice part	Change
10.	24	1	B	B♮
11.	27	1	B	A♮
12.	27	2½	B	B♮
13.	28[1]		SII	
14.	32	1½	T	E♮[2]
15.	33-35	Several D's in this passage want to be D♭'s?		
16.	38	3 3/4	SI	D♭
17.	55	4½	AI	A♭
18.	57	3½	AII	B♮
19.	60	1	AII	A♭
20.	60	1½	T	B♮
21.	66	1	AI	A♮
22.	66	1½	AI	B♮
23.	68	3	T	B♮
24.	70	1	SII	B♮
25.	76	1	AII	E♭[3]

Example 34. Gloria in Excelsis--Weelkes.

a. (p. 2, meas. 8).



b. (p. 3, meas. 14).



[1]I'm quite uncertain what to do with this phrase; nothing seems to sound or feel right! (It is certainly not the most interesting melody Weelkes ever wrote.) The three editions disagree, and the original sources are of little help because the final B♮ could be retrospective, but for how far? No solution sounds like Weelkes.

[2]This accidental actually removes a cross relation!

[3]Note the frequent alterations of A and B (6th and 7th scale degrees--all three editions are transposed up a minor third).

I also have some real questions about some of the B^{b}'s in the "amen" section. Three of these want to be raised (sub-semitoniums), but none of the three editions suggest this, nor do the surviving parts (although this is not particularly conclusive for sub-semitoniums). The change would introduce some passing cross relations, two of which would be minor second clashes. Perhaps previous editors have been too much influenced by the constant alteration here of tonic and sub-dominant (a frequent progression for Weelkes' "Amen" sections, and for final cadences) which have a tendency to cause IV to feel like I because the tonic, being a fifth above IV, begins to sound like dominant harmony. But we are still in the Aeolian/minor, and B♮ is certainly a logical sub-semitonium. Perhaps these discords too should be a part of this stimulating "paean of praise."

(5) Hosanna to the Son of David is a spirited six-voice setting of the Palm Sunday exclamations from Matthew 21:9. It has been a favorite anthem for that occasion, and shares the spotlight on this festive day--both here and in Great Britain--with Gibbons' equally impressive setting.[1] It is a rather short piece (just forty bars in the Musica Britannica version)[2] and has fewer long contrapuntal lines and less genuine development than usual (for Weelkes). Yet the texture could be breathtakingly robust in a large cathedral, and the impression is "magnificently exultant, offering some

[1]Gibbons' Hosanna is possibly the finer piece, being consistently more contrapuntally developed. But Weelkes' setting is impressive upon first hearing, and the audience impact is undoubtedly greater due to the homophonic "hosanna" exclamations.

[2]Three bars less in the Fellowes edition because he uses some varied meter scoring. Weelkes/Fellowes, Hosanna to the Son of David (Oxford Univ. Press), TCM No. 9.

of the most close-knit counterpoint to be found anywhere in Weelkes' work. A comparison with Gibbons' more expansively contrapuntal setting (also for six voices) does much to clarify the difference in character between the two composers."[1]

Hosanna is one of Weelkes' most impressive attempts at constructing a composition from simple means, for, with the exception of the brief imitative diversion in measures twenty-three and twenty-four, the entire anthem is constructed from just three basic harmonies. The formal structure is also unique, rather a rondo-like ABACA (the short "Hosanna" exclamations serving as the material for A), with the A sections in familiar style and the B and C elaborately polyphonic. The mode is Dorian transposed once (to G),[2] and the two available editions have both raised this a major third. As one would expect, A#'s, G#'s, and (particularly in this instance) D#'s[3] are the accidentals to beware of--refer to the guidelines on pages 79 and 80, above.

Hosanna is not really representative of Weelkes' best "cathedral" technique, but there are enough cross relations (in the Nott version, at least) to say that it is certainly not untypical. In the forty bars of music I note six cross-relations (three are original to the author's edition) which includes one simultaneous type but no cadential, a ratio of about 1:7.

[1]Brown, op. cit., p. 160.

[2]This is the technique most frequently used for the full anthem. Collins (op. cit., p. 157) points out that Dorian and Mixolydian are Weelkes' most frequent modes, with Aeolian and Ionian next most important.

[3]D#'s are very frequent because both the sections and phrases are short; and Weelkes, like most other Renaissance composers, inserts picardy thirds in the final chords of each section or toward the end of the short phrases --often remaining in major. Even the first chord of the anthem is major.

(6) Laboravi in gemitu meo is unfortunately incomplete, apparently lacking a treble II part (assuming that Weelkes used the same voicing found in Morley's setting of the words, which Weelkes probably modeled his version after). It is his only anthem composed to Latin words throughout,[1] and the Musica Britannica edition, with a reconstruction of the missing part supplied by the editors, is sufficiently complete to see that:

> . . . Its conservative idiom is in the true tradition of the great stream of Latin music from Tavener through Tallis to Byrd. It is a most impressive work, more rhythmically enterprising than most of Weelkes's anthems and it includes dotted-note motives (somewhat rare in his church music), effective syncopations and a highly florid ending where paired entries burst in simultaneously in parallel 3rds and 6ths.[2]

However, since the piece is not authentically complete, it cannot assist in the present study.[3] Yet a quick glance at the score reveals several impressive simultaneous cross relations (see measures 13, 15, and 20), and although the harmony is much less chromatic than usual, there are six cross relations in the sixty-eight bars (without considering the reconstructed part), and that's already a ratio of approximately 1:11, with one of the six parts missing! Let's hope that one day this part too will be discovered (like the same voice-part for Gloria), for certainly this is one of Weelkes' finest "cathedral" compositions.

(7) Lord, to Thee I Make My Moan is another Mixolydian piece with strong inclinations toward G major through its frequent use of F# (G# in the

[1]Just verse six of Psalm six. Weelkes uses one line of Latin (with English, macaronically) in both Hosanna to the Son of David and Gloria in excelsis Deo.

[2]Long, op. cit., p. 169.

[3]Even so, I would have no hesitations about performing this edition. The editors have done a masterful job with the Soprano II part.

Musica Britannica printing, which is transposed up one step),[1] twenty-one in the forty-one measures. It is an effective setting of the prayerful opening of Sternhold and Hopkins' paraphrase of Psalm 130.[2]

The style is mostly a simple note-against-note technique which is undoubtedly influenced by the Puritan psalter tunes Weelkes was exposed to in his youth. The over-all effect is similar to the popular Let Thy Merciful Ears, O Lord.[3] LeHuray feels that Weelkes' "workday mood"[4] is due to the absence of textual drama. However, rather than call his efforts "workday," I would simply say that his metrical subject has dictated a more chorale-like idiom, which in the proper setting could be extremely effective.

Because there is very little contrapuntal development, and since I do not recognize cross relations over the dead interval (occurring between phrases or sections), I find fewer cross relations here than elsewhere.[5]

[1]Bernard W. G. Rose (Music & Letters XLVIII No. 2 [April, 1967], 178-9) is quite critical of the Musica Britannica editors' choice of keys in his review of this publication.

[2]Long (op. cit., p. 167) insists that the awkward text "counts against it." But the occasional "'plain and groan," "full due time," "pray-er mine," or "aye be pressed" really shouldn't distract that much from the over-all effect. We often encounter many more objectional examples in some of Purcell's music.

[3]Which no longer can be credited to Weelkes. See Collins, The Choral Conductor . . . , pp. 100-102; and Philip Brett, Journal of the American Musicological Society XX (1967), 136.

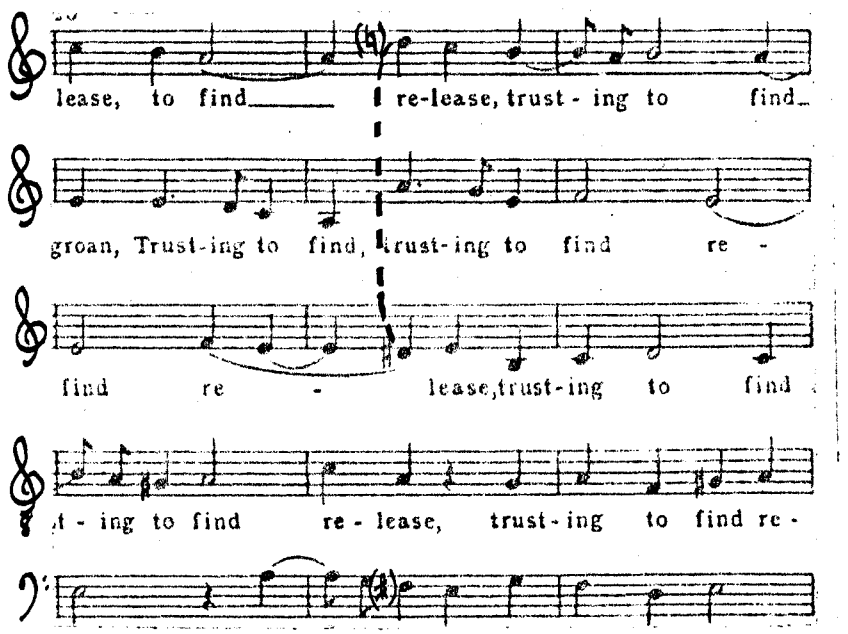
[4]LeHuray, op. cit., p. 304.

[5]I cannot locate the many cross relations Collins (The Anthems . . . , p. 175) refers to: "An uncommonly large number of cross relations, both simultaneous and adjacent, put a spicy bite into the composition; they strengthen the bitter supplications of the text very well." Long (op. cit., p. 167), too, feels that "some of its harmonic asperities seem almost deliberate archaisms." I really must disagree. I find the work more in line with the simple 17th century English anthems of Greene and Croft, and definitely lacking in the linear development of the Renaissance motets. It is somewhat similar to Sweelinck's Cantiones sacrae or "Picture Motets."

Also, because of the sparse polyphonic treatment, there is very little need for musica ficta. I have made no adjustments in the Musica Britannica publication, and only one in the earlier edition by Fellowes.[1]

In the forty measures of music there are only three cross relations --resulting in a ratio of less than 1:14. One of them is a poignant simultaneous diminished octave occurring between tonics rather than mediants of the harmony--quite unusual! The resolution of the discord also occurs concurrently (appropriately on the second syllable of the word "release"--refer to Example 35 below). The other two cross relations are adjacent--one is separated by two beats but is still definitely heard.

Example 35. Lord, to Thee I Make My Moan--Weelkes (p. 31, meas. 15-17).



(8) O Happy He is another five-voice anthem in the same simple note-against-note style of Lord, to Thee. The mode is untransposed Aeolian (up a step in

[1]Measure 14, the final note of the Alto I part should be raised--the Musica Britannica is correct. The Fellowes (Weelkes/Fellowes, Lord, to Thee I Make My Moan [Oxford University Press], TCM No. 89) edition is a semitone higher than the Musica Britannica, up the traditional minor third.

the Musica Britannica edition), but "a larger number of accidentals than usual increases ambiguity."[1]

One would expect to find few problems in musica ficta since O Happy He was published (along with Most Mighty and All-knowing Lord) in Leighton's The Teares of Lamentations of a Sorrowful Soule of 1614.[2] However, I made several changes in the Musica Britannica copy which already had suggested satisfactory solutions for the three variants in the sources--mainly misprints.[3]

The trivial poem is by Leighton himself and offers "little scope for musical invention."[4] In spite of the fact that Weelkes was commissioned for such mediocre words he composed a setting which is remarkably expressive,[5] although perhaps not particularly fitting for the message.

[1]Collins, The Anthems..., p. 179. There are perhaps more accidentals than in Lord to Thee, but only ten of these (in the twenty-seven bars) form leading tones (A#'s), which are decidedly fewer than the ratio of 1:2 in Lord to Thee. However, O Happy He is more modulatory (even the first nine-beat phrase moves to the dominant) and Weelkes' harmonic rhythm moves faster than in the preceding anthem.

[2]These are the only sacred pieces which were printed during Weelkes' lifetime.

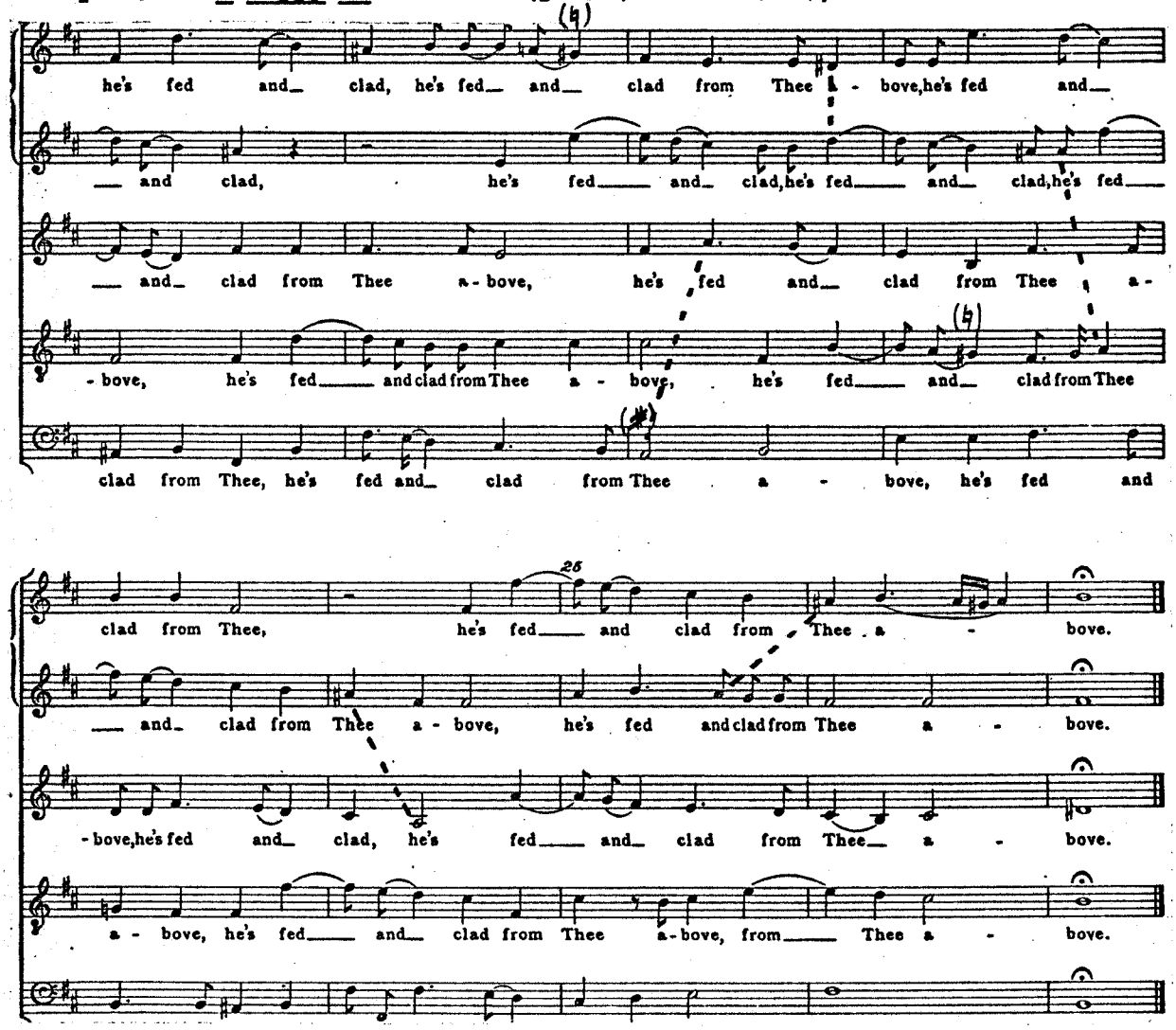
[3]The author finds four necessary changes. These are primarily because of strong tonal implications, modulations, and principles of 16th century voice leading. They include: meas. 6, Bass, A#--producing a fine simultaneous cross relation; meas. 20, Soprano, G♮; meas. 21, Bass, A#--introducing another simultaneous cross relation; and meas. 22, Tenor, G♮.

[4]LeHuray, op. cit., p. 303.

[5]Particularly as the anthem progresses. Although the opening is rather ordinary, and the initial imitative writing non-descriptive, Brown (op. cit., p. 150) says, "the piece improves sharply, and the final section creates a firm impression through its intensive imitation and more dissonant harmonic language. Weelkes reinforces the expressive restraint with something of the solidity of his more splendid anthems, and the result is a piece which is modest yet firm."

Collins maintains that Weelkes' use of dissonance here is "the most extraordinary of any of the anthems,"[1] but this pretty much depends on one's perception of dissonance--others may find Alleluia, or O Lord, Arise more dissonant.[2] But he is certainly accurate in stating that O Happy He displays "some of the harshest cross relations anywhere."[3] This opinion is clearly documented in the nine-bar passage which concludes the anthem:

Example 36. O Happy He--Weelkes (p. 34, meas. 19-27).



[1]Collins, op. cit., p. 178.

[2]Are all cross relations really dissonant? How discordant is a diminished octave compared to certain suspensions or appoggiaturas, etc.?

[3]Collins, op. cit., p. 179.

One of the five cross relations (meas. 21, beat 1) in these final nine bars results from the author's alteration of the Bass line--the reasoning behind this A# should be obvious.

The rate of cross relations in O Happy He is not the highest of Weelkes' anthems (except during the passage illustrated above). My version contains six cross relations in the twenty-seven bars of music, or a ratio of 1:4½. However, Collins' "harsh" reaction is certainly well-founded!

(9) O How Amiable is perhaps the most ideal of Weelkes' anthems to exemplify the Renaissance "cathedral" technique found in his best sacred music. The contrapuntal development revealed here, and his consistently imaginative melodies compare favorably with the best polyphonic writing of the century. "Here again O How Amiable, one of the longest of the full anthems, is so antique in style as almost to suggest deliberate pastiche."[1]

Weelkes selected his text from Psalm 84, using just the first, second, and thirteenth verses. The mode is untransposed Mixolydian,[2] and both the Musica Britannica and Collins editions[3] move this up the customary minor third. The voicing is best handled SAATB,[4] since (even in the

[1]Long, op. cit., p. 168.

[2]Undoubtedly part of the reason cross relations abound in Weelkes' anthems is because of his preference for the Dorian and Mixolydian modes, both of which have the minor seventh, and when combined with major dominant harmony (for tonal reasons) result in a cross-contradiction of thirds.

[3]Collins' revision of Fellowes edition (Weelkes/Fellowes/Collins, O How Amiable [Oxford University Press, revised 1965], TCM No. 90). This edition is the same, in all respects, as the Musica Britannica printing of the anthem, except that the Musica Britannica is again in 4/4 and the Collins in 2/2.

[4]Both editions suggest this voicing.

B♭ Mixolydian) both alto parts drop to a small F. The entire piece is fifty-seven bars long and is basically through-composed, progressing through points of imitation into the final "Amen" (which is eight bars long--the strongest eight bars of the anthem, and one of his best concluding "amen" sections).

Many things are typical about O How Amiable: its length, the number of sources, Weelkes' counterpoint, the use of dissonance, the modality/tonality atmosphere, thematic unity and development, voicing (five-voice SAATB), fullness of texture,[1] modal selection (Mixolydian), and the use of cross relations. I count nine cross relations in the fifty-seven measures, a ratio of almost 1:6.

I have noted six amendments[2] to the Musica Britannica edition, which are listed below. The reader is urged to follow their melodic logic.

TABLE 4. Musica ficta for O How Amiable--Weelkes.

Alteration	Measure	Beat	Voice part	Change
1.	11	3	AII	A♭
2.	15	1	AII	A♭
3.	29	1½	T	A♮
4.	30	1	T	A♮
5.	33	4	T	A♭
6.	56	3½	AII	A♮[3]

[1]After the imitative opening section, all five voices are heard almost continuously. From meas. 5 to the end, only one bar has less than four voice-parts, and just three more are without all five.

[2]Five of these introduce cross relations (also rather typical): Nos. 2, 3, 4, 5, & 6 on the list below--TABLE 4.

[3]The anthem modulates only rarely (briefly and closely), and all of the author's adjustments result from modal/tonal decisions.

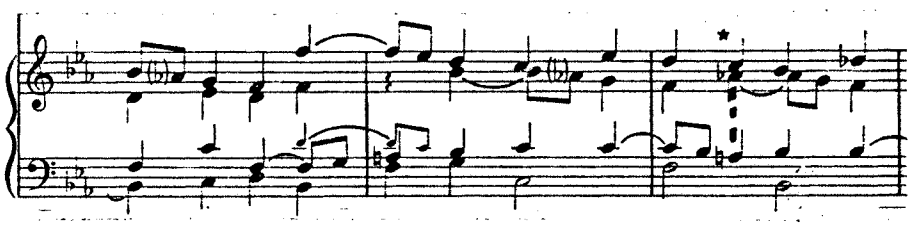
Not only is the number of cross relations typical here, but so are the types used. The list below defines the nine cross relations in O How Amiable, and after making the above alterations, these will all be found in the Musica Britannica publication:

TABLE 5. Cross relations in O How Amiable--Weelkes.

Alteration	Measure	Beats	Voice parts	Pitches involved[1]
1.	10	3/4	AI/S	$E^b/E\natural$
2.	10-11	3/1	AII/AI	$A^b/A\natural$
3.	15	1/2	AII/T	$A^b/A\natural$
4.	29[2]	$1\frac{1}{2}/3$	T/AII	$A\natural/A^b$
5.	30	1	S/T	$A^b/A\natural$
6.	33	4	S/T	$A\natural/A^b$
7.	52	2	AI/T	$A^b/A\natural$
8.	53	$1\frac{1}{2}/3$	T/B	$A^b/A\natural$
9.	56	$3\frac{1}{2}/4\frac{1}{2}$	AII/T	$A\natural/A^b$

Most of these are typical of Weelkes' cross-relation technique, but the lovely simultaneous diminished octave in the "amen" section is rather unique:

Example 37. O How Amiable--Weelkes (p. 10, meas. 50-52).



[1]For adjacent cross relations, the note occurring first is listed first. When there is only one number in the "beats" column, the cross relation is obviously simultaneous, and then the top voice is given first. Altered pitches are underlined.

[2]This cross relation occurs in a $\frac{6}{4}$ chord which is used (and voiced) in a very "unWeelkesian" manner.

(10) O Jonathan is a puzzling work in many respects. First, it is Weelkes' only sacred piece written in the Phrygian mode.[1] Second, it is a rather short piece, and the final cadence suggests that it is perhaps just the first of a two-part composition.[2] Third, it is a difficult work to classify, a hybrid piece lying somewhere between the madrigal and the anthem--actually a sacred (or elegiac) madrigal which was intended for domestic use, or for Weelkes' academic exercises at Oxford.[3] (This "Oxford theory" stems from the fact that a number of other English composers who also received degrees from Oxford set one or the other of these famous lament texts. These include East, Tomkins [2], Deering [2], and Ramsey, in addition to Weelkes.) The subject matter is biblical (II Samuel, 1:25-26) but the musical technique is more madrigalian than churchly, and more Italian than English. This is particularly evident in the staggered "O Jonathan"

[1]Tonal tendencies are even stronger than usual, and the final cadence on E seems rather forced in the tonal context, sounding more like a half close.

[2]Like When David Heard which is in two closely related parts. But if it is just half of a piece, where is the second part? All six voice-parts of O Jonathan exist in many different sources (suggesting its popularity), but nothing has ever been turned-up which might belong to a second half--certainly they would be found together! Perhaps he intended to write another "parte", and never realized that ambition.

[3]Many of Weelkes' anthems survive in both liturgical and secular sources, clarifying this dual role, but the voice-parts of O Jonathan survive in secular sources only. Brett (op. cit., p. 137) writes:

"Not all anthems were intended for church performance; there were occasions other than the Anglican service for which settings of sacred words were appropriate, and we need to be aware of social context during this period in order to understand divergences of musical style. Seven pieces in the [Musica Britannica] volume, including those mentioned above, have been recovered from "secular" sources as opposed to cathedral choirbooks;... Undoubtedly, the secular occasion brought out the very best in Weelkes, and it is a matter for regret that the age made so little use of his great ability in this direction. He was more fitted to be a composer laureate than most of his colleagues, and anyone less suited to the provincial organ loft is hard to imagine."

exclamations (similar to the concluding "O Absalom" section of When David Heard) which is reminiscent of his "madrigalian pointillism." Collins' description of the technique is appropriate: "In both [O Jonathan and When David Heard], David's cry "O" is set in a most moving way by one voice against the rest, as if the crowd of mourners were answering him in his grief."[1]

By no stretch of musical imagination could this work be considered typical Weelkes, and although there are some powerfully expressive moments, the ending is problematic (very weak coming after some strong harmonies) and could probably never be effective.

As one would expect (from the madrigalian style and the absence of contrapuntal development) Weelkes makes no attempt to assimilate any "cathedral" atmosphere, and consequently there are very few cross relations--even though there are other poignant discords. Since we have so many available sources, there is little reason to re-edit any of the three existing publications.[2] I have only two adjustments to make in the Musica Britannica copy, and they both concern the same melodic figure.[3] I found only two cross relations (the latter is described in footnote 3, below) in the thirty-two measures, a ratio of 1:16. The first is a potent simultaneous diminished octave on the words "woe is me,"--see Example 18c, p. 47 above.

[1]Collins, op. cit., p. 180.

[2]Musica Britannica; Collins (New York: Associated Music Pub., 1960), NYPMA No. 12; and C. F. Simkins, David's Lament for Jonathan (London: Novello and Co., Ltd., 1964), No. 1435. No variants exist in these publications.

[3]I prefer to raise the two quavers in the Soprano II of meas. 16. (One of the four original sources for this voice part agrees with this decision.) Horizontally this is almost demanded, but the vertical result is a simultaneous augmented unison--not really very Weelkesian.

There is very little about O Jonathan which could be defined as Weelkes' typical "church style," and in point of fact, it probably should not have even been investigated here. However, I wanted to include When David Heard (because, as will be seen shortly, it is quite unique in its use of cross relations), and I could not discuss one of these "sacred madrigals" without the other. Also, they have always been categorized with the anthems.

(11) O Lord, Arise into Thy Resting Place is the most complex of Weelkes' anthems primarily because it employs such full texture--the seven voices sing throughout except for isolated measures--and is so immense in its scope--six sections, through-composed, and each in Weelkes' best contrapuntal idiom. There are no chordal sections, as in so many of the other anthems; and the imitative development is almost relentless in its drive to the climaxes of each section.

> Only one 7-part anthem is known but it shows Weelkes at the height of his powers: O Lord, Arise into Thy Resting Place is fully polyphonic and is designed in large paragraphs which pile one on another till at last they tumble over in a riot of Alleluias, a magnificent peroration to a great anthem. It is the more surprising then to discover that this anthem bears many striking resemblances to Tomkins's O Sing unto the Lord, also a 7-part work. These resemblances include an identical series of initial entries, a cadence, melodic ideas and an especially close correspondence in their final Alleluias. It is impossible to know which setting was composed first and who was indebted to the other.[1]

Each of the six sections is developed out of new thematic material, and the final "alleluia" section (which Weelkes substitutes for his usual "amen" epilogue, and is similar in its stress of sub-dominant harmonies) is structurally the most complex and editorially the most problematic of any

[1]Long, op. cit., p. 170.

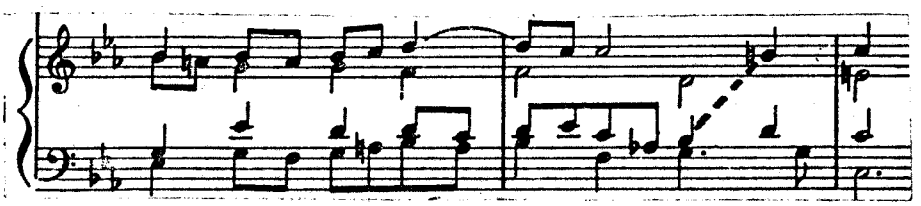
Weelkes I know--not only because of its polyphonic complexities, but also because the thematic material is remarkably chromatic.

Weelkes selected his five sections of text from Psalm 132:8-9; the Te Deum :22; and II Chronicles 6:41; and within this joyful expression of praise includes more cross relations than in any other composition--by Weelkes or any other composer of the period.

It is a glorious piece of contrapuntal display, and one of his most successful and elaborate anthems. Along with Gloria in excelsis and Alleluia, I Heard a Voice, O Lord, Arise attests to his success with both joyful and serious texts (the latter is an accepted fact by most historians) and as such demonstrates that Weelkes' use of cross relations was not generally reserved for serious settings.

Referring again to the barring in the Musica Britannica printing, I count a total of twenty-seven cross relations in the seventy bars of music, a ratio of better than 1:3; and only two of these are my additions![1] Of the twenty-seven cross relations, nine are simultaneous (a high percentage for Weelkes), and typically, only one is cadential--this is a lovely, Byrdian English cadence closing the third section of the anthem:

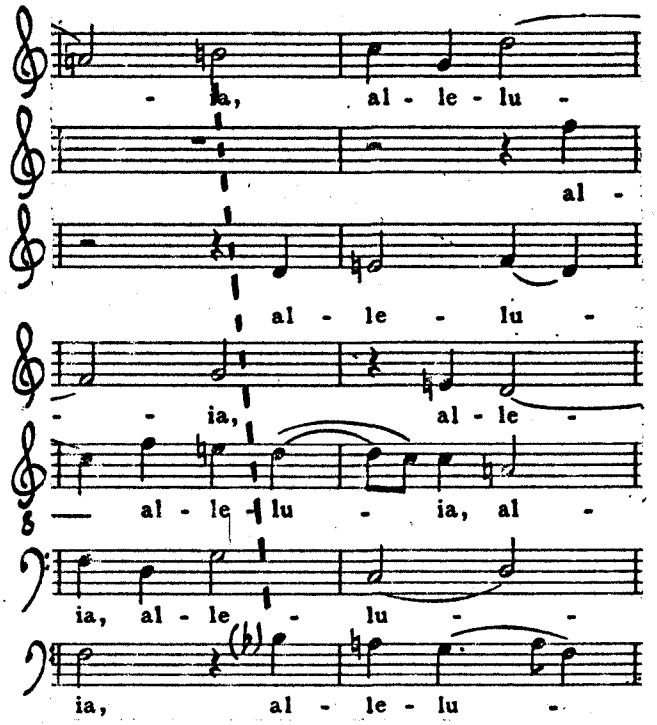
Example 38. O Lord, Arise into Thy Resting Place--Weelkes (p. 6, meas. 29-31).



[1](1) In the Tenor, measure 18. I raise the ascending B^{b} because the $B\natural$ in the next bar would act retrospectively (see p. 154 below), and then the A^{b} must also be raised to avoid an augmented second and to comply with the tradition of raising the sixth when the seventh is raised. (2) In the Bass, measure 25. I lower the A because it is descending and because it

O Lord, Arise is the ideal work to demonstrate that Weelkes wrote more cross relations than his contemporaries and that the device could have been easily avoided had he chosen not to move his counterpoint toward that phenomenon. In the following example he could have written the Bass statement of the "point" at another pitch level or on another beat.[1]

Example 39. O Lord, Arise--Weelkes (p. 47, meas. 56-7).



is preceded by an A^b in the baritone part of measure 24. There are four original sources of this voice-part extant, and two contain the accidental (F# in the original--the mode is untransposed Aeolian), while two do not. I simply make a different decision than the Musica Britannica editors; and I give reasons, which I feel they, too, should do! As Hugh McLean ("Weelkes's anthems collected," The Musical Times CVIII No. 1494, [August, 1967], 735) says: "Much more serious [than being too frugal with detailed commentary], however, is the editors' reticence concerning treatment of accidentals. The only clue to their method is the statement: 'accidentals in small type...are editorial'. One sympathizes with the scholars who must create order out of the vagaries of 17th-century usage, but a refusal to state ground rules is surely no solution."

[1]Although this cross relation occurs at a phrase separation for one or two voices, it is obviously not over the dead interval because the phrase continues in two other voice parts and because it is simultaneous--the basses simply enter a beat too soon.

(12) O Lord God Almighty is a prayer for the royal family, which, although it is found only in liturgical sources, is obviously not suited for public worship.[1] Since the anthem is incomplete (two of the five parts are missing), it will not be discussed here.[2]

(13) O Lord, Grant the King a Long Life is another anthem apparently written for King James. It is essentially a six-voice work; but for the final eighteen measures Weelkes divided the bass part, increasing the texture to SSAATBB as in O Lord, Arise. But the writing is less contrapuntal here (perhaps because the mood is more prayerful) with the only typical development coming in the eight-bar concluding "amen."

The work is much simpler in concept than O Lord, Arise, and is definitely more accessible for the untrained choir. This is undoubtedly due to the occasion of its commission and/or premiere.[3] The fifty measures of music are divided into three large sections, somewhat equal in length. The

[1]With its references to King James, Queen Anne, and Prince Charles (or substitute whoever is on the throne at the time, etc.).

[2]It is unfortunate that the two upper parts have not come down to us because, otherwise, the work reveals some fine writing (although it is admittedly rather impractical for us in this country). Two somewhat different reconstructions have been realized: one in Musica Britannica, p. 49, by ? (no credit is given); and the other by Donald B. Eperson for Collins' edition (Oxford Univ. Press, No. 175 [1962]). Collins (conversations, Aug., 1975) has a theory about the frequency of missing treble parts: He thinks that perhaps they never existed and that occasionally (when time was a concern) the boys were taught by rote. We know that they rehearsed a good portion of each day at Chichester.

[3]There is considerable speculation about whether or not Weelkes was actually connected with the Chapel Royal. There is no account of it in the royal records, but Weelkes (Fellowes, The English Madrigal School XIII [London: Stainer & Bell, 1916], xix) mentions the association in the frontispiece from the original 1608 publication of his Ayeres or Phantasticke Spirites: "Made and newly published by Thomas Weelkes, Gentleman of his Maiesties Chappell, 'Batchelar of Musicke, and Organest of the Cathedral Church of Chichester."

first two are in a more familiar style; and the third, more contrapuntal, develops into the splendid "amen." The text is Psalm 61:6-8 taken from the Chapel Royal Word Book, and the setting is probably the most tonal of all the anthems. The mode is untransposed Ionian, and the Musica Britannica editors have transposed it up a major third. Frequent modulation to the dominant (again, the very first phrase heads there--in fact, the piece is oriented to G half the time) results in many raised fourths--seventeen are indicated. This fluctuation between tonic and dominant creates a definite climate for cross relations; since one part, beginning a thematic statement, may be moving toward the approaching change of tonal center while another cadences in its tonal center. The result is rather like the mode/key juxtaposition. Because of this (or in spite of it), O Lord, Grant the King is recognizably Weelkes'.

The use of cross relations is quite consistent, although they are not as numerous as in several of the more contrapuntal works. The editors of the Musica Britannica version--which is the only printing currently available--include only two cross relations, but to this I add six more.[1] They have cross relations in measures nine and twelve; and I feel the following are necessary, particularly when we recall that cross relation usage generally increases along with musical development:

[1]The first of these is a lovely but untypical-Weelkesian English cadence in the best Tallis tradition:

Example 40. O Lord, Grant the King a Long Life--Weelkes (p. 55, meas. 20-1).

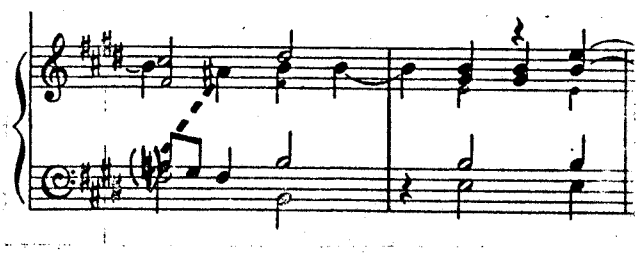


TABLE 6. Cross relations in O Lord, Grant the King a Long Life--Weelkes.

Cross relation	Measure	Beats	Voice parts	Pitches
1.	20	1/2	T/SII	A♭/A♯
2.	30[1]	2/3½	B/SI	A♮/A♯
3.	39	3/4	T/BII	A♯/A♮
4.	41	2	SII/AII	D♮/D♯
5.	45/46	4½/2	SII/AII	D♮/D♯[2]
6.	49	4½	SII/AII	D♮/D♯

The over-all effect of this royal anthem is exceptionally fine, and it ranks with the best of Weelkes' sacred music. Unfortunately it is not appropriate for the ordinary worship service.[3]

(14) O Mortal Man is a relatively simple but remarkably effective five-voice anthem which was inspired (both words and music) by an anonymous four-voice Scottish piece of about 1580. Weelkes also shaped his formal design after the earlier model, and the result is a canzonet-like AABCC, with A sharing some melodic materials with C to fashion an over-all ternary scheme.[4] The concluding "amen" is shorter than usual,[5] but is a

[1]This is a case involving the situation described above--refer to p. 139. The lower parts are moving into C major, but the Sop. I is still in G, and cadencing (E and B in the Musica Britannica key). This is again similar to another mode-key characteristic, namely: in modal music which has strong tonal tendencies, tonality is often felt more frequently in the lower voices, while the upper remain closer to the mode. See p. 152 below.

[2]See the Sop. I part in the preceding phrase.

[3]However, it is ideal for a program dealing with music written for nobility, and in this context has been recorded by the Choir of the Chapel Royal of St. Peter ad Vincula, The Tower of London, and appears on the recent Turnabout pressing of Music for the Kings & Queens of England, Vox/Turnabout, 1974, TV-S 34555.

[4]Brown (op. cit., p. 150-1) says: "Weelkes takes the rhythmic structure of the melodic point of the Scottish setting, but applies it to the contour of his opening point [of the final section]".

[5]The "amen" section is only six bars long, but is typical in its use of sub-dominant harmonies. In fact, after the tonic major cadence of the

typically fitting conclusion to a fine anthem--one which could be breath-takingly effective in the proper setting.

The anthem is a joy to examine because it is a remarkably subtle setting of this unsophisticated poem.[1] Weelkes' harmonies are relatively typical; but I had to insert some musica ficta in the Musica Britannica copy,[2] usually where it apparently was not evident to the editors that the Dorian/minor scales frequently introduce chromatic contradictions at both the sixth and seventh scale degrees, as well as picardy thirds for phrase endings.

TABLE 7. Musica ficta for O Mortal Man--Weelkes.

Alteration	Measure	Beat	Voice part	Change
1.	4	4½	AI	G ♮
2.	10	3	AI	G ♮
3.	15	2½	AI	G ♮
4.	21	1	AI	G ♮
5.	26	1	T	A ♮
6.	26	3	AII	G ♮
7.	35[3]			
8.	37	4½	S	G ♮
9.	45	1½	AI	G ♮
10.	53	1½	AI	G ♮

second C section, Weelkes immediately jumps to a IV chord to begin the "amen." It also contains an unusual tonic pedal point in the tenor voice for four of the six bars. Rose (op. cit., p. 179) is critical of the word-underlay in the Musica Britannica version here--and this is the only available edition: "Are the last six bars of No. 14 printed as intended by the editors? Surely, at least where the voices (apart from tenor) have the imitative point, there should be a fresh 'Amen', and the repeated notes in soprano and tenor should also repeat 'Amen'? The two latter parts make no sense as they stand."

[1]The archaic, "silly souls," (meas. 45) might logically be replaced by "weary souls."

[2]All of these seem unusually obvious, and in several cases suggest that the editors have (more than any place else in the volume) neglected their duty to the performer--as if their efforts could not be wasted on such a straight-forward piece which should pose few difficulties.

[3]The upper two voices of measure 35 are perplexing because what makes sense vertically does not horizontally, and vice versa. The reader is encouraged to make his own decision here.

The abundance of G♮'s (see "change" column of Table 7 above) is not only because I lower the sixth scale degree when the seventh is, in descending situations,[1] but also because Weelkes often preferred a minor sub-dominant sound, particularly in his "amen" sections.

Weelkes' use of cross relations in O Mortal Man is particularly effective because of the expressive, penitential mood.[2] The Musica Britannica editors include five cross relations in measures 9, 10, 19, 20, and 35; and the adjustments listed above (Table 7) introduce two more:

TABLE 8. Cross relations for O Mortal Man--Weelkes.

Cross relations	Measure	Beats	Voice parts	Pitches
1.	10	3	S/AI	G#/G♮
2.	21	1	S/AI	G#/G♮

The seven cross relations in sixty-two measures is a ratio of approximately 1:10.

(15) Rejoice in the Lord is a simple four-voice hymn-like anthem which is missing the two upper-voice parts. The Musica Britannica editors have reconstructed them from the organ score, but I am not sure we are any richer for their efforts.[3]

[1]The mode is Dorian, transposed once, to G; the Musica Britannica version is up a major third.

[2]Weelkes may not particularly use cross relations more frequently in his serious music, but they often sound more meaningful in this context--this is often due only to a slower tempo.

[3]Weelkes' organ scores contain only the outer two voices (as do most organ parts of the period), so this obviously did not help much with the alto voice-part. Brown (op. cit., p. 150) insists that Rejoice in the Lord is the dullest of Weelkes' full anthems; and Philip Brett (op. cit., p. 138) says, "Rejoice in the Lord is attributed to Weelkes in the index of one manuscript organ score. The critical commentary gives the impression that the manuscript is contemporary, but in fact it dates from post-Restoration times. And the music? It sinks to depths unparalleled; and if Weelkes ever wrote in this manner, I can only assume he did so after a very long period on the bottle."

(16) When David Heard is possibly Weelkes' finest composition. It is a sacred madrigal in two parts, and has been popular with choirs in the twentieth century (and from the number of extant sources, we can assume it was popular in Weelkes' England also). Currently it enjoys four separate publications, more than any other Weelkes' composition. It is a companion piece to the O Jonathan, and several things which were mentioned in the discussion of that work are important here also--refer to pp. 133-135.

The "sacred" (or elegiac) madrigal classification is again the most accurate since its voice-parts (like those of O Jonathan) are found in non-liturgical sources only. The style is again more like that of the madrigal than the anthem, and it is also similar to the madrigal in that it was composed in two "partes."[1] Weelkes' pointillistic treatment of the "O Absalom" portion of text is also similar to O Jonathan; and Kenneth Long feels that this "unrestrained, even dramatized, outpouring of emotion bespeaks the madrigalian origin of the piece."[2] David Brown also discusses Weelkes' pointillism: "...The conclusion of Weelkes' setting is one of the most remarkable passages to be found anywhere in his work. Weelkes' extraordinary imaginative powers are nowhere more strikingly displayed than in this disjointed, silence-laden texture."[3]

[1]None of the anthems were written specifically in two parts, but eight of the 1610 madrigals are specified as "first" or "second parts," although they are numbered separately in the English Madrigal School edition. In spite of the fact that When David Heard and O Absalom are technically two separate works, the author has never heard a performance of one without the other. I cannot imagine performing the When David Heard part only, what would you do after you sang "and thus he said:"? However, the second part apparently was used alone frequently in Weelkes' day (even though it seems rather short--only $1\frac{1}{2}$-2 minutes) because there are many more sources for the voice-parts of this half.

[2]Long, op. cit., p. 169.

[3]Brown, op. cit., p. 148.

When David Heard is truly a unique work, and employs some of the most descriptive dissonances in all of Renaissance music.[1] This famous lamentation of King David over the death of his defiant son has inspired many composers over the centuries (even more than the Jonathan lament), most notably Josquin, Gallus, Tomkins, and Schütz.

The key signature is also unique for Weelkes, two flats--Dorian twice transposed. This Dorian mode again makes for more consistent cross relation possibilities; and the minor key influence is as strong as usual, resulting in another climate for modal/tonal vagueness.

Editorial problems for When David Heard are unfortunately most extreme because there are many discrepancies in the numerous sources. The Musica Britannica "Textual Commentary" includes one entire column (half a full page) of variants. Obviously this makes for considerable disagreement from editor to editor, and the four modern editions[2] differ extensively --as does the author's. I have some very individual feelings about dissonance in this composition because Weelkes often directs his counterpoint toward cross relation possibilities, because of the poignant text, and because Weelkes very possibly wrote When David Heard to impress the academic and musical hierarchy at Oxford University.

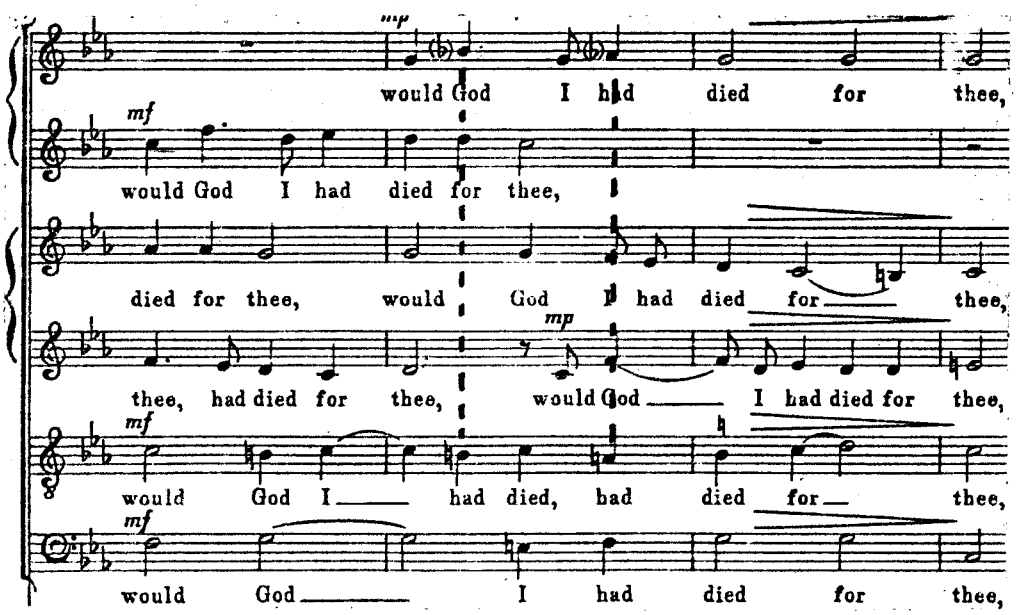
In order to be consistent, and since the Musica Britannica printing is the most recent, I will again use this version for reference here, although I am not convinced that its solutions to the problems of musica

[1]Among other discords, Weelkes includes a unique non-harmonic pedal-point near the beginning of part II, meas. 33-38--all editions number the measures consecutively, as if they were one composition.

[2]Musica Britannica (Stainer & Bell, 1966); John A. Parkinson (Novello, 1956); W. Collins (Associated Music Pub., 1960); and Alan Gray (Laudy, n.d.).

ficta are at all satisfactory. In the sixty-one bars of music they have only two cross relations (quite untypical). These are both of the simultaneous variety (also untypical), and occur between the same voices in the same phrase:

Example 41. When David Heard--Weelkes. (p. 7, meas. 47-50).



These are some of the most expressive cross relations found anywhere, and are some of Weelkes' most poignant dissonances. As mentioned earlier, there are a number of reasons for believing that this composition was a unique undertaking for Weelkes, and if one takes this into account, and examines Weelkes' technique from a linear viewpoint (taking into consideration modal/tonal combinations and Weelkes' minor sub-dominant tendencies), the following cross relations are not only logical, but perhaps necessary:[1]

[1]Dr. Collins (conversations, Aug., 1975) disagrees with me. He feels that most of my alterations are uncalled for, and that nothing should be added which does not appear in the majority of the sources. In fact, this was the general editorial procedure for the Musica Britannica volume: the sources were followed to "the letter" and where variants existed decisions were made on a "majority" basis; and these were apparently the only instances where musica ficta was discussed.

TABLE 9. Cross relations for When David Heard--Weelkes.

Cross relation	Measure	Beats	Voice parts	Pitches[1]
1.	7	1	SI/SII	E^b/E
2.	7	4	SI/AII	D^b/D
3.	10	3/4	SI/AII	E^b/E
4.	12	1	SII/B	B^b/B
5.	17	1	AI/B	E^b/E
6.	36/37	2-3/1	AI/SII	B^b/B
7.	40	3	AI/T	B^b/B
8.	42	3	AI/B	B^b/B
9.	55	2	AI/AII	B/B^b

In addition to the cross relations above, there are two in measure 48, shown in Example 41, above--also included in the author's edition. This is a total of eleven for the sixty-one measures, a ratio of 1:5½.

I also make several other changes in my edition, some of which are suggested by Collins, Parkinson, or Gray.[2] Particularly important are some A^b's at the end,[3] which are inspired by Weelkes' predilection for the minor sub-dominant harmony (also used early in the piece--the second chord), particularly for final sections[4]--see O Mortal Man, Gloria in excelsis, All Laud and Praise, Rejoice in the Lord, etc.

There could be no more fitting conclusion to this survey of cross relations in the full anthems of Thomas Weelkes. To varying degrees many of the traits in the full anthems, which were discussed earlier, are also

[1]The author's changes are again underlined.

[2]See p. 144, footnote 2 for citation of publishing credits.

[3]Also included in the Gray (op. cit.) edition.

[4]Collins (conversations, Aug., 1975) disagrees here also, particularly since none of the sources indicate an A^b (the pitch level is the same in all editions, but Parkinson and Gray add an extra flat to the signature--for convience?--revealing?). However, I feel strongly about including these A^b's, but with an explanation clearly designating them as editorial so the performer/conductor can make his own choices.

found in Weelkes' verse anthems; but for the following reasons, little time will be spent on them. The verse anthem was a relatively "modern" form for Weelkes in which he discarded many of the Renaissance "cathedral" sounds he had exploited in the full anthems.

> The full anthems conform to their historical background more consistently than do the verse anthems because they follow, on the whole, a more conservative style. Any composer labors under a greater number of restrictions when he is deliberately trying to work within a traditional style than when he is striking out along new paths. The early seventeenth-century full anthem in the hands of the important composers represented a deliberate attempt to remain within the broad confines of the Renaissance motet, as had English composers since the Reformation. The verse anthem, on the other hand, represented a newer movement to Weelkes and his contemporaries; it was a younger form which was beginning to show characteristics similar to the developments which were taking place in Italy after the start of the seventeenth century, although it was not directly influenced by them until a later date.[1]

To a certain extent, verse anthems became popular because of expediency--times were financially troubled and choirs were smaller. This required less elaborate choral writing with less counterpoint, making them much more accessible to the small, inexperienced choir. In addition, solo singing was becoming more emphasized (influenced by the Italians), and this also was reflected in the verse anthem form.

Humfrey, Blow, and Purcell were really the first great verse-anthem composers, since the form did not actually come into its own until after the Restoration. For this reason, Weelkes and his Elizabethan and Jacobean colleagues were less successful with the verse anthem than the full anthem; and although Weelkes wrote several fine examples of the form, they are decidedly less significant. Of Weelkes' twenty-three verse anthems (more than Gibbons or Byrd, and more numerous than his full variety) only five are com-

[1]Collins, The Anthems..., p. 196.

plete.[1] "Weelkes' verse anthems have been the most sadly neglected of all his works. Even Fellowes, in the six pages he devoted to Weelkes' Services and anthems in his book on English church music, never breathed one hint that he ever wrote a single verse anthem."[2]

In spite of their level of accomplishment (but not because of their neglect) Weelkes' verse anthems will not be examined here, since they reveal very little about his use of cross relations.[3] To begin with, the choral sections are relatively short and homophonic--Weelkes saves his only important counterpoint for the concluding "amens." Secondly, the organ parts under the verse sections are almost always given in only two parts, Soprano and Bass, unfigured, with the harmonies to be filled in by the performer. The Musica Britannica editors have done an excellent job of realizing these; but since they are not really Weelkes' writing, they are obviously of no importance to this research.

For the same reason, the Services will be omitted also,[4] especially since the most accomplished of these, The Great Service for seven voices, is not yet available,[5] and because many of the other nine are incomplete.

[1]This indicates something about their popularity during his lifetime, a situation which unfortunately still exists today. Not a single Weelkes' verse anthem was printed until the 1966 Musica Britannica publication, and not one octavo publication is known at the present time.

[2]Brown, op. cit., p. 162 (Fellowes, English Cathedral Music..., pp. 93-99).

[3]There are only ten cross relations in all of the choral passages in the five complete verse anthems.

[4]Brown (op. cit., p. 180) says: "Weelkes was the most prolific purveyor of Services among all the major English composers of the time, and has left us ten as against Tomkins' seven, Byrd's four, and Gibbons' two."

[5]Walter Collins (conversation, Aug., 1975) is just now in the preliminary stages for a first publication of this "accomplished" composition. It is to be a joint effort with Jeremy Noble.

Also, Weelkes' musical technique here is more like the choral sections of the verse anthems than the full anthems--he apparently felt more restrained because he used chromaticism only sparingly, very little "cathedral" counterpoint, and almost no cross relations--although the seven-voice Service may be an exception.

The most important fact resulting from this discussion of Weelkes' style is that he was (harmonically) the most daring of the Elizabethan composers and that his "daring" is evident not only in the several experimental moments of his madrigal writing but can also be seen in his use of cross relations in the more (traditional) contrapuntal idiom of his sacred music--for he did use the device more frequently than other composers of the period. Yet, cross relations are not more plentiful because his harmonic language was more advanced in the anthems, but rather because he directed his polyphonic manipulations toward this juxtaposition. For this reason, and through the many adjustments this "singer" interpolated into the voice parts, it is hoped that insights have been gained which should apply to the entire choral repertoire of this great style-period--for certainly the principles of musica ficta did not fluctuate from composer to composer, i.e., the singers did not change their thinking when approaching anthems by Byrd, Tomkins, Gibbons, or Weelkes. Instead, the sound changed because of the contrapuntal techniques and harmonic preferences of the composers.

Chapter V. Significance

Most historians now agree that a performance of any Renaissance music must include certain expository factors which do not appear in the manuscript. Of these elements, the most complex are the practice of musica ficta and the art of ornamentation. Both of these areas are just beginning to be a part of modern-day performances; and, particularly in the case of the latter, very few twentieth-century musicians are adept at including these elements (in performance) on an impromptu basis.

With the practice of musica ficta, particularly in the advancing tonal awareness of the last half of the sixteenth and early seventeenth centuries,[1] it is important that a performer insert accidentals into his voice-part at appropriate places. Especially in Elizabethan music, performers, editors, and conductors must not be reluctant to introduce accidentals which might produce discords, providing the linear development is enhanced.

Some of the most important principles for the application of musica ficta have been discussed earlier, but I will organize these (and include several of the author's) into a concise list here. Many of these are necessary to achieve the unique sound of English Renaissance music, and are

[1]Musica ficta is more problematic during this style-period not only because of the transition from mode to key or because we are unsure of exactly what composers expected of performers, but also because choral singing had developed to the point where singers apparently took great pride in their ability to render their part while including traditional (and perhaps very individual) ornamental and chromatic alterations within an appropriate idiom or mood. "...It was only the sixteenth-century singer who was thoroughly at home in the rules of musica ficta and the many ways of proportional notation; the player was less highly trained and the style of his music was less complex." (Thurston Dart, op. cit., p. 137).

found in writings by Thurston Dart, Hugo Riemann, Margaret Bent, and Robert Donington, who all feel that any performance of early music must include musica ficta. Dart speaks of Renaissance notation in his book on The Interpretation of Music: "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."[1] In his discussion of "Unwritten accidentals for necessity and beauty," Donington says: "The convention that the performer should add unwritten accidentals where necessary, and might add them even where not necessary, is of importance for music down to and including the early seventeenth century."[2]

Guidelines for Musica Ficta[3]

(1) The raised sixth implied by a raised seventh: When the seventh degree of the scale is a leading tone (either naturally, raised by the composer, or adjusted by musica ficta), the sixth must also be raised, particularly if it is used with the seventh in a cadential line. "Being so obvious, therefore, the necessary sharp on the sixth degree is very commonly left unwritten, even when the sharp on the seventh degree is present."[4]

(2) Una nota super la Semper est canendum fa: When a melody rises one note above la and returns (particularly at a phrase-peak) it should always be sung as fa, i.e., as a semi-tone. This can also apply to pitches other than la, particularly in later periods.

[1]Dart, op. cit., p. 136.

[2]Donington, The Interpretation ...,p. 74.

[3]Not necessarily listed in order of importance.

[4]Donington, op. cit., p. 85.

(3) Sharpening the lowest phrase note (sub-semitonium--una voce sub UT semper canendum MI): In the same tradition as Una nota super la, when the lowest interval of the phrase is a whole tone which returns, this is adjusted to a semi-tone by raising the lower pitch. This rule is somewhat less universal than the Una nota super la.

(4) The tendency to treat lower parts harmonically: Many Renaissance composers tended to be more tonally oriented in their Bass parts while remaining true to a modal commitment in the upper voices. This often results in a dissonance when the two persuasions converge while behaving according to their respective disciplines.

(5) Tonal inclinations of non-thematic material: Particularly in the late sixteenth and early seventeenth centuries, composers would write their thematic "points" in the mode, but when they constructed melodies not based on thematic material--simply counterpoint to the subjects--they became more tonally oriented. Again, this introduces occasional discords.

(6) Avoidance of the tritone (Mi contra Fa): This was undoubtedly the first use of musica ficta, and it continued well into the eighteenth century. Consideration (and caution) must be directed toward both horizontal and vertical concerns, although the horizontal are more important. Harmonic tritones are more easily adjusted in non-thematic material.

(7) The leading-note principle: The raising of the seventh degree of the scale to form a leading-tone which pulls upward to the tonic is also a traditional use of musica ficta, and the most important factor in the development of tonal harmony. "The historical consequences of turning potential leading notes (a tone distant) into actual ones (a semitone distant) by musica ficta

were the advent of true modulation and the subordination of modality to key tonality."[1] The leading-tone tradition began in the Middle Ages, but became much more consistently adopted in the Renaissance, and was particularly important in the development of cadential progressions--acquiring major importance by the fourteenth and fifteenth centuries for composers utilizing the "double leading-tone" cadence.

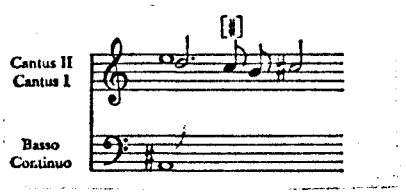
(8) The effect of hexachords on musica ficta (Solmisation): Medieval, Renaissance, and early Baroque music was based on a six-note scale rather than a seven; and composers moved up and down by overlapping three types of hexachords: the "durum," containing a B; the "naturale," with no B; and the "molle," with the B^{b}. The important point of this system (for musica ficta) is that each six-note group contains only one half-step, and it always occurs between mi and fa. According to this system, the performer, aware of the hexachordal orientation (and frequently transposing his thinking into an overlapping hexachord--"mutation") introduces accidentals accordingly. Another rule of musica ficta relating to hexachords says that when six ascending notes are succeeded by another step immediately returning, the note should be flatted--simply another way of expressing "Una nota super la semper est canendum fa."

(9) Accidentals usually apply to single notes only: This is an easy rule for someone who has performed much avant-garde music. A sharp or flat does not continue to the bar line (which, of course, did not exist anyway in the Renaissance) or usually apply to repetitions of the same pitch--particularly after a rest and/or the start of a new phrase.

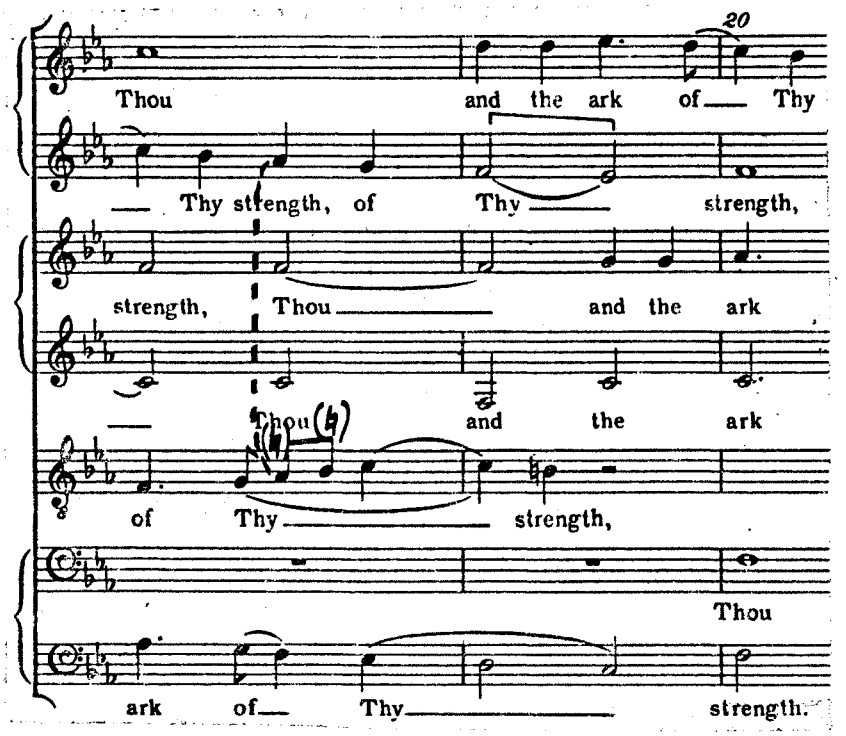
[1] Ibid., p. 80.

(10) Retrospective accidentals: Accidentals in early music often work backwards as well as forwards, particularly in melodic material which is of an ornamental nature.[1]

Example 42a. Cento concerti ecclesiastici--Viadana (meas. 3 of the "Laetare Hierusalem").[2]



Example 42b. O Lord, Arise--Weelkes (p. 44, meas. 18-20).[3]



[1]Dr. Collins (op. cit.) admitted to me that neither he, Brown, nor LeHuray considered retrospective accidentals in their preparations of the Musica Britannica edition. I did not specifically ask him about any other musica ficta, but he says he generally feels that it is not necessary in Weelkes' music.

[2]Donington, A Performer's Guide..., p. 126.

[3]Here the B♭ is raised because the ♮ in measure 19 acts retrospectively, and the A♭ because of rule (1), above.

> The probability is that most if not all cases of ornamental resolution written in this way, with an accidental marked against the main note of resolution but not against the previous ornamental notes of resolution, are to be interpreted...as if the previous ornamental note or notes of resolution were marked with the same accidental as the main note of resolution.[1] (Referring to example 42a, above.)

(11) Major harmony at the cadence: Particularly at final or sectional closes, the major third was substituted for the minor when necessary (not indicated). This technique is known as the "Tierce de Picardy," and apparently applied to both ultimate and penultimate chords. The minor third for a cadence chord is very seldom found until well into the Baroque period. Apparently it was also equally important to realize that when the major third was introduced (at cadences) in an otherwise minor piece, the beginning of the next phrase, even when it is the same chord, must be made minor. Often the performers could not "rely upon this being indicated in the notation, even if the previous change to major has been indicated."[2] Extraneous accidentals must be introduced to modal music in order to provide "major penultimate chords in authentic cadences, as well as final major thirds for minor modes....The rules governing these accidentals were so well known that singers resented the providing of the signs where the need of such musica ficta was self-evident."[3]

(12) Consistency: This is important in relation to: (1) melodic (tonal or real) repetitions; (2) sequential passages; (3) thematic materials remaining constant within hexachordal mutation; and (4) simple consistency of accidentals which precede or follow the pitch in question (in the same

[1]Donington, op. cit., p. 72.

[2]Donington, A Performer's Guide..., p. 158.

[3]Tovey, Musical Articles from..., p. 53.

or other parts), particularly in similar musical material.

(13) Decisions pertaining to modal or tonal orientation: The performer (editor) needs to be aware of which atmosphere exists at any given moment, and adjust his line accordingly. The choice is not always immediately clear, but several of the rules listed above (nos. 4, 5, and 11, etc.) should be of some assistance. Of course present-day performers must be particularly careful to establish the appropriate modal influence; the tonal will be more automatic.

(14) The raised fourth scale degree: In tonal passages which tend to modulate, fourths must frequently be raised by musica ficta (since the most common modulation is to the dominant) because the composer often accomplishes this by way of V of the new key. This kind of harmonic organization was not infrequent during the Renaissance era.

(15) Cadential orientation: In the sixteenth century, cadences were usually more tonal than the music they followed. Harmonic cadences were already frequently used during the fifteenth century, and acquired tonal significance through the mutual approach to a consonance. Melodic materials were, for the first time, controlled by harmonic considerations; and for this reason decisions are usually less problematic at cadence points:

> The sixteenth-century composer developed a perfect sense of key around his cadences, and he knew very well what he was doing when he avoided stimulating that sense elsewhere. He selected his subordinate cadences on no more cogent principle than the avoidance of monotony. He was like a painter whose draughtsmanship is faultless in faces and figures, but who sees no objection to implying a different horizon for each detail in his picture. And harmony has no such relation to external nature as can justify critics in calling modal tonality archaic.[1]

[1] Ibid., p. 52.

Singers' decisions were undoubtedly influenced by certain melodic traditions; and these traditions appeared within the composer's individual melodic style as motives, figures, and ornaments--almost becoming clichés at cadence points. This style-sense was not only a part of cadential organization but was undoubtedly felt during other important structural and harmonic moments and was probably "anticipated by identifying the characteristic cadential figures appropriate to each single line of the polyphony."[1]

(16) Accidentals inserted to enhance voice-leading: "It was understood throughout the period of musica ficta that accidentals might be introduced not merely for necessity's sake (causa necessitatis) but also for beauty's sake (causa pulchritudinis)."[2] The Renaissance singer made impromptu adjustments in his part which resulted from his own performing experience, and many of these decisions were very much a matter of personal taste. Most of these decisions were probably, more often than not, based on one or more of the above guidelines, but it is also possible that singers inserted accidentals simply for "beauty's" sake, i.e., accidentals not particularly suggested by any of the traditional "rules," and which were undoubtedly as different for each occasion as were performers. "There are bound to be equally acceptable alternatives, just as there are for the editor who realises a figured bass; . . ."[3]

Most of the above "guidelines" are mentioned and/or discussed in a number of contemporary publications (which refer to specific Medieval

[1]Bent, op. cit., p. 74.

[2]Donington, op. cit., p. 85.

[3]Bent, op. cit., p. 74.

and Renaissance treatises), and the reader is encouraged to refer particularly to the Bent, Dart, Donington, Riemann, and Strunk sources included in the Bibliography (pages 163-68 below). The fourth, fifth, twelfth, thirteenth, and fourteenth guidlines are suggestions resulting from the present writer's performing (singing and conducting) experience, but are not all exclusive or original, having some documentation (however ill-defined) elsewhere, and also being part and parcel of the performing technique of musicians who have sung all kinds of Renaissance music.

It is also important to keep in mind that compositional techniques and treatises dealing with these techniques often include guidelines for the performer. Margaret Bent reminds us that " . . . principles governing musica ficta are closely related to general contrapuntal rules."[1] As pointed out repeatedly in Chapter IV above, cross relations frequently occur as the result of musica ficta inflections in one or more voices. Therefore, conductors who perform choral music of the English Renaissance period should be less hesitant to introduce accidentals which are not indicated in the score, and must also develop a very real familiarity with the three main types of cross relations[2] used in English music during the sixteenth and seventeenth centuries. It is for this reason (and hopefully to this end) that the preceding guidelines are significant for this discussion of cross relations.

[1]Bent, op. cit., p. 75.

[2]Refer to pages 16-23 above.

Conclusion

The present writer feels it necessary to again emphasize that editors and conductors who are dealing with sixteenth and seventeenth-century English choral music must investigate and thoroughly absorb (by performance) the many unique characteristics of this great style-period, and strive to reveal in their performances and publications as much authentic atmosphere as possible. I am also convinced that it is possible and mandatory for choral editions to introduce this knowledge into their printed copy. The late Thurston Dart insisted that: " . . . it is more or less possible for us to look at its [early music] notation with the eyes of those who first saw it, and the least we can do is to try. Too few editors realize their responsibilities not only to the composer but also to the present-day performer."[1]

This knowledge, coupled with the application of musica ficta principles, should be introduced (even in a very individual and inventive way) to the publication, but clearly marked as editorial decisions.

> If it is the editor's considered opinion that certain notes in the original source are definitely wrong, then these should be altered in his printed text, the original reading being relegated to a footnote. This is a perfectly scholarly thing to do, and any other procedure is apt to lead to all kinds of difficulties and misunderstandings in rehearsal and performance.[2]

Just as present-day performers must strive for stylistic authenticity in their preparations for performance, perhaps they should also

[1]Dart, op. cit., p. 168.

[2]Ibid., p. 27.

attempt (particularly with the increasing popularity of choral singing in America) to introduce certain elements of variety, i.e., attempting to render an individual reconstruction for a unique performance experience resulting from personal conviction--for the reconstruction which employs a "personal" application of musica ficta will certainly be very different from performer to performer.

As singers and conductors become aware of the many characteristics of the British "cathedral" style, and develop confidence and competence in introducing accidentals to English Renaissance music, then choral audiences will develop a more intense appreciation of the unique harmonies inherent in this great literature. Renaissance music is usually less conservative in its harmony and rhythm than has been assumed, and a great deal of sixteenth century English music is particularly unique in its use of dissonance. Therefore, this discordant atmosphere, which is part and parcel of so much Tudor music, is obviously a necessary ingrediant for any performance; and all singers and conductors must be alert and receptive to it.

Without a doubt the most important dissonance of this British "discordant atmosphere" is the cross relation[1] whose appearance is frequent in sixteenth and seventeenth-century English music. It's most familiar usage occurs in minor modal surroundings during the penultimate dominant harmony --when a raised leading-tone conflicts with an unaltered seventh (which remains true to the mode)--and is almost exclusively contrary in motion. Occasionally the reverse is true, i.e., during a major modal atmosphere, when a voice-part conflicts with a leading-note which was lowered to avoid a melodic tritone.

[1]See p. 5-14 above.

Certainly if singers were the only musicians of the Renaissance era who were really adept at employing musica ficta,[1] then it was primarily because they were concerned with the design of their own voice part (and its relation to the "whole"); and these decisions and alterations were obviously influenced by the "vocality" of certain intervals, progressions, ranges, rhythms, and other principles of voice-leading. Consequently, many of these principles can be acquired only by actually performing (singing) Renaissance music, and this (necessarily) will result in as many different musical re-constructions of a score as it does in performance interpretations. Therefore, in spite of the optimistic views expressed by Armen Carapetyan in 1961,[2] the exact notation and performance of any Renaissance score will undoubtedly always be a matter of conjecture!

It must be stated once more that it is always a part of editorial responsibility to make decisions concerning "probable intentions of the composer," for "there may be a great difference between the notes the composer meant to write and those he meant to be played."[3]

In essence, then, the results of this discussion will hopefully make the reader more alert to cross-relation possibilities--particularly in the "cathedral style" anthems of sixteenth and seventeenth-century England, i.e., the style most readily found in (and probably established

[1]Refer to the discussion of this opinion on p. 150, footnote 1, above.

[2]Armen Carapetyan ("Editorial," Musica Disciplina XV [1961], 13) said: "There is no doubt that with all the essential theoretical texts easily available and studied, and with experience gained by having in the meantime openmindedly and soberly transcribed and studied the music, we shall eventually resolve all such vexing and seemingly intractable problems as musica ficta and the like."

[3]Walter Emory, Editions and Musicians: A Survey of the Duties of Practical Musicians and Editors Towards the Classics (London: Novello, 1957), p. 39.

by) the five and six-voice Latin compositions of Tallis and Byrd, and thereafter frequently utilized by a number of British composers throughout the next century, including Philips, Dering, Child, Humfrey, and Blow, but most importantly Weelkes, and in his "motet" anthems, Henry Purcell.

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