

Text-Setting in William Byrd's *Liber primus sacrarum cantionum quinque vocum* (1589):
Toward an Analytic Methodology

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ABSTRACT

JASON ANDREW GERSH: Text-Setting in William Byrd's *Liber primus sacrarum cantionum quinque vocum* (1589): Toward an Analytic Methodology
(Under the direction of Tim Carter)

From Fellowes through Kerman, it has become a commonplace that Byrd was acutely sensitive to text and somehow managed to translate that sensitivity into his musical settings. In the famous preface to his 1605 *Gradualia*, Byrd himself hints that sacred texts have the power to aid the trained mind in setting them to music. Yet relatively little has been done in any systematic way in Byrd scholarship to examine just how his text-setting might operate. However, within Byrd's 1589 *Cantiones*—a collection of Latin sacred songs—lies an array of evidence of how he prioritized various musical and extramusical factors in his setting of the texts. In my dissertation I begin to uncover this evidence through an examination of four compositional tools and concepts available to Byrd: (1) rhetorical commonplaces, musical and spiritual; (2) mode; (3) texture; and (4) sonority.

While some compositional tools and concepts appear to lie almost entirely in the musical realm and bear little impact upon text-setting, others play a powerful role in determining text-music relationships. As I discuss in chapter 2, rhetorical figures and a broadly conceived notion of decorum are central to text-setting in Byrd's 1589 *Cantiones*, and they correlate quite powerfully with a broad range of musical features that I discuss in more detail later in the dissertation. In chapter 3, I tackle the topic of mode and examine the correlations between text and pitch organization as manifested by phenomena such as cadences, *commixtio*, and tessitura. In chapter 4, I examine the relationship between text and texture,

paying particular attention to counterpoint, voice entries, and textural density. In chapter 5, I discuss Byrd's settings from the standpoint of text as sonority, considering how Byrd deals with phonemes, syllabic accents, and syntax. And in my conclusion, I compare and contrast the various tools and concepts discussed in the body of the dissertation along with the evidence they have brought forth in order to propose a methodology for analyzing text-setting in Byrd's sacred works.

To Katie

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CHAPTER 1

INTRODUCTION

In the scholarship on William Byrd's vocal polyphony, one of the primary focal points is Byrd's much-lauded ability to take a given text and set it to music in such a way as to bring out its meaning and structure. This has been an important concern for scholars from the time of Edmund Fellowes up to the present day. In fact, Byrd himself addresses the issue of the process of setting a text to music in the dedication to his 1605 volume of *Gradualia*. In discussing this process, Byrd seems to attribute to sacred texts a power such that their setting comes almost automatically to a composer sufficiently attuned to them:

Moreover, in the very sentences (as I have learned from experience) there is such hidden and concealed power that to a man thinking about divine things and turning them over attentively and earnestly in his mind, the most appropriate measures come, I know not how, as if by their own free will, and freely offer themselves to his mind if it is neither idle nor inert.¹

To some extent, this passage might best be read as a conceit of dedications; the composer humbles himself before his patron and downplays his own role as author in a show of false modesty. However, I would argue that there is significant merit in taking this statement at face value and seeing where that might lead us. If, as Byrd suggests, there is some sort of "hidden and concealed power" in the texts that determines how they are set to music, can musical analysis open up a way to revealing what this power is and how it functions to establish a relationship between the text and music? John Irving considers this question in

¹ *The Byrd Edition*, vol. 5: *Gradualia I* (1605), ed. Philip Brett (London: Stainer & Bell, 1989), xxxvi.

relation to Byrd's setting of the *Gradualia*, though in the end he is not convinced that it would be possible to determine what that hidden and concealed power might be.² However, this question remains an important one and lies at the heart of what I am trying to do in this study.³

Nevertheless, despite the fascinating gauntlet Byrd throws down, most of the scholarship on text-setting in Byrd's compositions focuses on individual exemplars of Byrd's text-setting genius rather than on overarching principles by which Byrd might set texts to music. There are many possible reasons for the lack of an extended study in this subject. One is that scholars have been engaged in a study of Byrd's musical style and of how to contextualize it in a larger musical environment. Whether to place Byrd primarily within an English tradition or within a broader European one is a difficult question that requires the sorting out of various similarities and differences between English and Continental practice and theory. And English music theory is itself a problematic topic given the relative lack of native theoretical writings contemporary (or near-contemporary) to Byrd.

Another reason for the lack of extensive investigations into Byrd's text-setting is the perceived problem of the distinctions between Byrd's texts and the genres into which these

² John Irving, "Penetrating the Preface of Byrd's *Gradualia*," *Music Review* 51 (1990): 157–66. In his search for this "hidden and concealed power," Irving looks for word symbolism and connections between phrase length and textual grammar. However, as I shall argue in chapters 2 through 5, a number of other techniques and underlying principles need to be taken into consideration.

³ The meaning of this quotation (and of others in the same publication) is also examined at length by Kerry McCarthy in her dissertation ("Byrd as Exegete: His *Gradualia* in Context," PhD diss., Stanford University, 2003). As she remarks, this quotation fits quite well into a broad notion of compositional decorum (as I shall discuss in chapter 2), but it also has a specific meaning in the context of a preface to a collection of liturgical compositions (pp. 59–60). For this study, I shall focus on the former, broader meaning rather than the latter, most specific one.

texts are set. As I discuss later in this study, I believe that some of this anxiety regarding the connections between types of texts and musical genres (and styles) derives from the writings of Byrd's pupil Thomas Morley. Nevertheless, Byrd set to music a considerable variety of texts (Mass ordinaries and propers, Anglican and Catholic liturgy, psalms, secular poetry, etc.) in multiple languages (Latin, English, and Italian). It is not inconceivable that Byrd would set different types of texts in different ways. And a study of Byrd's text-setting would need to be organized in such a way as to deal with both commonalities in Byrd's text-setting strategies that transcend generic, linguistic, or stylistic boundaries, and differences in texts that lead to differences in how they are set to music.

In this study, I investigate the question of how Byrd set sacred texts to music, using his *Liber primus sacrarum cantionum quinque vocum*—published by Thomas East in 1589 (henceforth referred to as the 1589 *Cantiones*)—as a case study of Byrd's text-setting techniques. There are a number of reasons why I have chosen to focus on this particular collection. First of all, this book represents an important collection of Latin sacred songs by one of the most prominent composers in Elizabethan England.⁴ In many ways this book and its sister volume (the 1591 *Liber secundus sacrarum cantionum*) are unique; no other English composer was producing and gathering Latin sacred songs in this manner. As there have been no extended studies of this collection, I believe it to be important to give this book the recognition it deserves. Second, and perhaps more important, it represents an opportunity to

⁴ I have chosen to use the more etymologically pure (and somewhat less loaded) word “song” rather than the word “motet” in reference to the *cantiones* in order to avoid dealing with the questions of what constitutes a motet and what types of motets exist. Undoubtedly, such issues will arise in the course of discussing musical style, but I prefer not to frame my entire dissertation in such terms. Byrd himself never uses the word “motet” in his writings, though his pupil Morley uses it extensively in his 1597 *A Plain and Easy Introduction to Practical Music*. And as McCarthy notes, the word “motet” is largely foreign to English theory until Morley's treatise (“Byrd as Exegete,” 37–38).

study text-setting strategies in a collection of pieces that at least ostensibly belong to the same general genre, and thus an opportunity to put aside (for the moment) the question of if (and how) Byrd deals differently with Latin versus English texts or sacred versus secular ones.

That is not to say that a study of Byrd's 1589 *Cantiones* represents a *tabula rasa*. In fact, Byrd's Latin songs in general—and these songs in particular—bring with them a heap of methodological baggage, some beneficial to an understanding of text-setting and some deleterious. Byrd's Latin songs (and more especially those composed after his 1575 collaborative publication with Thomas Tallis) are frequently viewed by modern musicologists, for better or worse, as an expression of the composer's political and religious sentiments as a Catholic recusant during the reign of Elizabeth I. While a variety of textual sources are set in the collection, specific tropes such as the liberation of Jerusalem take special prominence. Given the degree of association between musical gestures and textual semantics presumed to exist in this period, there is a (somewhat dangerous) tendency to examine Byrd's motets for expressions of personal sentiment within the music as well as within the texts Byrd chose to set to music. Although the purpose of my study is to consider Byrd's setting of texts rather than his choice of texts, it would be useful at this point to make a brief excursus to examine the sources and arrangement of Byrd's texts. This information may prove useful when I consider what factors influenced Byrd's decisions in setting texts in particular ways.

In selecting texts to set to music, Byrd has drawn upon a broad range of material, including liturgical texts and scriptural ones (see Appendix 1).⁵ However, among the various texts, there do seem to be a number of connections. One immediately obvious connection between texts is the use of common clauses, such as “Veni, Domine, noli tardare” (Come, Lord, may you not delay), which is shared by *Domine praestolamur* (song number 2 in Appendix 1) and *Vide Domine afflictionem* (song number 6). Similarly, *In resurrectione tua* (number 10) and *Laetentur coeli* (number 16) share the clause “Laetentur coeli et exultet terra” (May the heavens rejoice and the earth exult) with highly similar musical settings thereof. In addition to this type of intertextuality, there is also a less obvious sequencing of the liturgical texts: a (not-entirely-consistent) pattern that seems to move from pre-Advent to Easter—from the promise of Christ (redemption) to his arrival.

But more broadly, this sequence reflects an overall change in mood from the beginning of the collection to the end, as the focus of the speaker (or speakers) shifts somewhat from sin to redemption. In the first eight songs of the collection, the mood is penitential. The speaker (or speakers) laments his sins and beseeches God for aid, but he has not yet experienced God’s presence. However, in the last eight songs, the mood becomes increasingly joyful as God’s presence becomes more explicitly manifest—especially in *In resurrectione tua* (number 10), *O quam gloriosum* (number 13), *Domine secundum multitudinem* (number 15), and *Laetentur coeli* (number 16). This pattern is not entirely consistent, but it is nonetheless quite noticeable. As I discuss in chapters 2 and 3, this shift in mood has implications for both rhetorical style and the ordering of “modal” finals.

⁵ Appendix 1 contains the 1589 *Cantiones* texts, English translations, and documentation of source material. For the sake of clarity, I have adopted the song titles found in volume 2 of *The Byrd Edition: The Byrd Edition*, vol. 2: *Cantiones Sacrae I* (1589), ed. Alan Brown (London: Stainer & Bell, 1988).

Another aspect of the texts worth noting is the question of who is speaking to whom and on whose behalf. While some of the texts have a striking focus on the individual speaker and are quite personal in their appeals to pathos (*Tristitia et anxietas* is a prime example), others seem to have either an individual speaking on behalf of a group or perhaps a group of speakers (*Tribulationes civitatum*, for example). As I discuss in chapter 2, these distinctions have profound implications for the texts' broader rhetorical style, which in turn has strong implications for the musical style of their settings.

Musical style is another important issue I consider in my discussion of text-setting. Within the sixteen songs of the 1589 *Cantiones*, there exist a variety of musical styles. Byrd employs imitation, texture, and register in ways that suggest distinctions between an older, more "conservative" style and a newer one that has been (probably wrongly) called "madrigalian." These distinctions might seem potentially useful in contextualizing different approaches to text-setting, though as I have found, they are more often than not a red herring. Similarly, one could consider at what level it is appropriate to contextualize the musical style(s) of the 1589 *Cantiones*. Do these songs fit into schemes of a Byrd style, an English style, and a Counter-Reformation style? And does contemporary music theory have anything to say about all of this? At this point it is vital to stress that a study of text-setting is unlikely to be able to answer all questions about musical style in a piece of vocal polyphony. The key, of course, is to figure out how far a study of text-setting will take us in terms of musical style.

I have already used the word "style" a number of times, but perhaps it is worth pausing for a moment to consider what it denotes and implies. "Style" tends to be used rather promiscuously in musical analysis, in that it can be applied directly to musical

phenomena or more obliquely to composers, schools of composition, nations, etc. In terms of direct application to music, style can encompass a range of phenomena from individual musical features to a large complex of such features. But more commonly, the term “style” is used for taxonomic purposes, classifying a piece of music as belonging to (or not belonging to) a specific category. There is nothing particularly problematic with such an exercise if there is an established set of norms to work with; in fact, judging a piece of music as typical or atypical may provide valuable insight into that piece’s function and its relationship to other pieces. Nevertheless, there still remains the question of how pieces are judged as typical or atypical.

For the purposes of this study, I am going to attempt to steer around this particular question about how musical style is used in the construction of taxonomies in favor of the question of what constitutes style in the first place. I define style as a complex of musical structures and features that are heard and identified by listeners as a coherent whole. That is not to say, however, that style should be viewed as monolithic. For example, in my analysis of text-setting in the 1589 *Cantiones*, rather than approaching text-setting as a single phenomenon, I examine it as a complex of associated phenomena that interact with one another in various ways. Similarly, I believe it would be productive to consider style in this light: as a host of individual musical features that interact with one another to create what we might identify as a coherent whole. Thus, a key question for present purposes is which musical features connect with text-setting and which do not.

One question that I do not consider at great length in this study, however, is how the overall collection was constructed. It is known with a great degree of certainty through manuscript sources that the songs were not composed all at once, but instead piecemeal over

a period of roughly ten years. One must then wonder what criteria Byrd used in assembling the 1589 collection, keeping in mind that another collection was published in 1591. Songs from the 1589 *Cantiones* survive in a number of manuscript (but not autograph) sources dating roughly from 1580 to 1589 (as well as later).⁶ Considering the printed and manuscript sources has significant potential in several ways: for providing insight into Byrd's compositional procedures (both in this specific collection and more generally); and into reception of the songs by Byrd's contemporaries and near-contemporaries.

Manuscript variants (and also contrafacta) would clearly impact on issues of text setting and would need to be taken into account in any more extended version of this study. However, for present purposes, I focus on the 1589 publication as my primary source. In his dedication to the Earl of Worcester at the beginning of the publication, Byrd notes that his purpose in publishing these songs is to correct various errors that had crept into circulating manuscripts. While such a statement could be seen merely as a conceit of printing, it is worth considering at face value. If Byrd wanted to establish a canonic version of his music, printing (for which Byrd held a monopoly in music) provided an excellent opportunity.

With this study I have a number of overall goals. First and foremost is to determine an effective methodology for determining the compositional procedures used for setting texts in Byrd's sacred polyphony—in other words, a reverse engineering of text-setting. In that respect, my approach is not grounded so much in this particular set of songs as in the question of how to analyze these songs (and others that follow similar parameters) with the intent of understanding text-setting. Byrd's 1589 *Cantiones* provide a useful case study for

⁶ *The Byrd Edition*, vol. 2, x. As Alan Brown notes, the first precise date is a copy of *Ne irascaris* from 1580, but the earliest pieces likely date from the period between 1575 and 1580.

text-setting for the reasons I have already stated, and the book is in itself worthy of a large-scale study. Nevertheless, this study is not about the book, but rather about text-setting strategies found within the book. In fact, it is my hope that the models I develop over the course of this study will be applicable not only to the 1589 *Cantiones*, but also to other sacred works by Byrd and to sacred works by other composers of the period. This is a question I investigate further in the conclusion. It is also my belief that text-setting—or, more precisely, methodologies for analyzing text-setting—will provide a means for examining how musical style and historiography interact with one another.

Nevertheless, I am not approaching questions about historiography from a vacuum. Many scholars have raised similar questions about how best to write the history of music, and such questions have led to a number of rather acrimonious disputes. Dealing with this issue with the depth it deserves would require numerous volumes dedicated solely to that task – a project well outside the bounds of the present study. However, there are some ideas and essays perhaps worth discussing at this juncture, and perhaps the most important of these is Thomas Christensen’s “Music Theory and Its Histories.”⁷

In this essay, Christensen discusses two potential methodological fallacies in analyzing music: historicism and presentism. The former is the fallacy of assuming that it is possible through extensive enough research to somehow get inside the worldview of the past to the extent that one could experience music in the same way its original audiences might. It is, of course, impossible for a present-day scholar to become a sixteenth-century musician, though I would argue that it might be possible for a scholar to train himself to recognize

⁷ Thomas Christensen, “Music Theory and Its Histories,” in *Music Theory and the Exploration of the Past*, ed. Christopher Hatch and David W. Bernstein (Chicago: University of Chicago Press, 1993), 9–39.

particular commonplaces of, say, text-setting in order to develop a greater sensitivity to the music. Such training would not negate modern sensitivities, but it could nonetheless be of potential use in formulating a historically appropriate musical analysis. The second fallacy of presentism, however, is one against which I would warn as well. Viewing the music of the past as some sort of precursor to music of the present is a dangerous path – not because it demeans earlier music (though it often does), but because it encourages us to project modern sensibilities onto a music that does not necessarily reflect them. Nevertheless, that is not to say that analytical models must inevitably derive from contemporary theory; over-reliance upon theory can create its own problems.

In his essay “The Pastness of the Present and the Presence of the Past,” Richard Taruskin raises a philosophical question similar to the one raised by Christensen in his discussion of historicism: Taruskin asks whether or not the modern performance of early music can be “authentic.”⁸ As quickly becomes clear, Taruskin believes that modern performances are inevitably modern, regardless of the intentions of the performer(s). While I agree with Taruskin to a certain extent, I nonetheless must disagree with him in some important respects. As I stated in my discussion of Christensen’s essay, I agree that modern listeners and performers almost certainly have a different set of sensibilities from those of earlier listeners and performers. And it is perfectly reasonable to claim that these sensibilities would influence the goals of performers. And it may also be reasonable to claim that the desire for “authenticity” is a modernist philosophy. Nevertheless, in defense of authentic performance and an analysis of such performance, I would argue that the conceit of

⁸ Richard Taruskin, “The Pastness of the Present and the Presence of the Past,” in *Authenticity and Early Music*, ed. Philip Brett (Oxford: Oxford University Press, 1988), 137–210.

listening and performing as if we were contemporaries of Byrd has value in that it can help to stimulate our imaginations about the music in ways that allow us to react to contemporary aesthetic questions.

The reason I address these two fallacies is not merely to rehash long-standing debates about how to analyze early music, but instead to argue that this debate is a red herring in the sense that the perceived dichotomy between historicism and presentism is a false one.⁹ The alternative I suggest—and the one I employ in the following chapters—is an approach to the music centered around compositional parameters. What I am interested in trying to uncover in my study of the 1589 *Cantiones* is not how Byrd and/or his contemporaries contextualized (or might have contextualized) these songs but the procedures he used to set text to music. This is not to say that historical contextualization is irrelevant; it allows us to discuss the environment in which Byrd's songs competed for the attention of various audiences. And in some ways, it also provides insight into compositional procedures. For example, in chapter 2 onward, I use various terms from the fields of classical and spiritual rhetoric. However, it is vital to note that my use of these terms is not meant to imply that Byrd used them in making compositional choices. Instead, as I discuss in more depth in chapter 2, I am arguing that in setting texts to music, Byrd has followed procedures *analogous* to the ones of classical and spiritual rhetoric—not always precisely analogous, but analogous nonetheless.

Thus, instead of approaching musical analysis from the perspective of fixed taxonomies as prescribed by historical contexts, I propose the alternative of turning this methodology around—viewing musical analysis as not only a means of understanding

⁹ I do not believe it was Christensen's intent to argue that historicism and presentism actually are a dichotomy. Nevertheless, their presentation as two extremes readily leads to this perception.

compositional process, but also a means of illuminating the historical contexts that have fascinated so many scholars. As I attempt to show in the body of the dissertation, Byrd seems to have used text-setting techniques that bear strong resemblances to the canons of rhetoric. And as I discuss in chapter 2, these resemblances make sense given the environment in which Byrd was working. Thus, I ask the reader not to take my taxonomic distinctions too literally (they are labels of convenience which admittedly become inconvenient in various ways), but instead to look upon them (as I have) as a way of getting to the kinds of filters Byrd employed in setting text to music.

Brief overview of the secondary literature

A number of scholars in the twentieth century have considered the issue of text-setting in Byrd's sacred polyphony. By far the largest (and arguably the most significant) study of Byrd's polyphony to come out in the last thirty years is Joseph Kerman's monumental *The Masses and Motets of William Byrd*.¹⁰ This monograph was written as part of a planned trilogy of monographs on Byrd's compositions, dealing independently with Byrd's Latin songs, English songs, and instrumental music.¹¹ For better or for worse, this tendency to separate Byrd's vocal music by language has remained in the scholarship and is likely to do so for some time, though I endeavor to move away from this trend to some extent in my conclusion.

¹⁰ Joseph Kerman, *The Masses and Motets of William Byrd* (Berkeley and Los Angeles: University of California Press, 1981).

¹¹ Of the three planned monographs, only two entered print: Kerman's text on Byrd's Latin polyphony, and Oliver Neighbour's text, *The Consort and Keyboard Music of William Byrd* (London: Faber and Faber, 1978).

The overall goals of Kerman's project have interesting and important ramifications for Byrd historiography and for the position of Byrd scholarship within the larger realm of musicology, and there are two aspects of Kerman's monograph that need to be discussed here: first, Kerman gives the impression of having structured his book largely as an attempt to demonstrate Byrd's genius and thereby secure his place in the musical canon; and second, he approaches Byrd's compositions as a museum docent might, pointing out particularly interesting aspects of individual works.¹² The first of these points has already been debated at length in various reviews, with some taking exception to Kerman's attempt to canonize Byrd and others applauding it. The second of these points could be construed as a criticism of Kerman, though that is not really my intent. I would argue that a "field guide" approach to Byrd's Latin songs was inevitable when dealing with such a large body of works in a single book.

As a consequence of his overall approach to Byrd's works, Kerman does not dwell extensively on text-setting. In general, Kerman focuses primarily on "pure" musical phenomena such as mode, tonality, and counterpoint in analyzing Byrd's Latin works, though he does discuss at times various text-music relations that derive from his analysis. Nevertheless, these text-music relationships addressed by Kerman come out not through systematic analysis of text-setting techniques, but from a more generalized description of the most salient features of a given song. While Kerman's approach has certain benefits in terms of a holistic understanding of Byrd's music, it has the disadvantage of making it difficult to compare and contrast specific pieces given that there is no consistent set of criteria for

¹² Notably, Kerman divides Byrd's opus into three periods (early, middle, and late), in a way that is reminiscent of the division of Beethoven's opus.

Kerman's analysis. I believe a more systematic study of specific compositional techniques would be more effective in revealing various layers of Byrd's compositional strategies.

Another important monograph dealing with Byrd's vocal polyphony is H. K. Andrews's *The Technique of Byrd's Vocal Polyphony*, published over twenty years before Kerman's monograph.¹³ Andrews's method differs from Kerman's in many ways, though it too has methodological problems in terms of revealing Byrd's strategies of text-setting. Rather than approach Byrd's vocal polyphony from the perspective of the music, Andrews approaches it from the perspective of compositional techniques. In that respect, his methodology is similar to mine. However, what Andrews fails to do is to examine critically his analytical apparatus, instead adopting modal theories that are (at least in retrospect) known to be problematic at best. I would also argue that Andrews's lengthy and detailed taxonomy of compositional techniques is somewhat problematic in that it establishes distinctions between sonorities that do not necessarily contain any meaningful ontological status—something I consider further in my examination of mode. While reduction to constituent parts is essential to any good analysis (as I address in my conclusion), it should not take place in the absence of critical thought.

Unlike Kerman, Andrews dedicates an entire chapter of his monograph to “Word Underlying and Word Setting,” though it is important to note that he separates this discussion from his earlier discussions of compositional techniques.¹⁴ While Kerman's descriptions of Byrd's text-setting tend to be rather florid, Andrews's tend toward the

¹³ H. K. Andrews, *The Technique of Byrd's Vocal Polyphony* (London, New York and Toronto: Oxford University Press, 1966).

¹⁴ It is also interesting to note that Andrews places this chapter at the end of his book, though whether that is meant to denote the importance of text-setting or its irrelevance is unclear.

opposite extreme of sparseness. Rather than approaching text-setting in Byrd's vocal polyphony as an opportunity to search for strategies of how Byrd approached texts, Andrews approaches it through a set of pre-formulated rules derived largely from Zarlino.¹⁵ Why Andrews selects Zarlino as a model is unclear, though perhaps that is due to Morley's repeated references to him. While Andrews's motives in studying Byrd's polyphony seem to be "scientific" (in the sense of establishing clear parameters for Byrd's treatment of musical material), his approach is so atomized that it ultimately becomes mere description.

Numerous other authors such as Philip Brett and Craig Monson have considered Byrd's texts, but their studies have hinged more on Byrd's choice of texts than on his treatment thereof. As I discussed earlier, Byrd's selection of texts has been a major focal point for Byrd scholarship, and for good reason. Some of Byrd's texts have clear political overtones, as Monson discusses at length in his study of Byrd's use of recusant literary topoi in his Latin songs.¹⁶ And other collections, such as the *Gradualia*, have clear functional purposes within Catholic devotion, as discussed by Kerry McCarthy.¹⁷ However, Byrd's 1589 *Cantiones* are not so clear-cut, though I argue in chapter 2 of this study that they do connect in various ways with devotional modes of rhetoric. While Byrd's selection of texts is certainly a rich field of inquiry with many religious and political ramifications, it would be

¹⁵ Andrews, 275.

¹⁶ Craig Monson, "Byrd, the Catholics, and the Motet: The Hearing Reopened" in *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance*, ed. Dolores Pesce (New York: Oxford University Press, 1997), 348–74. I shall discuss this essay further in Appendix 1 of this study.

¹⁷ McCarthy, "Byrd as Exegete"; eadem, "'Notes as a Garland': The Chronology and Narrative of Byrd's *Gradualia*," *Early Music History* 23 (2004): 49–84. I shall discuss McCarthy's work further in chapter 2 since I believe that many of her observations about the *Gradualia* are applicable to the 1589 *Cantiones* as well.

dangerous to conflate the process of text selection (and/or authorship) with the process of setting these texts to music. For this reason, I focus on the latter, touching upon the former only in cases where I believe it bears direct relation to musical setting. In the end, what I hope to retain from the secondary literature is the following: Monson and McCarthy's understanding of the context of Byrd's textual choices; Andrews's desire for systematic analysis of Byrd's compositional techniques; and Kerman's holistic sense of what these pieces might mean.

Organization of the dissertation

In the body of this study, I examine four musical and extramusical factors I believe would have been highly influential in the setting of sacred texts to polyphony in the late sixteenth century: rhetorical commonplaces, musical and spiritual; mode; texture; and sonority. In order to consider text-setting from as wide a variety of angles as possible, I employ different perspectives for different chapters. The first and last of these (rhetorical commonplaces and sonority) will be approached primarily through the text, while the second and third of these factors (mode and texture) will be approached primarily through the music. In the end, I believe both perspectives are quite useful. Nevertheless, it is important to stress that both perspectives are geared toward the discovery of how Byrd employed and prioritized his array of compositional tools for the goal of setting texts to music.

In my chapter on rhetorical commonplaces, I consider established rhetorical commonplaces both of text-setting and of the texts themselves. For the former, I use a number of conventional analytical tools as well as somewhat newer ones that have not been tested with polyphony of the scale of Byrd's songs. While well-recognized compositional

techniques such as text painting can reveal much about text-setting strategies, I believe that there are other layers to consider. To analyze commonplaces of the texts themselves, I delve into the realm of Catholic spiritual literature for models. Establishing a clear connection between the body of Catholic devotional literature (in its many forms) and the Byrd's music is not a simple task. While the prominence of certain tropes (such as the liberation of Jerusalem in the 1589 *Cantiones*) is frequently used to justify a political approach to the songs, there has been little study of whether (and how) Byrd has borrowed from a larger English Catholic (and perhaps even, more generally, a Counter Reformation Catholic) body of devotional literature in his music. In posing such a question, one must also face the issue of what function these *cantiones* were meant to serve—of who was singing these *cantiones*, and for what purpose. As much as possible, I attempt to focus on the former question while occasionally touching upon the latter.

In my chapter on mode, I consider the question of if and how mode reveals procedures of text-setting. As I discuss in greater depth, mode is an especially problematic topic not just in relation to English polyphony. Over the last twenty years, it has been the subject of ongoing scholarly debate as to whether it constitutes an *a priori* compositional phenomenon or an *a posteriori* taxonomical one. Therefore, in this chapter, I begin by examining Continental and English modal theory in order to establish (insofar as it is possible to do so) a framework of norms of modal theory. I then continue by discussing the modal attributes of various English and Continental compositions to establish a framework of norms of modal practice. And finally I examine mode in the 1589 *Cantiones* in order to see how Byrd uses mode to highlight particular moments or passages in the text.

In my chapter on texture, I consider three major subtopics connected with texture: counterpoint; voice entries; and textural density. All three have the potential for establishing connections between the text and music. In my discussion on counterpoint, I consider two questions: where and how Byrd places transitions between imitation and homophony; and whether his use of transitions remains consistent through the entire collection or vary from song to song. In my discussion on voice entries, I look at peaks and troughs in voice entries as evidence of some sort of musical rhetoric, once again considering whether particular patterns in these peaks and troughs emerge. And finally, in my discussion on textural density, I consider how increases and decreases in textural density (both vertical and horizontal) reflect events in the text. With both this chapter on texture and the previous chapter on mode, I consider the question of to what extent these compositional tools reveal text-setting strategies, to what extent “purely” musical ones, and to what extent both.

In the chapter on sonority, I look at texts from a performative perspective—as phonemes to be sung and as words (and phrases and sentences) to be heard by listeners. I operate under the assumption that a competent composer (such as Byrd) would set texts in such a way as to make them singable and comprehensible. In the first section of this chapter, I analyze Byrd’s treatment of phonemes (consonants, vowels, and combinations of the two) to determine whether Byrd has a constant strategy for setting them. Similarly, in the second section of this chapter, I analyze Byrd’s treatment of syntax (simple versus complex) to determine whether Byrd treats simple sentences versus complex ones in a consistent manner, regardless of the songs in which they appear.

Finally, in the conclusion, I recap the major points of this study in order to answer two questions: how the various aspects of text-setting I shall have examined interact with one

another, and whether these interactions suggest a particular methodology for analyzing text-setting in Byrd's sacred works. As I discuss in individual chapters, there are a number of structural levels at which one can examine these texts, from the song as a whole all the way down to the level of the phoneme. In the conclusion, I explore the question of what hierarchical level (or levels) proves most helpful in dealing with text-setting. I also return to the question addressed above of how the text influences the music and to what extent musical style operates independently of the text. And finally, I consider to what extent the models I develop in this study can be applied to other polyphonic works by Byrd, and perhaps to those of other composers as well. The models I have devised for this study are geared not just to Byrd, but to late sixteenth-century sacred polyphony more generally. Thus, I would expect them to work quite well, *mutatis mutandis*, with other sacred repertoires of this era.

CHAPTER 2

RHETORICAL FIGURES

In the study of the relationship between text and music in Byrd's 1589 *Cantiones*, scholars have focused extensively on two phenomena related to the meaning of the text: the musical gestures of setting particular words and the appearance of particular types of sacred texts. On first glance, these two phenomena are ostensibly quite different from one another; the former relates to how the music projects meaning through one aspect of its setting of text, while the latter relates to how the music projects meaning through the choice of texts. There are, however, important connections between them. Although many scholars focus on the choice of sacred texts as a signifier of religious or other meaning, one can also consider these texts as a motivating factor for their setting. Just as the setting of texts to music follows certain norms of sixteenth-century polyphonic composition, sacred texts follow certain rhetorical figures.

A study of rhetorical figures would need to focus on both musical gestures and spiritual tropes. The former can provide a sense of how connections are established between the meaning of individual words (or short phrases) and musical gestures, while the latter can reveal larger-scale organization over the text (and music) as a whole. In this chapter I lay out these two types of rhetorical figures and perform case studies on selected songs from the 1589 collection in order to determine how musical and rhetorical tropes and modes of spiritual discourse relate to Byrd's text-setting.

I argue that what is important in linking Byrd's setting of texts with rhetorical figures is not the taxonomies I have constructed but the process whereby Byrd sets different types of texts differently. The environment in which Byrd worked and lived was certainly an important motivating factor in encouraging him to observe various types of distinctions between texts, and I discuss this at some length in this chapter. There are good reasons, however, for expecting Byrd to observe distinctions between texts regardless of the presence (or absence) of rhetorical figures—reasons related to broad notions of rhetorical function and decorum. But before I dive into specific rhetorical models in relation to Byrd's songs, it will first be necessary to spend some time examining Elizabethan concepts of rhetoric in order to gain a firmer understanding of the sorts of figures and broader ideas that might have shaped both the composition and perception of these songs.

Rhetoric books of the Elizabethan period

In the sixteenth century, one of the central ideas to education and the composition of texts was rhetoric. In many ways the proper use of rhetorical techniques can be viewed as a “language” independent of the literal meanings of particular words; rhetorical figures and procedures can be used to appeal to the reader's (or listener's) emotions, emphasize particular points within a logical argument, or draw connections between ostensibly unrelated ideas. While authors of rhetoric manuals emphasize the importance of rhetorical virtues (for example, the proper use of rhetorical figures based upon the nature of the subject matter), they also show examples of where the rules of rhetoric can and should be violated for special effect. Thus, for writers, speakers, and the authors of rhetoric manuals, rhetoric represents an attempt to think of texts not merely as a collection of words (with independent meanings),

but as an interaction of structural elements, such as syllables, words, phrases, and clauses, to be exploited to achieve various aims.

Rhetoric played a significant role in grammar school education. In his *Elizabethan Rhetoric*, Peter Mack discusses Elizabethan rhetorical pedagogy at length. Mack looks at the syllabi of sixteenth-century grammar schools. As he finds, rhetoric (and more specifically, the writings of Cicero) appears in the curriculum of four major grammar schools: Ipswich, Rivington, Sandwich, and Harrow.¹ In all these cases, the teaching of rhetoric is one of the last steps in grammar education, which is not especially surprising given that students would first need to master the basics of Latin and Greek grammar before they could manipulate the subtleties of rhetoric. Rhetoric, however, was also an important element in the teaching of composition: the writing of good sentences (which had a moral purpose as well as an academic one) and the use of various rhetorical techniques.² This is not especially surprising either; students could learn how to compose rhetorically sophisticated texts without full awareness of the theory behind these techniques.³ It is reasonable to expect that the more well-educated among those who purchased, read, or performed music from Byrd's 1589 collection would be well versed in rhetoric.⁴

¹ Peter Mack, *Elizabethan Rhetoric* (Cambridge: Cambridge University Press, 2002), 12–13. These syllabi date from 1523 to 1591.

² *Ibid.*, 11–12.

³ The question arises of which comes first, theory or practice, has resonances in the realm of text composition as well as in the realm of musical composition.

⁴ Presumably Byrd would have been well versed in this literature as well, and he certainly would have had access to the books of Aristotle, Cicero, and Quintilian through his patron (and dedicatee of the 1591 *Cantiones*) Lumley, whose library was one of the most extensive of his time.

Key to understanding how rhetoric worked and how it was taught are contemporary manuals on rhetoric and on poetics. Although such manuals date back to the ancient Greeks and Romans (whose writings had a powerful influence on later studies), they came into vogue during the mid-to late-sixteenth century. Arguably the two most prominent of these books in England during Byrd's lifetime are Henry Peacham's *The Garden of Eloquence* (1577) and George Puttenham's *The Arte of English Poesie* (1589). While these two books have somewhat different aims (as I explain further), they address similar issues of how to deal with particular figures in particular types of texts.

In *The Arte of English Poesie*, Puttenham's goal seems to be twofold: (1) defending English poetry by discussing it within the context of classical forms and proportions; and (2) establishing a new list of figures by which poetry is ornamented. His pedagogical technique contains three stages separated into three "books" that discuss (1) poetry and its forms; (2) rhyme and rhythm; and (3) when and how to use various ornaments. The first book may be helpful to a discussion of English motets; the poetic forms that appear applicable to motets are "forms of rejoicing," "lamentation," and "elegy." As I discuss later in this chapter, these forms of poetry are analogous to various forms of spiritual literature, and they also suggest a notion of decorum (which Puttenham deals with further in book 3).

In book 2, Puttenham uses terminology from music (I believe deliberately—he does so in book 1 as well) to teach poetic proportions. His organization of poetic terminology (staff, measure, concord, situation, and figure) suggests a sort of "nested" approach to thinking about the structure of poetry, first looking at stanzas, then at meter and rhyme. One can also think about a nested approach in the progression from book 1 to book 2; first one must consider poetic form, and then one can think about structural patterns. Similarly, one

must consider structural patterns before thinking about ornaments (book 3). Given that Byrd is working with prose rather than poetry, meter and rhyme function differently from Puttenham's descriptions. Nonetheless, textual rhythm and repeated textual sonorities are important aspects of Byrd's texts, and I deal with the latter at length in chapter 5.

In book 3, Puttenham returns to the idea of forms, constructing a hierarchy of high, mean, and low style.⁵ In constructing this hierarchy, Puttenham discusses both specific poetic forms and subject matter linked with these styles. Given the religious nature of Byrd's texts, it seems that they would fit into the "high-style" category of Puttenham's taxonomy, though lamentations and forms of rejoicing are not listed among the forms belonging to a high style. This is not especially helpful to the present study given that my goal is to place Byrd's texts into multiple categories to explain the differences in their musical treatment. It is important to note that Puttenham's definitions of the three styles are rather narrower than the definitions formulated by his Greek and Roman precursors—a fact that is likely due at least in part to Puttenham's goal of classifying poetry by genre and form rather than directly by function. Cicero divided style into three levels not based upon their subject matter but on their rhetorical purpose and style of language: moving (high); pleasing (middle); and teaching (low).⁶ As I discuss later in this chapter, this kind of taxonomy based upon rhetorical purposes rather than on the characters represented in the text might prove more useful for explaining why Byrd sets the same word or phrase differently in different songs.

⁵ George Puttenham, *The Arte of English Poesie* (London: Richard Field, 1589), 123–28.

⁶ Gideon O. Burton, <http://rhetoric.byu.edu/Canons/Style/Style-Levels.htm>, accessed 24 January 2006; Marcus Tullius Cicero, *De oratore*, trans., H. Rackham (Cambridge: Harvard University Press, 1977), Book 3: 159, 167.

After discussing style, Puttenham continues by detailing the danger of figures and the importance of decorum: the use of figures appropriate to a given style. This notion does seem helpful, as it touches upon both taxonomies of texts (based on style and perhaps form) and the questions of who is speaking the text and to whom. Given that decorum determines if and when figures are to be used (and even which figures), one can make an analogous argument that some notion of decorum determines when Byrd uses various figures of text-setting. One important question that remains for me in doing so is how to label these different types of texts.

In *The Garden of Eloquence*, Peacham discusses many of the same techniques and figures as Puttenham, but the arrangement of the two documents is quite different. While Puttenham begins with form and moves from there to proportion and figures, Peacham begins with figures (tropes—departures from the usual signification of words) and moves from there to schemes (departures from the usual arrangement of words).⁷ And unlike Puttenham, Peacham moves from small structures to larger ones. In his discussion of tropes, Peacham first examines tropes of words and then examines tropes of sentences. Similarly, in his discussion of schemes, he first examines grammatical ones (subdivided into sections on orthography and syntax) and then rhetorical ones.

Of the two main sections of the book, the first section is by far the shorter, dealing with tropes of words and those of sentences. Within the section on tropes of words, Peacham spends a significant amount of time detailing different types of metaphors, the only trope for which Peacham identifies multiple types. Here he creates three general categories:

⁷ Gideon O. Burton, “Silva Rhetoricae,” <http://rhetoric.byu.edu/>, accessed 7 February 2006. Peacham also outlines the structure of his treatise with a bracketed diagram at the beginning of the book: *The Garden of Eloquence* (London: H. Jackson, 1577), fol. B.i.^r.

metaphors involving the senses; those involving transitions of some sort; and those involving actions.⁸ It is not clear whether there is any sort of hierarchy to this set of metaphor types, but it is clear that Peacham identifies metaphors as one of the most important tropes. In comparing Peacham's list of tropes with Puttenham's list of figures, it is apparent that the former corresponds with Puttenham's "sensible" figures—those related to thought rather than to sound.

Unlike Peacham's list of tropes, his list of schemes is hierarchical in its presentation. Peacham begins with grammatical schemes, which are divided into orthographical ones (the arrangement of letters within a word) and syntactical ones (the arrangement of words within a sentence). In his discussion of orthography, Peacham lists various ways of changing the spelling of words. While these changes are usually visual as well as aural, the reason for making these changes is often to fit into a metrical scheme. Notably, Puttenham does not discuss orthography at all in his list of "auricular" figures although it would fit quite well into either that discussion or his discussion of poetic meter. Peacham's list of syntactical schemes corresponds quite well with Puttenham's list of auricular figures.

The last section of Peacham's book is a list of rhetorical schemes. Like the section on grammatical schemes, it is hierarchical in its organization, moving from schemes of words to schemes of sentences. This section also corresponds quite closely with Puttenham's list of "sententious or rhetorical" figures—those associated with both sound and thought. While Puttenham and Peacham begin their books quite differently, they end with a discussion of similar schemes (or figures, depending on the terminology). The term "decorum," which appears so prominently in the final book of Puttenham's *The Arte of English Poesie*, does not

⁸ Peacham, fol. B.ii.^r–C.i.^v.

appear explicitly anywhere in Peacham. Nor does the term “style,” which also figures prominently in Puttenham. The notion of decorum pervades Peacham’s discussion of figures, most particularly in “The Caution” that accompanies his description of each figure in which he warns of potential “vices” or “faults” arising out of improper use (or overuse) of the figure.⁹ While Puttenham discusses decorum at length before examining rhetorical figures, Peacham considers decorum within the context of each individual figure.

Puttenham begins by examining poetic forms and then moves into a discussion of style and specific forms, but Peacham dives almost immediately into figures. To some extent, these differences are not especially surprising. Peacham is interested in different types of figures; thus he moves quickly into his discussion thereof. Puttenham, however, is interested most specifically in poetry (though he does consider how various figures can and should be applied to oratory); therefore, there are a number of poetic devices not appearing in Peacham that Puttenham must discuss. The differences in layout between the two books beg the question of whether they reflect philosophical differences about how writing is to be taught and how it is to be performed.

Although there is admittedly some danger in reading these two books as if the order of lessons necessarily represents the order in which a writer composes a text, there is perhaps some value in doing so. Puttenham structures his treatise by starting out with forms, suggesting that the choice of form is the first step in composing a poem. As books 2 and 3 demonstrate, form has a variety of implications for the use of specific poetic devices and rhetorical figures. As Puttenham claims, forms are associated with one of three styles (arranged hierarchically in terms of the relative weightiness of the subject matter and

⁹ The “Cautions” do not appear explicitly in the 1577 edition, but they do appear in the revised 1593 one; *The Garden of Eloquence* (London: H. Jackson, 1593).

characters), and it is important to observe decorum in using rhetorical figures. Peacham, on the other hand, does not focus extensively on either forms or styles, although the idea of decorum (while not explicitly stated as a term) is essential to his discussion of figures. The role of decorum is similar in both treatises in that it is both an ideal to strive for and the result of following proper procedures; the difference between the two treatises is that Peacham invokes briefly it with each figure, while Puttenham invokes it just once and with explicit connections to particular styles and forms.

In both treatises, the idea of hierarchy is important in various ways. Puttenham's most prominent hierarchy is that of style: high, mean, and low. That is not to say that one style is inherently better than another, but instead to suggest that styles are linked to a hierarchy of speakers that are represented.¹⁰ As I have discussed, these styles are key to providing the context for (and even determining) how a writer deals with figures. Moreover, the organization of Puttenham's treatise implies a certain teleological structure for how to produce poetry. That is not to say that any particular aspect of the process of composition is more important than another, but rather, that there is an order in which to consider various factors of good writing. Unlike Peacham, however, Puttenham does not organize this process hierarchically by segments of text (words, clauses, etc.). Instead, he focuses on a methodological hierarchy. Peacham, on the other hand, discusses writing in terms of building up structures from words to clauses—a bottom-up approach rather than a top-down one. It is not surprising that both authors would organize their treatises teleologically; such an approach is useful for pedagogy.

¹⁰ Representing a character with the wrong style would be either a vice (if it were done unwittingly) or ironic (if it were done to express mockery or a joke).

Many of the differences between Puttenham and Peacham are also unsurprising due to the differences in genre. While Puttenham's book on poetics is designed to allow for the analysis of pre-existing forms (whether or not as a basis for future composition), Peacham's treatise on rhetoric is designed to allow for the composition of new texts. For the purposes of analysis, a top-down approach makes sense—starting with broad taxonomies and then moving into the details of how poets use specific rhetorical figures. But for the purposes of learning how to write, a bottom-up approach such as Peacham's is the most logical. One could examine treatises on music theory in a similar light, in which case Thomas Morley's *A Plain and Easy Introduction* would fall into the bottom-up (Peacham) category, starting with basics of notation and counterpoint and later moving into more complex examples of how to construct elegant cadences. With the top-down approach, decorum is something that emerges toward the end of the treatise in order to explain how various details come to be. With the bottom-up approach, decorum is something that arises (as in both Peacham and Morley) with each new lesson in order to instruct the student how to use a particular technique properly.

A fundamental question that still remains is how these structures and concepts translate into practice in either the composition of texts or in their musical setting. One tactic for answering this question (and certainly the most pragmatic for the purposes of this study) would be to examine Byrd's settings of the 1589 *Cantiones* for evidence of rhetorical strategies.

Using these treatises as tools for thinking about Byrd

One concept that I believe is key to understanding Byrd's setting of texts is decorum. As both Puttenham and Peacham repeatedly state, it is essential to write in such a way as to observe protocols of form and style, taking into account the relative seriousness of the subject. Within Puttenham's taxonomy of style, Byrd's texts could all be placed into the "high style" category given their religious subjects. In contrast, in Cicero's taxonomy (based on function rather than genre and form), Byrd's texts could be placed into a variety of categories given their varying styles. What I propose in this chapter is that a broad notion of decorum is instrumental in determining how Byrd treats "text-paintable" and other words, as well as how he deals with differences between meditative and other texts. Byrd observes the proprieties of textual style in setting texts to music.

Figures of words are equally important to my analysis of Byrd's 1589 *Cantiones*: epizeuxis, anaphora, epistrophe, conduplicatio, etc. It is worth making a brief excursus to consider these textual figures and how Byrd deals with them musically.¹¹ Several of Byrd's texts contain repetitions of words or short phrases. And in setting texts to music, Byrd frequently introduces additional repetitions as well. Epizeuxis, the repetition of a word (or words) with no text coming between repetitions, does not occur in the Vulgate texts Byrd has taken. This is not especially surprising; one would expect epizeuxis only in moments of extreme pathos given that it disrupts grammatical sense more than other figures of repetition.¹² One can find several examples of epizeuxis in Byrd's settings. An example of

¹¹ Burton, "Silva Rhetoricae," <http://rhetoric.byu.edu>, accessed 13 January 2006. Burton provides synopses of a number of classical and Renaissance rhetoric books as well as a comprehensive list of rhetorical terms and their definitions. The following definitions of rhetorical terms provided here derive from Burton's extensive glossary. See Appendix 3.

this is the beginning of *Tristitia et anxietas*, in which the first word “tristitia” (sadness) is repeated several times in all voices prior to the appearance of the rest of the clause (Example 2.1).

Example 2.1: *Tristitia et anxietas*, mm. 1–6¹³

The musical score for Example 2.1 consists of five staves, each representing a different voice part. The staves are labeled on the left as Superius, Medius, Contratenor, Tenor, and Bassus. The Superius part is a single melodic line with four measures, each containing a single quarter note. The Medius part is a single melodic line with four measures, each containing a single half note. The Contratenor part is a single melodic line with four measures, each containing a single quarter note. The Tenor part is a single melodic line with four measures, each containing a single half note. The Bassus part is a single melodic line with four measures, each containing a single half note. The lyrics for each part are: Superius (no lyrics), Medius (Tri - sti - ti - a, tri -), Contratenor (no lyrics), Tenor (Tri - sti - ti - a, tri -), and Bassus (Tri - - - - sti - ti - a, tri -). The lyrics are aligned with the notes in the Medius, Tenor, and Bassus parts.

¹² By that, I mean that other figures of repetition do not require the immediate following of a repeated text; thus, the norms of syntax do not necessarily have to be violated.

¹³ All musical examples in this dissertation are based on volume 2 of *The Byrd Edition*. Measure numbers are from the same. For all examples, the meter is 4/2.

The image shows a musical score for five voices, arranged in five staves. The lyrics are: "Tri - sti - - - - ti - - - a,". The first and third staves have the word "Tri" followed by a dash. The second, fourth, and fifth staves have the words "sti - - - - ti - - - a,". The music consists of whole notes and rests, with a final double bar line at the end of each line.

I believe that this example of epizeuxis relates to a particular type of spiritual text: a text of meditation. Another example of epizeuxis can be found in *Defecit in dolore*, where the phrase “in paupertate” (in poverty) is repeated to emphasize why the speaker’s strength has failed. Similarly, in *Ne irascaris*, the word “deserta” (a desert) is repeated in the larger context of the phrase “Sion deserta facta est” (Sion is made a desert) to emphasize the fate of the city (Example 2.2).

Example 2.2: *Ne irascaris*, mm. 106–110

The image displays a musical score for the piece "Ne irascaris" (mm. 106–110). It features five vocal parts: Superius, Medius, Contratenor, Tenor, and Bassus. The lyrics are: "Si - on de - ser - ta, de - sert - ta fa - cta est,". The Superius, Medius, and Tenor parts have lyrics: "Si - on de - ser - ta, de - sert -". The Contratenor part has lyrics: "Si - on de - ser - ta, de - ser -". The Bassus part has lyrics: "ta fa - cta est,". The score includes a basso continuo line at the bottom. The music is written in a single system with five staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Si - on de - ser - ta, de - sert - ta fa - cta est,".

In addition to epizeuxis, two figures of words that appear prominently in Byrd's settings are anaphora and epistrophe. There are a number of instances where anaphora would

occur regardless of the presence (or absence) of imitative counterpoint. One example of anaphora built into the text is the frequent repetition of the word “Domine” (Lord). As I illustrate in Appendix 1, a vocative address to God appears in almost every song of the collection; only three songs are without such an address.¹⁴ Quite often this address appears more than once in an individual song. This happens notably in *Domine praestolamur* and *Aspice Domine de sede*, both of which are Respond texts (Figure 2.1).

Figure 2.1: Texts of *Domine praestolamur* and *Aspice Domine de sede*

| | |
|------------------------------|--|
| <i>Domine praestolamur</i> | (Part 1) Domine, praestolamur adventum tuum, ut cito venias, et dissolvas jugum captivitatis nostrae. (Part 2) Veni, Domine, noli tardare. Relaxa facinora plebi tuae, et libera populum tuum. |
| <i>Aspice Domine de sede</i> | (Part 1) Aspice, Domine, de sede sancta tua, et cogita de nobis: inclina, Deus meus, aurem tuam et audi. Aperi oculos meos, et vide tribulationem nostram. (Part 2) Respice, Domine, de sanctuario tuo et de excelsis coelorum habitaculis. |

In both cases, the text is divided into two parts, each of which begins with the vocative “Domine.” And as I illustrate in Appendix 1, the latter (*Aspice, Domine ... Respice, Domine*) is especially striking with the repeated command to look as well as the repetition of “Domine.”

Epistrophe, the repetition of a word (or words) at the endings of successive lines, can also be found in the 1589 *Cantiones*, albeit to a lesser extent than anaphora. In *Laetentur*

¹⁴ These songs are the following: *Vigilate, O quam gloriosum*, and *Laetentur coeli*. The last two would fall into what Puttenham labeled “forms of triumph.”

coeli, the clause “et pauperum suorum miserebitur” (and he will show mercy on his own poor people) appears at the end of parts one and two (Figure 2.2).

Figure 2.2: Text of *Laetentur coeli*

(Part 1) Laetentur coeli et exultet terra. Jubilate montes laudem, quia Dominus noster veniet, et pauperum suorum miserebitur.

(Part 2) Orietur in diebus tuis justitia et abundantia pacis. Et pauperum suorum miserebitur.

Here, the purpose of the repetition is to emphasize God’s mercy toward his people in the context of this Advent Respond. Although the majority of text focuses on the rejoicing that will accompany the coming (or second coming) of the Lord, this instance of epistrophe serves as a reminder of present woes.

The figures of words I have discussed thus far all involve repeated words, phrases, or clauses. There are, however, a number of important instances of repeated phonemes and syllables in 1589 *Cantiones* with figures to match. One such figure is homoiototon, the recurrence of case endings in adjacent words or those in parallel position. An especially striking example of this figure can be found in *Deus venerunt gentes*, in which the “erunt” ending (third-person plural perfect) appears five times toward the beginning of a clause (Figure 2.3).

Figure 2.3: Text of *Deus venerunt gentes*

(Part 1) Deus, venerunt gentes in hereditatem tuam; polluerunt templum sanctum tuum; posuerunt Hierusalem in pomorum custodiam.

(Part 2) Posuerunt morticina servorum tuorum escas volatilibus coeli, carnes sanctorum tuorum bestiis terrae.

(Part 3) Effuderunt sanguinem ipsorum tanquam aquam in circuitu Hierusalem, et non erat qui sepiliret.

(Part 4) Facti sumus opprobrium vicinis nostris, subsannatio et illusio his qui in circuitu nostro sunt.

In addition to homioptoton, one can find more familiar figures of words that have remained in common parlance: assonance, alliteration, and consonance. Assonance is a major feature of *Tristitia et anxietas*, with the letter *i* especially prominent throughout part 1: “*Tristitia et anxietas ... interiora mea ... et contenebrati sunt oculi mei ... Vae mihi, quia peccavi.*” As I mentioned earlier, I discuss epizeuxis in *Tristitia et anxietas* further in the context of meditation. I would argue that the relative flatness of the melody on “*tristitia*” could be explained through the assonant presence of relatively flat vowels.

In addition to vowel repetition, one can find several examples of repetition of consonants: alliteration (repetition of beginning consonants) and consonance (repetition of final consonants). One example of alliteration can be found in *Vigilate*, with the letter *v* featuring prominently: “*Vigilate, nescitis ... Dominus domus veniat ... Vigilate ergo ... inveniatis vos dormientes ... dico vobis omnibus dico: Vigilate.*” In the aforementioned passage, a certain degree of alliteration is inevitable given the repetition of “*vigilate*,” which is itself an example of epanalepsis (the appearance of a word at the beginning and end of a phrase or clause). And in addition to the repetition of the letter *v*, there is also alliteration on

the letter *d* in “*Dominus domus.*” While consonant repetition at the beginning of words is readily apparent, it is also important to note instances of consonance: consonant repetitions at the ends of words. One such instance can be found (once again) in *Tristitia et anxietas*, with its emphasis of the letter *m* in one particular sentence: “*Moestum factum est cor meum.*” This sentence combines consonance and alliteration (in “*moestum*”). As I discuss further later in this chapter, *Tristitia et anxietas* contains numerous repetitions of individual sections of text (and music), but this particular sentence appears only once.

While the precise repetition of phrases, words, and syllables is readily apparent, it is also important to consider the iteration of ideas. Ideas can be repeated through the presentation of similar words rather than identical ones, and this phenomenon can be observed in several of Byrd’s texts. One rhetorical figure that is particularly useful in dealing with this phenomenon is exergasia, the repetition of a thought, changing the word(s) or treatment. An excellent example of this can be found in *Domine praestolamur*, in which the idea of the Lord’s coming is repeatedly stated with different words: “*Domine, praestolamur adventum tuum ... cito venias ... noli tardare.*” The speaker’s desire for the Lord’s coming is not only expressed explicitly, but it is also emphasized through this repetition.¹⁵ Similarly, the first part of *Tristitia et anxietas* emphasizes the idea of grief through repetition: “*Tristitia et anxietas ... Moestum factum ... in dolore ... Vae mihi.*” As this passage shows, the figure of exergasia is employed not only for actions, but also for emotions. And as part 2 of *Ne irascaris* demonstrates, this figure can be used for place names as well, in this case for the city of Jerusalem: “*Civitas sancti tui facta est deserta. Sion deserta facta est. Jerusalem*

¹⁵ This passage is also an example of epimone, the repetition of a plea—a figure of pathos as well as one of repetition.

desolata est.” This passage also combines the figure of exergasia with that of epistrophe—the repetition of “est” at the end of sentences two and three.

My purpose in bringing up all of these rhetorical devices is not just to compile a list of terms for the sake of being able to attach labels to each portion of Byrd’s texts, but instead to show that a rhetorical framework is a useful one for looking at these texts. And as I show in this chapter, it is also a useful one for examining their musical settings. The key issue here is what a rhetorical analysis ought to accomplish. The question of how to label a device and procedure merely for the sake of having a convenient label is a rather boring one. This question becomes much more interesting when framed in terms of how the process of labeling reveals something about how a text (or piece of music) is constructed. In analyzing rhetoric in Byrd’s musical settings, it will be important to consider how the music interacts with the rhetoric of the text. While the music can be used to enhance the effect of a rhetorical figure, it can also be used to weaken it; thus it will also be important to develop a model of decorum by which Byrd determines how to set particular figures to music in different situations.

Rhetorical figures and their musical settings

In my study of rhetorical figures and their musical settings in the 1589 *Cantiones*, I intend to move away both from definitions of genre and from broad descriptions of musical style, instead looking at how Byrd tends to set particular types of words and passages of text. As I show, text painting—though important—is but one of the many concepts that can be brought to bear in considering how Byrd deals with the meaning of his texts. Moreover, “meaning” can be extended beyond a simplistic grasp of the connections between textual and

musical actions to a more sophisticated understanding of how specific words and phrases function to guide the listener’s (or reader’s) attention in particular ways. In the latter scenario, music can serve to highlight these functions, providing additional direction to the reader or listener.

In order better to understand Byrd’s rhetorical strategies and how textual structures are (or are not) reflected in the music, I have selected two pieces that might conventionally be identified as quite different from one another in several ways: *Vigilate* and *Ne irascaris*. While *Vigilate* contains a single, uninterrupted text, *Ne irascaris*, in contrast, is divided into two parts, containing sequential pieces of scriptural text (Figure 2.4).

Figure 2.4: Texts of *Vigilate* and *Ne irascaris*

| | |
|---------------------|---|
| <i>Vigilate</i> | Vigilate, nescitis enim quando Dominus domus veniat: sero, an media nocte, an gallicantu, an mane. Vigilate, ergo, ne cum venerit repente inveniatis vos dormientes. Quod autem dico vobis omnibus dico: Vigilate. |
| <i>Ne irascaris</i> | (Part 1) Ne irascaris, Domine, satis, et ne ultra memineris iniquitatis nostrae. Ecce, respice, populus tuus omnes nos. (Part 2) Civitas sancti tui facta est deserta. Sion deserta facta est. Jerusalem desolata est. |

Stylistically, *Vigilate* is notable for its so-called “madrigalian” characteristics: sudden changes in style of declamation, the highlighting of individual words and short phrases, and overt illustrations of textual ideas in the music. While not “madrigalian,” *Ne irascaris* does contain contrasts between imitation and strict homophony, raising the question of whether the switches in texture represent something in the text, either semantically or syntactically. These two songs provide useful tools with which to determine whether rhetorical concerns

help to define the differences in their musical style, or whether such concerns transcend musical stylistic boundaries.

Consideration of rhetorical style produces another set of important questions. The text of *Vigilate* in its original scriptural context (Mark 13.35–37) is presented from the perspective of Christ, who is warning his disciples of their inevitable deaths, which could come suddenly and without warning. This message might be read as a warning to English Catholics about the potential mortal danger from civil authorities and/or a metaphor about God coming suddenly in judgment. Considering this text in light of Cicero’s hierarchy of styles, it emerges as a teaching text (Christ instructing his disciples), thereby placing it into a “low” style. In contrast, *Ne irascaris*, with its vivid description (enargeia) of the destruction (literal or metaphorical) of Jerusalem and its plea for mercy, emerges as a text whose purpose is to move, thus placing it into a higher style. Therefore, another question that will need to be considered in light of this determination of rhetorical style is how differing styles affect the use (or absence) of rhetorical figures and their musical settings.

Vigilate

One of the chief identifying characteristics of *Vigilate* is its repeated declamation of short sections of text, either individual words or short phrases. This type of declamation could be seen as an example of anaphora, a highlighting of the beginning word through repetition for added dramatic effect. The song begins with multiple repetitions of the word “vigilate” (be watchful) in all five voices, with two different melodies: the first in imitative counterpoint between the Superius and Tenor, and the second in imitative counterpoint

between the Medius, Contratenor, and Bassus. This continues through the first eleven measures of the song, placing a heavy emphasis on the word (Example 2.3).

Example 2.3: *Vigilate*, mm. 1–6

Superius
Vi - - - gi - la - - - - - te,

Medius
8 Vi - gi - la - - - - te, vi - gi - la - -

Contratenor
8 Vi - gi - la - - - -

Tenor

Bassus

vi - - - gi - la - - - - - te,

8 - - te, vi - gi - la - - - - - te, vi - gi - la -

8 te, vi - gi - la - - - - - te, vi - gi -

Vi - - - - gi -

Vi - gi - la -

Its text-setting varies from strictly syllabic to highly melismatic. Immediately following this passage (from the word “nescitis” to “veniat”), the mode of declamation changes somewhat; the amount of word repetition decreases, and there are fewer melismas. Such a switch in declamation is understandable. The command to be watchful lies at the heart of the text, and it is logical for this command to be somehow set off through the music, even if only retrospectively.

Once again, the music switches to a melismatic text-setting, beginning with the word “sero” (in the evening). The text continues by listing three other times of day – “an media nocte” (in the middle of the night), “an gallicantu” (at cock-crow), and “an mane” (in the morning) – each of which contains its own point of imitation. This series of parallel constructions is another example of anaphora, with the word “an” (in) being repeated for the three prepositional phrases. By far the most striking point of imitation within this series occurs on the text “an gallicantu” (Example 2.4).

Example 2.4: *Vigilate*, mm. 31–35

Superius
[no] - - - cte, an gal - li - can -

Medius
[no] - - - cte,

Contratenor
an gal - li - can - - - - -

Tenor
[no] - - - cte,

Bassus
- cte, an gal - li - can - - - - - tu,

tu, an gal - li - can - tu,

an gal - li - can - - - - - tu, an

- - - - - tu,

an gal - li - can - -

an gal - li - can - -

This passage stands out with its dotted rhythm and because of its length, beginning at the end of m. 31 and continuing through the end of m. 43. One could reasonably infer that this

passage is another example of text-painting, the increase in rhythmic intensity and expansion of register (particularly in the Superius, m. 43) representing the exuberant cock-crow.

Although this text-setting behavior could be explained by text painting, there is an alternative explanation that may prove more compelling: the linguistic phenomenon of deixis. Here I draw upon Mauro Calcagno's work on Italian text-setting in works such as Claudio Monteverdi's *L'Orfeo*. Calcagno shows that switches in modes of declamation often draw their cues from deictic words, "pointing" words such as imperatives, personal pronouns, and other words that indicate a time or place.¹⁶ At heart, this model of text-setting is quite simple; deictic words serve the function of drawing the reader's (or listener's) attention to something. And this function is mirrored in the music, prompting some interruption to the flow with, say, new points of imitation or other changes to the counterpoint. Although Calcagno tends to work on larger scales, and although the songs of the 1589 *Cantiones* are relatively short and their rhetoric highly compressed, they are quite rich in their textual and musical variety. This musical richness and variety can be shown to be due at least in part to some notion of deixis.

Returning to *Vigilate*, the theory of deixis provides some valuable insights into passages that might otherwise be dismissed as "mere" text painting. The word "vigilate" is an imperative, a type of deictic, and thus one might expect an emphasis on that word. At the beginning of the song, however, it is difficult to know whether the expansive treatment of the word "vigilate" is normal or abnormal, as there is no material prior to it, at least not within that individual song. The non-deictic, and much longer, text following the word "vigilate"

¹⁶ Mauro Calcagno, "Monteverdi's *parole sceniche*." *Journal of Seventeenth-Century Music* 9 (2003) <http://www.sscm-jscm.org/v9/no1/Calcagno.html>, par. 1.3–2.1. Also see Calcagno's "'Imitar con canto chi parla': Monteverdi and the Creation of a Language for Musical Theater," *Journal of the American Musicological Society* 55 (2002): 383–431.

does not reveal this type of expansive musical treatment. Moreover, the treatment of the text “sero, an media nocte, an gallicantu, an mane”, a series of deictic words (pointing to specific times), suggests a deictic hearing. Each phrase points to a separate time and thus receives a separate point of imitation. Although text painting certainly does play a role in *Vigilate*, as evidenced by the particularly florid treatment of the text “an gallicantu”, an examination of deictic words uncovers an important layer of text-setting in Byrd’s songs.

In the clause following “vigilate ergo,” there is a lengthy repetition and shift in metric accent on the word “repente” (“suddenly”; Example 2.5).

Example 2.5: *Vigilate*, mm. 58–60

The musical score for Example 2.5 consists of five staves, each representing a different vocal part. The lyrics are written below the notes. The Superius part begins with a treble clef and a key signature of one flat. The Medius part begins with a treble clef and a key signature of one flat. The Contratenor part begins with a treble clef and a key signature of one flat. The Tenor part begins with a bass clef and a key signature of one flat. The Bassus part begins with a bass clef and a key signature of one flat. The lyrics are: "ve - ne - rit, re - pen - te, re - pen - te, re - pen - te".

The image shows a musical score for a Latin phrase. It consists of five staves. The first staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a whole note on G4, followed by a whole rest. The lyrics 'te,' are written below the first note. The second staff is a vocal line in treble clef, starting with an 8-measure rest, followed by a quarter note on G4, a quarter note on A4, a quarter note on Bb4, a half note on C5, and a whole note on D5. The lyrics 'pen - - - te,' are written below. The third staff is a vocal line in treble clef, starting with an 8-measure rest, followed by a quarter note on G4, a quarter note on A4, a quarter note on Bb4, a quarter note on C5, and a quarter note on D5. The lyrics 'ne cum ve - - - ne -' are written below. The fourth staff is a bass line in bass clef, starting with an 8-measure rest, followed by a quarter note on G3, a quarter note on A3, a quarter note on Bb3, a half note on C4, and a whole note on D4. The lyrics '- - - pen - - - te,' are written below. The fifth staff is a bass line in bass clef, starting with an 8-measure rest, followed by a quarter note on G3 and a quarter note on A3. The lyrics 'ne cum' are written below.

This treatment of “repente” could be viewed as an example of text painting, the sudden change in accent representing the suddenness of the Lord’s return. It might also be viewed as an example of deictic treatment, as “repente” indicates a time (albeit a non-specific one) when the Lord will return.

There are other passages of rhetorical emphasis in *Vigilate*. The word “dormientes” (sleeping), like “vigilate” before, receives lengthy treatment, with multiple repetitions, emphasizing the excessive sleeping of the objects of the speaker’s address. The beginning of the following passage of text, “Quod autem dico vobis” (Wherefore do I say unto you) contains no repetitions of text, but the end of that passage “omnibus dico” (I say to all) contains both repetitions and an unusual switch to homophony (Example 2.6).

Example 2.6: *Vigilate*, mm. 90–93

Superius
[vo] - - - - - bis, o - mni - bus

Medius
[vo] - - - - - bis, o - mni - bus

Contratenor
vo - - - - - bis, o - mni - bus

Tenor
o - mni - bus

Bassus
o - mni - bus

di - - - - - co, o -

di - - - - - co,

di - - - - - co, o -

di - co, di - - - - - co, o -

di - - - - - co, o -

Once again this passage could be seen as an example of text painting, the homophony representing “omnibus” with *all* the voices moving together. This could be understood as

another example of deictic treatment, with the word “omnibus” (to all) serving as a pronoun, representing those to whom the speaker is directing his speech as well as focusing the attention of the listener on what “dico.” Finally, the song ends with another lengthy treatment of the word “vigilate” similar to, though somewhat shorter than, the first, establishing a circular structure to the song as a whole.

In contrast to deixis, text painting does not play as prominent a role in *Vigilate*. This may be due to the rhetorical purpose of the text. In a text whose purpose is to move its readers (or listeners), one would expect enargeia to prevail, thus creating an environment ripe for text painting and other figures that create vivid images. In an instructional text, excessive vivid description might distract from the message at hand. The idea of enargeia is indeed present in *Vigilate* in a number of ways. There is an especially prominent example of text painting on “an gallicantu” (at the cock-crow). More broadly, the text has an overall feeling of disjointedness given that it is divided into such short segments. This feeling is enhanced by the musical setting, in which each new time of day receives a new point of imitation. I would argue that this feeling of disjointedness is a rather clever way of stressing the need to be vigilant, the message that lies at the heart of the text. By refusing to allow the music to settle into a predictable pattern, Byrd emphasizes the importance of being watchful.

Ne irascaris

Although *Ne irascaris* is, in many ways, different from *Vigilate* in its musical style, there are important similarities in rhetorical strategies that bear further examination. In the first part of the song (through “omnes nos”), one of the most striking features is the voicing. The first clause of the text, “Ne irascaris, Domine, satis” (May you be sufficed with your

anger, Lord), appears first in the lower three voices (Contratenor, Tenor, Bassus), then in the upper three voices (Superius, Medius, Contratenor), and finally in all five. This pattern of building up textural density appears elsewhere in the song, in the second part (“Civitas sancti tui” onward) as well as the first. Returning to the text, one can find a strong deictic character within this clause. The phrase “Ne irascaris” (May you not be angry) is a subjunctive jussive, a type of command somewhat more formal than an imperative, but a deictic phrase, nonetheless. The vocative “Domine” is likewise a deictic word, calling attention to the object of the speaker’s command. Interestingly, however, within this clause, the only word to receive melismatic treatment is “satis” (sufficed), the one word without a specific deictic function. Perhaps this could be seen as an example of text painting, with the melismas creating satiety through their repetition.

Byrd’s treatment of the second clause, “et ne ultra memineris iniquitatis nostrae” (and may you no longer remember our iniquity), is somewhat different from that of the first. The first four words of the clause are presented only once, and in all five voices. With “iniquitatis nostrae” (our iniquity), however, Byrd begins a new point of imitation, accentuating the abundance of the speaker’s sin with the repetitions of the phrase. Here Byrd chooses to disregard the deictic nature of “et ne ultra memineris” (and may you no longer remember), instead focusing on the speaker’s sin through text painting. Rhetorically, Byrd has switched the focus from the Lord to the speaker, reminding the listener that it is the speaker who needs forgiveness. Yet, in the following clause, Byrd switches the focus once again to God through the highlighting of the deictics “ecce” (behold) and “respice” (look down).

The third clause begins with a new section of music on “ecce”, but there is an unusual, non-imitative, and highly florid utterance of the word in the Tenor in mm. 35–36 (Example 2.7).

Example 2.7: *Ne irascaris*, mm. 32–36

The musical score consists of five staves, each representing a different voice part. The lyrics are written below the notes. The Tenor part features a highly florid and non-imitative utterance of the word 'ecce' in measures 35-36, which is the focus of the example.

| Part | Lyrics |
|-------------|------------------------------|
| Superius | - strae. Ec - - - - ce, ec - |
| Medius | - strae. Ec - - - - ce, |
| Contratenor | - strae. Ec - - - - ce, |
| Tenor | - strae. Ec - - - - ce, |
| Bassus | - strae. Ec - - - - ce, |

The image shows a musical score for five voices in a single system. The staves are arranged vertically from top to bottom: Soprano, Alto, Tenor, Bass, and another Bass. The music is in a minor key, indicated by a flat sign in the key signature. The lyrics are: 'ce, re -', 'ec - - - - - ce,', 'ec - - - - - ce,', 'ec - - - - - ce, re -', and 'ec - - - - - ce,'.

Both “ecce” and “respice” are repeated several times in all voices before the speaker continues with the remainder of the clause, “populus tuus omnes nos” (we [are] all your people). The musical treatment of this passage of text is quite similar to the treatment of the first clause, introducing the text, with groups of three voices before bringing in all the voices together. In the first presentation of the text, Byrd combines the Superius, Medius, and Tenor, and in the second presentation, the Medius, Contratenor, and Bassus.¹⁷ Afterward, all the voices combine, repeating the text several times before the conclusion of the first part of the song in measure 74.

Byrd’s musical treatment of this passage of text could be described as both text painting and deictic emphasis. “Omnes nos” (all we) functions in the clause as a personal pronoun, a type of deictic. In fact, the continued repetition of the text and the gradual

¹⁷ Here Byrd reverses the pattern of the first clause; the higher register voicing appears first rather than second.

buildup of voices could be viewed as a clever way of expressing the plurality of “omnes nos.” This buildup of voices becomes even more meaningful in examining the switch from the singular in “populus tuus” (your people) to the plural in “omnes nos.” Additionally, Byrd employs parallel motion to increase intensity toward the end of the song part; this increase in intensity through the joining of voices could also be seen as a representation of “omnes.” This emphasis of the idea of all the people could also be considered a type of text painting. Within the passage, Byrd places special stress on the word “omnes” by giving it melismatic treatment, in contrast to the syllabic treatment of the other words of the passage. As in the first clause, Byrd emphasizes an individual word in the context of highlighting a larger passage of text.

The second part of *Ne irascaris* is quite different in its rhetoric from the first. While the first part of the song directly addresses God multiple times as well as locating the speaker, the second part addresses God only once and does not directly locate the speaker at all. The first clause, “Civitas sancti tui facta est deserta” (Your holy city has become a desert) is divided musically into two sections, with the first section ending with the pronoun “tui” (to you). Once again, deixis plays a role in establishing a musical rhetoric. Like the beginning of the first part of the song, the beginning of the second presents the first passage of text (“Civitas sancti tui”) multiple times, and also highlights a particular word, in this case the deictic “tui”, through melismatic treatment. The second section of the first clause is likewise repeated multiple times, with a special emphasis on the final word “deserta” (desert). In this case, however, the word stress serves as an example of *conduplicatio* (a generic term for repetition for the purpose of emphasis), as “deserta” has no deictic function.

After this passage, there are few cases of deixis, although there are several instances of text painting through texture and voicing. The treatment of the next clause, “Sion deserta facta est” (Sion has become forsaken), departs from Byrd’s typical imitative texture, instead employing a fairly strict homophony (see Example 2.2, above). The clause appears first in the upper four voices (Superius, Medius, Contratenor, Tenor), and it is repeated with only minor musical alterations in the lower four (Medius, Contratenor, Tenor, Bassus). Although Byrd has altered the texture through the use of homophony, he retains the technique of alternating between voice groups. The extreme starkness of this musical passage—with its long rests, absence of contrapuntal movement, and repetition of the word “deserta”—serves as a prime example of text-painting, the starkness of the music symbolizing the starkness of the city.

The final clause of the song, “Jerusalem desolata est” (Jerusalem is abandoned), returns to imitative counterpoint (Example 2.8).

repeated multiple times. Although the repetition of “desolata est” could be viewed as another instance of text painting (an emphasis on the abandonment of the holy city), the repetition of the word “Jerusalem” could be seen as an instance of deixis, an invocation of the specific location. While Jerusalem is mentioned three times in the second part of *Ne irascaris*—as “civitas” (the city), as “Sion”, and as “Jerusalem”—it is given special treatment only in its final appearance in the song. That itself could be seen as a rhetorical strategy: waiting until the end of the song to emphasize the importance of Jerusalem, and creating a sense of longing not as immediate as in the other clauses, which deal primarily with the desolation of the city.

In comparing these two songs with one another, it quickly emerges that there are significant differences in the way enargeia is expressed. In *Vigilate*, deixis is important both on a local level (the repeated imperative “Vigilate” and the pointing to different times of day) and on a larger scale (the overall imperative at the heart of the text). And as I discussed in more detail in my analysis of *Vigilate*, enargeia most often takes the form of disjointedness in the text and music rather than the form of text painting. But in many ways, *Ne irascaris* is the opposite: it contains a vivid depiction of the destruction of Jerusalem through the appearance of homophony, but overall it is not as deictic in character as *Vigilate*. Although there are a few potentially deictic words such as “ecce” (behold) and “respice” (see) that do receive deictic treatment, the overall function of this text is to describe rather than to instruct.

I would argue that this difference in the texts and their setting is due to their different rhetorical functions. While *Vigilate* is a “lower-style,” instructional text, *Ne irascaris* is a “higher-style” text designed to move the feelings of the reader or listener. Or, to put it another way, *Ne irascaris* makes a greater appeal to pathos than *Vigilate*. Thus, one would

expect a significant amount of exaggerated description in the text, as is evident through the repetition of the idea of the destruction of Jerusalem in three separate clauses. And not surprisingly, the music enhances this effect through exaggerated contrasts—in this case, by treating each of these clauses differently even though they contain the same basic premise.

After having considered both songs in some detail, we can begin to draw some general conclusions about the relationship between rhetorical function and specific devices and procedures. Given that these texts are of different types, we would expect different prevalences of certain types of devices. I would argue that it is for that reason that *Vigilate* contains a greater proportion of deictic words than *Ne irascaris*, and it is for that same reason that *Ne irascaris* contains a greater proportion of vivid descriptive words than *Vigilate*. Certain words fit the function of the text better than others, and certain settings fit both the words and their broader function better than others—this is decorum.

Vigilate and *Ne irascaris* are different from one another, both in their texts and music; it is fairly easy to place them in separate taxonomic boxes. But decorum can provide insights into subtler distinctions between texts and their settings. For example, *Memento Domine* and *Vide Domine afflictionem* both begin with an imperative directed at God (Figure 2.5).

Figure 2.5: Texts of *Memento Domine* and *Vide Domine afflictionem*

| | |
|---------------------------------|---|
| <i>Memento Domine</i> | Memento, Domine, congregationis tuae, quam possedisti ab initio. Libera eos ex omnibus tribulationibus, et mitte eis auxilium. |
| <i>Vide Domine afflictionem</i> | (Part 1) Vide, Domine, afflictionem nostram, et in tempore maligno ne derelinquas nos. Plusquam Hierusalem facta est desolata, civitas electa, gaudium cordis nostri conversum est in luctum, et jocunditas nostra in amaritudinem conversa est. (Part 2) Sed veni, Domine, et noli tardare, et revoca disperses in civitatem tuam. Dan obis, Domine, pacem tuam diu desideratam, pax sanctissima, et Miserere populi tui gementis et flentis, Domine Deus noster. |

One might be tempted to place both songs into the same taxonomic box. But while *Memento Domine* continues with an reminder to God of his covenant with his chosen people, *Vide Domine afflictionem* adds a considerable quantity of vivid description of the speaker's suffering. At this point, the division of texts into three styles breaks down; both texts contain a certain degree of imperative, but they do not contain equal degrees of vividness. In this regard, the two texts warrant being placed in different categories.

It should not be so surprising to see such a simple taxonomy collapse; the texts are complex enough to allow for a multitude of types. Nevertheless, rather than despairing at the difficulties in creating a sufficient number of types to account for each song, perhaps there is a simpler solution arising from the brief comparison of *Memento Domine* and *Vide Domine afflictionem*—identifying texts not as discrete types but instead as existing within a range of degrees of deixis, instruction, admonishment, description, etc. And, of course, an individual song can contain more than one of these elements, as witnessed by *Vide Domine afflictionem*. Cicero's taxonomy of high, middle, and low style is useful insofar as it gives us an inroad to

decorum, but it can be safely abandoned when it proves too crude to deal with the actual differences between Byrd's texts and settings thereof.

The rhetoric of Catholic spiritual literature

Byrd's Latin sacred songs have long been connected with Catholic spiritual literature, and the 1589 *Cantiones* are no exception. Scholars such as Kerry McCarthy have proposed the model of "Byrd as exegete," considering Byrd's role as an interpreter of religious texts.¹⁸ Although a lengthy examination of the theology of Catholic spiritual literature is outside the scope of this study, it is important to consider what role the rhetoric of this literature might have played in shaping text-setting in the 1589 *Cantiones*. In particular, modes of religious discourse might be useful to bear in mind when thinking about how Byrd treats specific passages of text. Of these modes of religious discourse, the most prominent is meditation. Meditation plays an important role in the organization of musical sections as well as the treatment of text. But before delving into a detailed analysis of spiritual rhetoric in Byrd's music, it is first necessary briefly to consider the context of meditative literature in both England and the broader Counter-Reformation.

In his monumental study of the poetry of meditation in English religious literature, Louis Martz begins by examining the Continental origins of English meditation. Martz discusses the roots of Counter-Reformation meditation in Jesuit devotional writing. One prime example of this, as discussed by Martz, is the *Exercises* of St Ignatius Loyola, the

¹⁸ Kerry McCarthy, "Byrd as Exegete: His *Gradualia* in Context," PhD diss., Stanford University, 2003.

founder of the Society of Jesus.¹⁹ Ignatius provides a practical guide for two distinct aspects of meditation: preparation for meditative exercises and a list of the exercises themselves. Ignatius's guide is highly structuralist in many ways; the exercises are laid out in a particular order, and each exercise itself is divided into a number of points to be considered by the meditator. The book itself is written in a meditative manner, in that Ignatius presents a particular idea to the reader at the beginning of an exercise and expands upon it at length in teaching the idea.

Ignatius divides his *Exercises* into three main sections: a series of advertisements to the reader (in preparation for meditation); three books of meditation (each of which contains a different approach); and supplemental meditative exercises for those who have completed the previous exercises. In his advertisements to the reader, Ignatius stresses the importance of time and place to the performance of meditative exercises, as well as the importance of repetition and slow progress. One of the advertisements that receives particular attention by Martz is the tripartite nature of mental prayer.²⁰ As Ignatius claims, mental prayer exercises the three powers of the soul: memory, understanding, and will.²¹ The meditator uses the memory to call God to mind, the understanding to consider those mysteries that can move the will, and the will to draw out particular affections (love of God, hatred of sins, etc.). These powers of the soul are not separate entities, but lead from one to the other; the order of thought and action is essential to reaching the goal of moving the affections. The idea of

¹⁹ Louis L. Martz, *The Poetry of Meditation* (New Haven: Yale University Press, 1954), 5.

²⁰ "Mental prayer" is among the many terms used almost interchangeably with the term "meditation." This interchangeability of terms makes it difficult to define meditation within the context of other types of devotion.

²¹ St. Ignatius of Loyola, *A Manvall of Devovt Meditations and Exercises* (Saint-Omer: English College Press, 1618), 37 ff.

tripartite division, deliberately analogous to the Trinity, is paramount conceptually and structurally.

Each of Ignatius's three books of meditations focuses on a specific approach to meditation: the purgative approach, the illuminative approach, and the unitive approach. These three approaches are closely analogous to the three powers of the soul as explained by Ignatius: the purgative approach allows the meditator to purge himself of sin through recollection of the judgment and fate awaiting sinners and the righteous; the illuminative approach allows the meditator to be inspired, through an understanding various mysteries, with the desire of knowing God; and the unitive approach allows the meditator to focus on achieving unity with God through the movement of the affections. Within each book, there is an order to the exercises. In the first book (on the purgative approach), for example, Ignatius progresses from knowledge of self, to death, to judgment, to the punishments of hell, and finally to the rewards of heaven. This process is akin to an earthly purgatory, allowing the meditator replace his ill affections with those that bring him closer to salvation.

The idea of the affections is important in Anthony Raspa's discussion of the emotive image in Jesuit poetics during the transition from the English Renaissance to the Baroque. Raspa defines this emerging worldview in which this Jesuit poetic appears. This worldview consists of four primary tenets: (1) the universe is pleurably meaningful; (2) its forces can best be represented by mythological figures; (3) these mythic forces are emotive; and (4) man's faculties control his contact with the universe.²² As Raspa claims, this new worldview was connected to a shift in rhetorical priorities at the end of the sixteenth century and the beginning of the seventeenth. Rather than exclusively employing classical logic, rhetoricians

²² Anthony Raspa, *The Emotive Image: Jesuit Poetics in the English Renaissance* (Fort Worth: Texas Christian University Press, 1983), 11–12.

increasingly relied upon analogical approaches to questions, using emotion and mysticism as justification.²³ This statement corresponds quite neatly with Ignatius's definition of meditation. The goal of meditation, as defined by Ignatius, is to achieve particular affections after going through numerous exercises of the mind. Emotion is, in fact, Ignatius's primary pedagogical tool. He wishes to teach fellow Catholics how to recognize those affections that bring them closer to God and those affections which drive them further away. In Ignatius's mind, right thinking is inextricably linked with right feeling.

The idea of right thinking in this period, however, was not limited to Ignatius, but remained an important issue for the church hierarchy in Rome. As Frederick McGinness discusses in his monograph on sacred oratory in Counter-Reformation Rome, the role of preaching in Christian pedagogy greatly concerned the Council of Trent. In fact, poor preaching was blamed as one of the principal causes of heresy.²⁴ To fix this problem, two solutions were proposed. The first was to establish a greater degree of control (on the part of local bishops) over who would be allowed to preach and what type of training would be required for preaching.²⁵ The second was to encourage emotional proclamations of faith rather than scholastic arguments about faith.²⁶ In this instance, emotion serves as the vehicle for conveying a message (the importance of orthodoxy) rather than an end in itself. One

²³ Ibid., 22–23.

²⁴ Frederick J. McGinness, *Right Thinking and Sacred Oratory in Counter-Reformation Rome* (Princeton: Princeton University Press, 1995), 29–30. On the following page, McGinness provides an illustration from Diego Valades's *Rhetorica Christiana* in which the ecclesiastical hierarchy is depicted as a tree supported by the preacher at the base of the trunk.

²⁵ Ibid., 30.

²⁶ Ibid., 37.

could make a similar argument about meditation, in that the drawing out of affections serves as a means toward unity with God, which in turn is necessary for salvation. As Raspa suggests, emotion becomes an increasingly important pedagogical tool because it becomes increasingly important to this emerging worldview, which I argue that is expressed through Byrd's setting of texts.

One issue that now bears some discussion, as it could have a profound effect on the analysis of Byrd *cantiones* as devotional objects, is the distinction between Catholic and Protestant meditation. The key questions are whether or not there exists a distinction between the two, and if so, how this difference manifests itself in the structure of texts. Louis Martz addresses this issue, though he does not provide a simple answer to the question. By selecting writings by Catholic (or Catholic-inspired) authors such as Crashaw and Donne, Martz implies that English meditative writing is primarily a Catholic phenomenon. Martz attempts to include a broad range of religious viewpoints in his definition of the "poetry of meditation." He claims that the production of meditative literature increased greatly in the middle of the sixteenth century with the publication of influential books such as Ignatius's 1548 *Exercises* and Luis de Granada's 1554 *Book of Prayer and Meditation*.²⁷

One aspect of English meditative literature that Martz finds especially fascinating is the general acceptance of a Jesuit-rooted mode of discourse by Catholics and Protestants alike, despite their theological and political differences. Although English-language texts appeared in different versions for different audiences (original versions for Catholic audiences and modified versions for Protestant audiences), Martz argues that the need for

²⁷ Martz, 4–5. The former appeared in English translation in 1618 (Saint-Omer: English College) and the latter in 1582 (Paris: Thomas Brumeau).

private devotional literature was common to both.²⁸ As the devotional practices of the state church became increasingly variable due to the changing allegiances of the sovereigns, the need for private devotional material increased, particularly for Puritans and Catholics.

Another scholar who examines the topic of meditation in private devotion is Ceri Sullivan. Unlike Martz, Sullivan approaches this topic from the sole viewpoint of Catholic authors and audiences. And also in contrast with Martz, Sullivan suggests examining English Catholic meditative literature in a specifically English context rather than in a Continental one.²⁹ In some ways, Sullivan's argument about the role of Catholic texts in late sixteenth-century England is similar to Martz's. In the absence of priests, texts were forced to perform a larger pedagogical role, encouraging Catholics through pleasurable and persuasive reading to maintain their faith.³⁰ While the doctrine of the affections became an increasingly important focus of pedagogical reformers in Rome, as McGinness claims, it also became necessary to the mere survival of the Catholic faith in England during the reign of Elizabeth I.

²⁸ Ibid., 6–7, 9.

²⁹ Ceri Sullivan, *Dismembered Rhetoric: English Recusant Writing, 1580 to 1603* (London: Associated University Presses, 1995), 15. Sullivan does not explicitly state here that English Catholic devotional literature should be examined primarily from an English standpoint, but the critique of Martz suggests that his presumption of Continental influence is flawed. This critique appears in the context of a larger survey of studies of recusant writing.

³⁰ Ibid., 20. In discussing the ability of devotional literature to cross religious lines, Martz focuses on the importance of meditation to English literature, Catholic and Protestant. Sullivan, however, argues that Jesuits writing in English wished not only to maintain the faith of existing English Catholics, but also to swell their ranks by converting Protestants with literature designed to appeal to a wide body of people. In addition, Sullivan argues that meditation was part of a larger body of devotional literature, including catechisms and hagiographies. (p. 23)

The role of Catholic spirituality in general (and meditation in particular) has been linked more directly with Byrd's compositions by Kerry McCarthy. As McCarthy acknowledges, Byrd's *Gradualia* are in many ways a significant departure from his *cantiones*. In contrast to the *cantiones*, the songs comprising the *Gradualia* are rigidly ordered according to liturgical practice and lack the "extrovert, anguished *ad libitum* rhetoric" of the earlier songs.³¹ The 1589 *Cantiones* have significant portions of liturgical texts, but as a whole they are certainly *not* liturgical in same vein as the *Gradualia*. I would, nevertheless, argue that much of the spiritual rhetoric that connects with Byrd's settings of the *Gradualia* texts also connects with his settings of the texts of the 1589 *Cantiones* in interesting ways.

As McCarthy notes in her discussion of the prefaces to Byrd's 1605 and 1607 *Gradualia*, the rhetoric is "saturated with statements on the sacred text," among which is the statement on its "hidden and concealed power" discussed earlier.³² And as McCarthy discusses, one of the most important references in these prefaces is to the practice of meditation. In her discussion of recusant engagements with sacred texts, one of the most salient points she makes (especially in the context of this study, though certainly in the context of her study as well) is that the goal of the speaker of meditative texts is to change the recipient.³³ As McCarthy argues (and as I argue as well), music provides a means with which to attain that goal. Although the perspective of the speaker and the material presented

³¹ McCarthy, "Byrd as Exegete," iv-v.

³² *Ibid.*, 69.

³³ *Ibid.*, 71-72.

are relatively fixed, the way in which the material is presented is not. Thus, music provides another layer of meditative reading on top of (and in conjunction with) the text.

The purpose of this brief foray into spiritual literature is twofold: to show the growing importance of meditative literature to a somewhat isolated English Catholic community for whom (in the dearth of priests) it served an important function; and to invite the question of how this spiritual function mirrors Byrd's setting of particular texts. Although many of Byrd's texts pre-date the rise of meditative exercises in the late sixteenth century (and early seventeenth), they may take on new meaning in their setting by a composer active during this period.

Connections between Byrd's settings and Catholic spiritual rhetoric

We are fortunate in that a number of other settings of texts also set by Byrd survive. In fact, calling these texts "Byrd's" may be to some degree a misnomer, as a number of these have already been identified as possibly having derived from a pre-existing motet (Table 2.1).³⁴

³⁴ Alan Brown discusses possible derivations in *The Byrd Edition* (pp. 247–55).

Table 2.1: Other settings of texts from the 1589 *Cantiones*³⁵

| <i>Song from 1589 Cantiones</i> | <i>Other composers who set this text</i> |
|--|---|
| 1i. Defecit in dolore | Lasso (1594)* |
| 1ii. Sed tu Domine refugium factus es mihi | None |
| 2i. Domine praestolamur | None |
| 2ii. Veni Domine noli tardare | Courtois (1543) Morales (1549) Verdelot (1549) Palestrina (1572) Lasso (1583) |
| 3. O Domine adjuva me | De Latre (1553) |
| 4i. Tristitia et anxietas | Clemens (1553) |
| 4ii. Sed tu Domine qui non derelinquis | Clemens (1553) |
| 5. Memento Domine | None |
| 6i. Vide Domine afflictionem nostram | Anonymous (1538) Clemens (1547) Felis (1585) J. La Fage (1520) |
| 6ii. Sed veni Domine et noli tardare | Clemens (1547) |
| 7i. Deus venerunt gentes | Festa (1527)* Anonymous (1528) Conseil (1528) Marenzio (1611)* |
| 7ii. Posuerunt morticinia | See above (continuation from above text) |
| 7iii. Effuderunt sanguinem ipsorum | See above (continuation from above text) |
| 7iv. Facti sumus opprobrium, | See above (continuation from above text) |
| 8. Domine tu jurasti | None |
| 9. Vigilate | Merulo (1584)* |
| 10. In resurrectione tua | Felis (1596) – last part of song ("Laetentur" onward) G. Guami (1585) – last part of song ("Laetentur" onward) Lasso (1569) – last part of song ("Laetentur" onward) |
| 11i. Aspice Domine de sede sancta tua | Sermisy (1526) J. La Fage (1535) Phinot (1543) Pionnier (1556) |

³⁵ This list is derived to a large extent from Harry Lincoln's index of printed collections of Latin motets. See Harry B. Lincoln, *The Latin Motet: Indexes to Printed Collections, 1500 – 1600* (Ottawa: The Institute of Mediaeval Music, 1993). No doubt additional texts in 1589 *Cantiones* remain to be identified with older motets, though the lack of bibliographic control over this repertory makes the tracing of this lineage considerably more difficult. The information from this table also appears in Appendix 1.

| | |
|--|--|
| | Porta (1559) Morari (1583) |
| 11ii. Respice Domine de sanctuario tuo | See above (continuation from above text) |
| 12i. Ne irascaris Domine | None |
| 12ii. Civitas sancti tui facta est deserta | None |
| 13i. O quam gloriosum est regnum | De Silva (1549) Montagnana (1563) S. Roy (1568) Victoria (1585) Riccio – keyboard (1589) Vespa (1594) |
| 13ii. Benedictio et claritas et sapientia | Lasso (1582) |
| 14i. Tribulationes civitatum audivimus | Anonymous (1543, 1549) Clemens (1553) Mortera (1539) |
| 14ii. Timor et hebetudo mentis | See above (continuation from above text) |
| 14iii. Nos enim pro peccatis nostris | Benedictus (1553) – last part of text (“Aperi” onward) Clemens (1554) – last part of text (“Aperi” onward) |
| 15. Domine secundum multitudinem | Rore (1544) |
| 16i. Laetentur coeli et exultet terra | Rore (1544) Lasso (1569) G. Guami (1585) Felis (1596) |
| 16ii. Orietur in diebus tuis iusticia | See above (continuation from above text) |

Lincoln’s index, while it does not cover motets not appearing in anthologies or those appearing in manuscript, nevertheless provides a lengthy list of potential sources for the 1589 *Cantiones*. The majority of these sources have publication dates in the mid-sixteenth century: the 1530s through 1560s.

The point of providing this list of other settings of these texts is not primarily to document the history of the texts (as interesting as that might be), but to invite the question of how Byrd’s settings compare with those of earlier composers and whether the differences that appear connect with models of late Renaissance or even Baroque spiritual rhetoric. It is fairly clear that Byrd was trying to model his own works on motets composed several

decades earlier, but the question is in what respect and to what extent. Comparing Byrd's settings with some of the aforementioned earlier settings may provide valuable insight into how Byrd's text-setting priorities compare with those of other composers.

I have selected two of Byrd's songs for a detailed examination: *Tristitia et anxietas* and *Vide Domine afflictionem*. These songs differ greatly from one another in their mode of presentation. *Tristitia et anxietas* is presented from the viewpoint of a first-person singular speaker who expresses (what is ostensibly) a highly personalized suffering. *Vide Domine afflictionem*, in contrast, is presented from a first-person plural viewpoint: either a group or an individual speaking on behalf of a group. As I argue, these differences are quite important in determining how the texts are set to music.

Tristitia et anxietas

Byrd's text for *Tristitia et anxietas* is slightly shorter than Clemens's, but otherwise the texts are identical. Byrd's setting of this text, however, is quite different from Clemens's. Whereas Clemens's setting moves through the text fairly quickly, Byrd slows the pace of his song in order to focus on individual words and shorter phrases. To show these differences in pacing visually, I have constructed charts of the two songs; straight lines represent primary stopping and starting points in the musical motion (akin to periods or colons in a sentence of text), while oblique lines represent secondary stopping and starting points (akin to commas). The distinction to be made here is the *extent* of the interruption to the texture (Figure 2.6).

Figure 2.6: Text parsing of *Tristitia et anxietas* by Byrd and Clemens

Byrd:

Tristitia \ et anxietas | occupaverunt \ interiora mea. | Moestum factum est cor meum | in dolore, | et contenebrati sunt \ oculi mei. | Vae mihi \ quia peccavi.

Sed tu Domine, \ qui non derelinquis \ sperantes in te, | consolare \ et adjuva me, | propter nomen \ sanctum tuum, | et miserere \ mei.

Clemens:

Tristitia et anxietas | occupaverunt \ interiora mea. | Moestum factum est \ cor meum | in dolore \ et contenebrati sunt oculi mei. | Vae mihi \ quia peccavi.

Sed tu Domine qui non derelinquis \ sperantes in te | consolare \ et adiuva me | propter nomen sanctum tuum. | Sit igitur nomen tuum benedictum nunc et semper | et in saecula saeculorum \ amen.

Figure 2.6 begins to give us a sense of how Byrd and Clemens approach the issue of parsing texts. Byrd divides *Tristitia et anxietas* into several small musical units (i.e., new points of imitation often highlighted by some sort of change in texture), whereas Clemens divides it into larger units. These differences in parsing become immediately apparent when we compare the beginnings of the two settings.³⁶ Byrd chooses to focus the beginning of his setting on the individual word “Tristitia” (sadness), repeating it five times with three different voice groupings: Medius, Tenor, Bassus; Superius, Contratenor; Superius, Medius, Contratenor, Bassus. These voice groups enter the texture of the song homophonically. In m. 11 Byrd begins to expand the length of text he sets to music, encompassing the phrase “Tristitia et anxietas.” In this new section (approximately, mm. 11–20), however, it is not clear whether Byrd wishes to join “Tristitia” and “et anxietas” (and anxiety) together or keep

³⁶ Both settings of *Tristitia et anxietas* are divided into two parts. I have elected to focus on the first part of each setting because the texts begin to diverge in the second.

them separated from each other.³⁷ In some cases these two segments of text are presented without any space between them, but in others there is a pause between them.

This section gradually fades out as the next one begins around m. 18 with the new text “occupaverunt interiora mea.” The process by which the text unfolds in this section is the opposite process of the first two sections. Rather than starting with the setting of a single word and expanding into the setting of the entire phrase, Byrd here begins with the entire phrase “occupaverunt interiora mea” (have occupied my inner self) and then narrows down to the last two words of the phrase. Once again, Byrd creates a certain degree of ambiguity by continuing to present “occupaverunt interiora mea” while presenting “interiora mea.” The end of this section in m. 42 completes the first sentence of the text, with a new section beginning with the next sentence in m. 43. Here, Byrd elects not to elide the sections together, most likely in order to highlight the syntactical pause between the two sentences. We could therefore view the first sentence of the text (the first forty-two measures of the song) as one large section divided into smaller subsections through Byrd’s choice to repeat specific passages of text.

The second sentence of the text is treated in a similar manner, though there are some differences worth noting. Heretofore, Byrd has presented each segment of text multiple times, but he elects to present the first part of the second sentence, “Moestum factum est cor meum” (gloomy is made my heart) only once. The remaining two words of that clause, “in dolore” (in grief), are presented several times in all voices. There is a degree of overlap between these two small sections in m. 47, but they are for the most part kept separate. Byrd

³⁷ Dividing this music into discrete sections is somewhat problematic in that there is rarely a specific moment where one section ends and another begins, particularly within a clause of text. Nevertheless, Byrd does divide this music into sections, both for grammatical reasons and for semantic ones.

highlights the idea of grief through repetition of specific words. In the second clause of the sentence, “et contenebrati sunt oculi mei,” Byrd follows a pattern similar to the one he followed with “occupaverunt interiora mea,” first presenting the text in its entirety, and then presenting the noun by itself. Unlike the first sentence, the second sentence ends with a slight elision with the following sentence in m. 82. Although the elision is small, there is nonetheless no full stop between the sentences. The final sentence of part 1 of *Tristitia et anxietas*, “Vae mihi, quia peccavi” (Woe is me, for I have sinned), contains two short clauses. As he did earlier in the song, Byrd presents this segment first in its entirety (the whole sentence) before narrowing his focus to the end of the segment (“quia peccavi”).

This examination of Byrd’s parsing of *Tristitia et anxietas* has revealed a couple of different processes at work. At the beginning of the song, Byrd highlights the word “Tristitia” before presenting the larger segment of text “Tristitia et anxietas,” a process of expansion. In the setting of “occupaverunt interiora mea,” however, Byrd employs a process of contraction, presenting the larger segment of text before focusing on a smaller piece of that text (“interiora mea”). Byrd seems to prefer working with small segments of text, and his sectioning of the text follows syntactical considerations: separating the subject from the verb, separating nouns linked by coordinating conjunctions, etc. It is therefore somewhat unusual that Byrd does not divide “Moestum factum est cor meum,” especially as “cor meum” mirrors “interiora mea” from the previous sentence. It is unusual that Byrd presents this text only once; every other segment of text in part 1 of *Tristitia et anxietas* is repeated multiple times. An important question to explore is why Byrd chooses to emphasize particular segments of texts and not others. If one were to read the text in such a way as to include only those words Byrd highlights, the text would read as follows:

Tristitia... interiora mea... in dolore... oculi mei... quia peccavi.
Sadness... my inner self... in grief... my eyes... for I have sinned.

Grammatically, the above passage makes little sense as there is no verb until the end. There is, nevertheless, a certain logic to the passage. The first four segments of text detail the speaker's suffering, while the last segment shows why the speaker has suffered. This logic would, of course, remain in the full text, but Byrd highlights those words essential to its meaning.

The question now remains of what Clemens did differently from Byrd, and what might have motivated his choices. The first sentence of Clemens's setting provides a fairly clear picture of the differences in text-parsing strategies. Whereas Byrd separates "Tristitia" from "et anxietas," Clemens for the most part keeps the entire subject of the sentence together, though there is an emphasis on "et anxietas" toward the end of the first section of the song. This is the opposite of what Byrd does in setting this segment of text; Clemens focuses on "anxietas", while Byrd focuses on "Tristitia." In the second part of the first sentence, "occupaverunt interiora mea," Byrd and Clemens follow the same pattern, emphasizing "interiora mea." Both composers establish a new section in moving from the subject of the sentence to the predicate.

Clemens's setting of the second sentence of *Tristitia et anxietas* shows even more differences with Byrd's than the first. Byrd presents "Moestum factum est cor meum" only once, while Clemens repeats it several times. In contrast, "in dolore," which Byrd repeats numerous times in his setting, appears only a single time in each voice in Clemens's setting. The remainder of the sentence, "et contenebrati sunt oculi mei," likewise appears only a

single time in each voice in Clemens's setting, though it receives much lengthier treatment by Byrd. In the final sentence of *Tristitia et anxietas*, Clemens places about equal emphasis on "Vae mihi" and "quia peccavi," though he does acknowledge these two clauses as separate units by repeating them independently of one another. Byrd sets this sentence by first presenting it in its entirety before focusing more narrowly on "quia peccavi."

Sectionalization in Clemens's setting, while still present to a certain extent, is significantly more vague than in Byrd's, especially within sentences but even between sentences. Reading the text as a series of highlighted words, as I did with Byrd's setting of *Tristitia et anxietas*, creates a somewhat different text compared with Clemens's setting, Byrd emphasizes individual words more than Clemens. The result would look something like this:

et anxietas... interiora mea... Moestum factum est cor meum... Vae mihi quia peccavi.

and anxiety... my inner self... Gloomy is made my heart... Woe to me, for I have sinned.

The overall meaning of the text is not significantly different, but one can observe a variance in the length of highlighted passages of texts between Byrd's and Clemens's settings, especially toward the end of the first part of the song.

Vide Domine afflictionem

Like Byrd's text of *Tristitia et anxietas*, his text of *Vide Domine afflictionem* also appears in a setting by Clemens, although in this case Byrd has kept the original text without

any alterations of word. As we did with *Tristitia et anxietas*, we can observe a difference between these two settings in the way the composers have parsed the text (Figure 2.7).

Figure 2.7: Text parsing of *Vide Domine afflictionem* by Byrd and Clemens

Byrd:

Vide, Domine, | afflictionem nostram | et in tempore maligno | ne derelinquas nos. |
Plusquam Hierusalem facta est desolata, | civitas electa. | Gaudium cordis nostri | conversum
est in luctum, | et jocunditas nostra, | in amaritudinem conversa est.

Sed veni Domine et noli tardare, | et revoca dispersos | in civitatem tuam. | Da nobis Domine |
pacem tuam | diu desideratam, | Pax sanctissima, | et miserere \ populi tui, | gementis \ et
flentis, | Domine Deus noster.

Clemens:

Vide, Domine \ afflictionem nostram | et in tempore maligno \ ne derelinquas nos. | Plusquam
Jherusalem \ facta est desolata | civitas electa, | gaudium cordis nostri \ conversum est in
luctum | et iocunditas nostra | in amaritudinem conversa est.

Sed veni Domine \ et noli tardare | et revoca dispersos \ in civitatem tuam. | Da nobis Domine
pacem tuam \ diu desideratam, | pax sanctissima, \ et miserere populi tui gementis et flentis \
Domine Deus noster.

Byrd's setting of part 1 of *Vide Domine afflictionem* exhibits a similar parsing of the text into relatively short sections.³⁸ The first sentence of part 1, for example, is divided into four sections: "Vide Domine" (See, Lord), "afflictionem nostram" (our affliction), "et in tempore maligno" (and in this evil time), "ne derelinquas nos" (may you not abandon us). Grammatically, Byrd separates the verb from the direct object in the first clause, and the prepositional phrase from the remaining text in the second clause. The first, third, and fourth sections are all repeated, though not as many times as the sections of Byrd's setting of

³⁸ I have chosen to analyze part 1 of each setting of *Vide Domine afflictionem*, in order to compare the settings of this song with the settings of *Tristitia et anxietas*. In this case, both settings have identical texts, albeit with differing punctuation.

Tristitia et anxietas. Byrd seems inclined to move through the text of *Vide Domine afflictionem* at a somewhat faster pace. The second sentence, as might be expected, begins a new section and is likewise divided into smaller sections. “Plusquam Hierusalem facta est desolata” (Moreover, Jerusalem is made desolate) comprises the first section and is not repeated, with the exception of the final word “desolata” which appears an additional time in each voice. The appositive phrase “Civitas electa” appears immediately after the main part of the sentence, being repeated twice in the bottom four voices (Medius, Contratenor, Tenor, and Bassus).

In the final sentence of the first part of *Vide Domine afflictionem*, Byrd creates four sections of unequal length. The first of these sections, which is elided to the final section of the previous sentence, consists merely of the text “Gaudium cordis nostri” (The joy of our heart) and is presented only once. The predicate of the sentence, “conversum est in luctum (is converted into sorrow), occupies a bit more space, with a repetition of this entire segment in the top two voices (Superius, Medius) and a repetition of the last two words in the others. Perhaps Byrd wishes to emphasize sorrow above joy in order to highlight the conversion from the latter to the former. The second clause of this sentence, like the first clause, is divided into two sections: subject and predicate. In fact, the two clauses mirror each other in both structure and content, with pleasure (the subject of the sentence) turned into pain (the object of a preposition). The first section of the second clause, “et jocunditas nostra” (and our pleasure) appears twice in two of the five voices (Contratenor, Tenor). In contrast, the last section, “in amaritudinem conversa est” (is converted into bitterness), appears multiple times in all voices, with a slightly heavier emphasis on the final two words. Nevertheless,

the degree of emphasis on individual words in Byrd's setting of *Vide Domine afflictionem* is significantly less than in his setting of *Tristitia et anxietas*.

Clemens's setting of *Vide Domine afflictionem*, like his setting of *Tristitia et anxietas*, exhibits a parsing of the text into longer units than exhibited in Byrd's. In the first sentence, Clemens creates two sections divided by the coordinating conjunction "et." In each of these sections, Clemens places extra emphasis on the last couple of words: "afflictionem nostram" in the first section and "ne derelinquas nos" in the second. Clemens first presents the section of text in its entirety, and then repeats these smaller segments, creating a similar effect to Byrd's sectionalization of the same sentence. The second sentence of Clemens's setting, like the second sentence of Byrd's, is divided into two main sections: "Plusquam Jherusalem facta est desolata" and "civitas electa." In the first of these sections, "Plusquam Jherusalem" is repeated in three of the four voices, while "facta est desolata" is presented only once. Byrd does the opposite in his setting, focusing on the word "desolata."

Byrd's and Clemens's parsing of the last sentence of the first part of *Vide Domine afflictionem* are similar. While Byrd divides this text into four sections, Clemens divides it into three. Clemens's sectionalization of the text in this sentence is somewhat more vague than Byrd's. In the lower two voices, the text "Gaudium cordis nostri conversum est in luctum" (the first section) is presented first as a single unit, while the other voices exhibit a gap between "Gaudium cordis nostri" and "conversum est in luctum." Both of these segments are repeated, though the latter, as in Byrd's setting, is repeated more frequently. Like Byrd, Clemens divides the final clause into two sections, one for the subject of the clause and one for the predicate. While Byrd places a greater emphasis on the predicate (the

turning into bitterness), Clemens places about equal stress on both sections. Both are repeated in all voices.

Modes of devotion

After examining text-parsing in both settings of these two pieces in some detail, two important questions remain: why Byrd's and Clemens's parsings of the two pieces differ, and how these differences relate to the nature of the texts and the way in which the two composers interpreted their devotional functions. The differences in text parsing appear to be greater between the settings of *Tristitia et anxietas* than between the settings of *Vide Domine afflictionem*. Thus, we are left to ask not only why Byrd and Clemens parse texts differently, but also why their respective techniques change from one text to another.

One possible approach to these questions may be found in the field of literary analysis. In his study of seventeenth-century English metaphysical and devotional poetry, Anthony Low proposes a system of three types of mediation between God, the author, and the reader: meditation, contemplation, and liturgy.³⁹ According to this model, meditative texts create a high degree of mediation between God and the reader (through the presence of the author), liturgical texts allow for a minimally mediated devotional experience, and contemplative texts fit somewhere in between. In an article on the meditative hymnody of Richard Crashaw, Walter Davis provides a summary of (and occasional additions to) Low's model (Table 2.2).

³⁹ Anthony Low, "Metaphysical Poets and Devotional Poets," in *George Herbert and the Seventeenth-Century Religious Poets*, ed. Mario A. di Cesare (New York: Norton, 1978), 221–32.

Table 2.2: Davis's summary of Low's model of modes of discourse⁴⁰

| | |
|--------------------|--|
| Meditative mode | <ul style="list-style-type: none">- Starts with scene/image- Examination of scene in faculties of soul- Spoken rather than sung; private and personal in voice- Reader as confidante |
| Contemplative mode | <ul style="list-style-type: none">- Record/wish for direct mystical experience of God rather than mimesis of experience- Invites reader (addressed directly) to share understanding of something intensely private- Difficult in its imagery; proceeds associatively |
| Liturgical mode | <ul style="list-style-type: none">- Formed on public devotions- Tends toward song rather than speech- Invites reader to become performer of verse singing directly to God and celebrate ritual action- Poetry: emphasis on sound; repetitive, symmetrical in form |

Although this model was designed for the analysis of literature of a slightly later period (and primarily with poetry rather than prose), it could be useful in that it might establish a set of parameters by which to compare Byrd's texts with one another, as well as to compare alternate settings with Byrd's. The issues of mediated versus non-mediated texts and private versus public performance seem particularly relevant to the discussion of the settings of *Tristitia et anxietas* and *Vide Domine afflictionem*.

Before diving into a comparative analysis of Byrd's and Clemens's settings using this model, it would be wise to consider some of its more problematic aspects. The binarism of

⁴⁰ Walter R. Davis, "The Meditative Hymnody of Richard Crashaw," *English Literary History* 50 (1983): 107–108.

sung texts versus spoken texts would be rather awkward in this discussion; all texts set to music are (at least potentially) singable, regardless of whether or not they were written with that goal in mind. It might be interesting to see whether Byrd treats “sung” texts differently from “spoken” texts in his settings. Low’s “liturgical mode” is also somewhat problematic because the moniker “liturgical” has a very specific musicological meaning in the context of sixteenth-century sacred polyphony that may not necessarily correspond with Low’s definition of the term. Nevertheless, the idea of sacred expression, regardless of whether the text has a particular liturgical function, may prove useful in distinguishing types of texts in the 1589 *Cantiones*.

With this model, my main purpose is not primarily to place Byrd’s texts within the context of English devotional poetry, but instead to provide yet another tool with which to divide Byrd’s texts into different types that correlate with particular kinds of musical settings. It is worth noting that Low himself cautions against an absolutist taxonomy of religious texts according to these devotional modes.⁴¹ What appeals to me most about this particular model is the way in which texts are categorized by both their function and the roles of the speaker and reader. Although this model is not without its problems (most specifically in how the boundaries between types are defined), it is nonetheless useful to view devotional texts in the context of something other than just meditation.⁴²

Given the sometimes problematic aspects of this model of devotional modes, where do *Tristitia et anxietas* and *Vide Domine afflictionem* fit in this spectrum, and how do the two

⁴¹ Anthony Low, *Love’s Architecture: Devotional Modes in Seventeenth-Century English Poetry* (New York: New York University Press, 1978), 6.

⁴² As Low also discusses (*Love’s Architecture*, 5), one of the problems he has found in the study of devotional texts is an exclusive focus on meditation as the sole mode of devotion.

settings of these pieces reflect it? I would argue that the important question to consider in dealing with these devotional modes (and one raised by Low) is mediation: Who mediates the text and through whom? One can easily draw parallels between the question of mediation to the question of who is speaking, to whom, and on whose behalf. As gloss of these texts shows, there is not a consistent speaker throughout the 1589 *Cantiones*. In fact, there are frequent switches between “I” and “we,” as well as the occasional song without an explicitly identified speaker. Adding to this complexity are the problems of how a singular “I” may be expressed through a polyphonic setting (with a minimum of five actual voices, one for each part) and to what extent Byrd (as the composer and possibly, up to a certain point, the author of the texts) should be viewed as the mediator. The latter is a particularly serious problem in dealing with song-texts whose authorship lies not with a single individual but with a long tradition of interpretation and interpolation. In terms of the creation of the text, the layers of mediation become highly muddled. Perhaps for the moment it makes sense to consider mediation not from the perspective of the authors of the texts, but from the dual perspectives of the speaker(s) and the composers who have set these texts to music.

Tristitia et anxietas is presented from the point of view of an individual speaker and is, among the 1589 *Cantiones*, perhaps the most directly personal in its message. The speaker reveals his individuality no less than five times in the first part of the song. Although this “I” appears so frequently, the speaker reveals himself to be the passive recipient of his suffering. The only time the speaker appears as the subject of a sentence is in the word “peccavi” (I have sinned). Of the three discursive modes in Low’s model, meditative appears to characterize *Tristitia et anxietas* the best. The text begins with the image of grief, and this image is elaborated upon over the course of the piece. In the first part of the piece, the

speaker addresses no one in particular, and it is not until the second part of the piece that he addresses God. There are no references to other individuals; the speaker's plight is (ostensibly) a matter between the speaker and God. Thus, by Low's model, it is a highly mediated text wherein those who are privileged to hear the speaker's utterances listen without explicitly being invited to do so.

The notion of an audience of privileged eavesdroppers is, of course, somewhat disingenuous. Returning to the idea of composer as mediator, it seems clear that Byrd wrote the 1589 *Cantiones* for a particular type of performer and audience. There is a fairly direct line from "author" to "reader," as they are defined by Low's model. If we are willing to accept the conceit of the speaker as mediator of the text, then the reading of *Tristitia et anxietas* as an example of the meditative mode may reveal some important insights into Byrd's choices in parsing the text. The question that must now be asked is how can the musical setting of a text reflect its meditative aspects. As I have noted in my analysis of *Tristitia et anxietas*, Byrd divides the piece into a number of small sections, often emphasizing particular words or short phrases. Byrd's emphasis of the word "Tristitia" at the beginning of the piece is particularly noteworthy, as this repetition of a single textual and musical idea is closely analogous to Davis's description of the meditative mode in literature. One might argue that placing a text in a polyphonic musical setting allows for a fuller realization of this technique: the repetition of an individual word would not make grammatical sense in regular prose, but it becomes acceptable in the context of a polyphonic song.

Clemens, however, does not repeat individual words or phrases of text to the same extent Byrd, nor does he divide his setting into as many sections. The crucial question one

must therefore ask is whether Clemens is reading *Tristitia et anxietas* as a meditative text (as Byrd appears to be doing), and if so, why he does not follow the same model that Byrd does. The text itself is, of course, unchanged, at least in the first part. Byrd's text diverges from Clemens's at the end of the second part. This difference between the two versions may be more significant than the mere shortening of a text. While Byrd concludes the second part with a personal prayer for mercy ("et miserere mei"), Clemens concludes it with the much lengthier and highly formulaic "Sit igitur nomen tuum benedictum nunc et semper et in saecula saeculorum amen" (Be therefore your name blessed now and always and forever amen). Clemens's text switches from a highly personal (meditative) mode of discourse to one more suited for public devotion (the liturgical mode, confirmed by the closing reference to the doxology). One could therefore label Clemens's text as a meditative-liturgical hybrid, and likewise the music. This might explain why Clemens sets the text as he does, providing lengthy treatment in some sections but not in others.

Vide Domine afflictionem is quite different from *Tristitia et anxietas* in some important ways. Whereas *Tristitia et anxietas* retains a single speaker throughout the length of the song, *Vide Domine afflictionem* is presented from a first-person plural perspective: either a group or a single individual speaking on behalf of a larger group. And in either case, the text is (at least ostensibly) much less personal than *Tristitia et anxietas*, and presumably much less private as well. Of the three categories proposed by Low, the liturgical mode seems to fit this piece the best. There is a strong public aspect to the text, suggested by both the plural nature of the speaker(s) and the topic of the text, the collective suffering of the Israelites during the sack of Jerusalem. The structure of the text is also highly repetitive, though one could argue that this is true with the other songs of the 1589 *Cantiones* as well.

Determining if and how the reader is invited to perform the text, however, is somewhat more difficult, as the text as a whole is not liturgical in the strictest (musicological) sense of the term. There are liturgical fragments, however, in the second part of *Vide Domine afflictionem*: a Sarum respond fragment (also found in *Domine praestolamur* from the 1589 *Cantiones*) and a very short section of a Roman rite antiphon. Thus, *Vide Domine afflictionem* fits into the liturgical frame both in terms of its mode of discourse (as defined by Low's model) and in terms of its "borrowing" of textual material.

Unlike the case of *Tristitia et anxietas*, Byrd and Clemens are working with the exact same text in both parts of *Vide Domine afflictionem*. For the most part, these two settings are quite similar. Neither composer dwells for an extensive period of time on any passage of text (at least not to the extent of the emphasis of individual words and short phrases in *Tristitia et anxietas*). Just as importantly, the two composers tend to establish new sections in the same locations. There are still some minor differences between the two settings. Byrd highlights the word "desolata" (desolate), but Clemens does not. In the final clause of part 1 of *Vide Domine afflictionem*, Byrd emphasizes the predicate (turning to bitterness) more than the subject (agreeableness), whereas Clemens emphasizes both subject and predicate equally.

There are a variety of possible explanations for these differences between the two settings. A zealous Byrd aficionado might argue that Byrd is simply more sensitive to the subtleties of the text, and that Clemens pays insufficient attention to individual moments in the song. A more impartial view might be that Clemens focuses more on the overall meaning of the text, while Byrd takes a keener interest in the moment-to-moment progress of the text. In fact, one could argue that Clemens's style is subtler than Byrd's. These types of differences can be found in the two settings of *Tristitia et anxietas* as well. Anthony Low's

model of three types of devotional modes has provided a useful starting point for analyzing the texts of *Tristitia et anxietas* and *Vide Domine afflictionem* and for anticipating logical ways of dealing with the question of how to set these texts to music. But as the analysis of *Tristitia et anxietas* has shown, these three categories established by Low are not absolute, but instead interact with one another within individual texts.

The question of how these three modes of discourse interact with each other begs another question: How do they interact with the three categories of rhetorical style? Or to put it another way, would meditation, contemplation, and liturgy correlate predictably with particular styles, and thus correlate predictably with particular rhetorical devices and procedures? In terms of rhetorical style, *Tristitia et anxietas* is highly enargetic. Its purpose (as is that of any meditative text) is to move the spirit, and it does so (as would be expected) with a great deal of vivid imagery. Like *Ne irascaris*, which I examined at length in a previous section of this chapter, *Tristitia et anxietas* is also highly repetitive, presenting the same image of sadness in different words (the figure of exergasia). As in the example from *Ne irascaris*, this exergasia in *Tristitia et anxietas* serves to amplify the image through repetition, both within the text and within the music. This notion of amplifying an image corresponds quite well with Low's description of the meditative mode. I would argue that meditation can be predictably linked with the functions and devices of a highly enargetic rhetorical style. Labeling a text as meditative is not merely a taxonomic exercise, but instead a definition of its function and a predictor of its musical setting.

Establishing a correlation between Low's liturgical mode and a specific rhetorical style, however, seems somewhat more problematic. Like *Tristitia et anxietas*, *Vide Domine afflictionem* contains both vivid textual description and a significant amount of textual

repetition. With its function of helping God to help the speaker(s), it is quite high in enargeia. Nevertheless, it is worth noting that this vivid description in the text is not mirrored in the music as one might expect from a setting of a text of this style. Thus, I would argue that the “liturgical” nature of the spiritual rhetoric of *Vide Domine afflictionem* attenuates the effect of its vivid description. Returning to *Tristitia et anxietas*, however, one could argue that the nature of its spiritual rhetoric combines with its rhetorical style to strengthen the effect of its vivid description. It is clear that contemporary modes of spiritual rhetoric play an important role in determining how Byrd sets his texts.

Conclusion

As this chapter has shown, rhetorical figures play a powerful role in providing reading and listening strategies for the 1589 *Cantiones*. Text painting and deixis help to unpack layers of meaning within individual words or short phrases of text. The former addresses particularly vivid actions or images, while the latter invokes the pointing function of words such as imperatives and vocatives, both of which can be found in these texts. As my examination of *Vigilate* and *Ne irascaris* has shown, these two types of musical-rhetorical gestures operate within a framework of rhetorical functions that helps to determine where and how often they are used. And just as importantly, these two musical-rhetorical gestures provide a means with which to compare Byrd’s treatment of different texts, explaining particular stylistic differences, whether musical or rhetorical.

In my comparison between Byrd’s and Clemens’s settings of *Tristitia et anxietas* and *Vide Domine afflictionem*, I employed the analytical tool of modes of spiritual discourse and their functions (as proposed by Anthony Low). In some ways, Low’s model is rather crude,

as it groups texts into broad categories while ignoring the spectrum of material that falls between the cracks. This model is quite useful for the purposes of this study insofar, however, as it provides a tool for three different tasks: comparing Byrd's treatment of different sections of text within a single song; comparing his treatment of the text of one song with that of another; and comparing Byrd's treatment of a given text with that of other composers. While the last of these tasks remains largely outside the scope of this study (except as a means of testing analytical models), it is interesting to consider how important a role changing notions of spiritual rhetoric have played in defining musical style. More importantly modes of spiritual discourse have provided an inroad into choices of text-setting in the 1589 *Cantiones* (such as the striking homophonic repetition of "tristitia") that might otherwise be inexplicable.

The different rhetorical strategies I have discussed in this chapter play a powerful role in assessing how Byrd sets these texts to music. An analysis of text painting provides a means with which to examine Byrd's treatment of certain types of words, but it is incapable of saying anything about those that lack a strong signification of an image or gesture. I would argue that its primary function in the 1589 *Cantiones* is to mirror the vivid description (*enargeia*) of texts with a high level of pathos. *Deixis* likewise provides a powerful analytical tool for examining how Byrd makes various stylistic switches based upon changes of address. Low's model for analyzing spiritual discourse provides a potent means with which to distinguish between broad types of rhetoric, though it may perhaps lack the finesse for dealing with differences between songs within a single type or those that straddle these types.

Perhaps the most important concept linking the various compositional tools discussed in this chapter is decorum. Byrd's adherence to (or recognition of) rhetorical styles and

modes of spiritual discourse demonstrates a keen interest in propriety: the right words for the function, and the right musical treatment for the words. It is this concept that allows for some degree of predictability in how Byrd responds to texts. In essence, the analytical stance I have adopted is an adaptationist one—the adaptation of the music to the text. This sort of adaptation to rhetorical style is something that one would expect in any song that has succeeded in making its way into the musical canon, as these songs have. In fact, one could reasonably search for such adaptations even in the absence of Classical (and Renaissance) concepts of rhetoric, though their existence serves to create an environment in which adherence to broad notions of decorum would likely increase the chances of success of a song. Thus, rhetorical figures provide an important layer for reading and hearing text-setting in Byrd's 1589 *Cantiones* by establishing a framework of compositional techniques that not only serve to correlate with the functions of the text, but also resonate in a number of ways with the figures and concepts of rhetoric—something with which Byrd's educated audiences would have had a fair degree of familiarity.

CHAPTER 3

MODE

The topic of mode is a problematic one in analyzing English music of the late sixteenth century. With the exception of Thomas Morley, English theorists are almost entirely silent on the subject. There are a number of ideas for examining mode in music of the Continent, as modal theory is an important topic of discussion among Continental theorists of the time. However, in the absence of a native English theory of mode, modern-day scholars have been (and continue to be) deeply divided in their approaches to Byrd's music. While scholars of the early twentieth century unreservedly employed tonal terminology in their analysis of Byrd, more recent scholarship has embraced the type of modal analysis proposed by Bernhard Meier in his monograph on "classical vocal polyphony." Nevertheless, it is highly questionable whether modal analysis is a viable strategy for approaching a music not necessarily connected with Continental ideals of mode. Furthermore, there are not only debates about whether or not to apply the concept of mode to the music of Renaissance England, but also ones about how many modes there are (eight versus twelve) and even what "mode" might mean in the first place.

For the purposes of this study, I am interested in exploring the relationships between text-setting and pitch organization (modal or not). In dealing with mode in terms of text-setting in the 1589 *Cantiones*, one must consider a couple of important questions in addition to the one about the extent to which mode has any bearing on English polyphony. First, one

must ask at what level mode can be uncovered in Byrd's music—the level of the collection as a whole, the individual song, or smaller sections within songs. Secondly, one must consider whether or not mode is a pre-compositional phenomenon (in which case it might be an important factor in text-setting) or a post-compositional one (in which case it might be an important factor in the perception of text-setting but not in the process thereof). Both of these questions have been considered to some extent in the secondary literature on modal theory.

In my study of mode in the 1589 *Cantiones*, I examine the following four topics: (1) contemporary English theories and modern theories of mode and other concepts of pitch organization; (2) Byrd's repertory of polyphony; (3) works by other contemporaneous or near-contemporaneous English and Continental composers; and (4) the 1589 *Cantiones* themselves. In the process of this study, I hope to gain a sense of if and how mode is a useful system for examining Byrd's music, whether or not some other system of pitch organization would be more useful, and to what extent whatever system is in operation influences (or is influenced by) text-setting. To some extent, the discussion of modal theory may seem a digression from the key question of how Byrd reacts musically to texts, but it is necessary to delve into this controversial topic before being able to say anything about how it relates to text-setting.

Contemporary theories of mode

In terms of contemporary English music theory, scholars of late sixteenth-century England are more or less limited to Thomas Morley's 1597 *A Plain and Easy Introduction to Practical Music*. As a student of Byrd—who did not himself write any theoretical treatises—

Morley represents a potential goldmine for those seeking information on Byrd's compositional techniques. However, Morley's treatise presents a number of problems. The book is framed as an introductory pedagogical document, and there are numerous instances where Morley defers to other treatises rather than going into further detail. Furthermore, Morley's text frequently reads like a catalogue of music theorists, ranging from antiquity through the sixteenth century. Trying to discern a coherent thread of specifically English theory thus becomes quite difficult. Nonetheless, examining Morley's statements on clefs, cadences, and mode is important for two reasons: determining how much of Byrd's compositional practice is reflected in the text, and evaluating (as much as possible) to what extent this practice fits into English compositional traditions.

In his discussion of clef combinations, Morley presents a variation of the standard Continental *chiavi naturali* and *chiavette*, which he names "low key" and "high key."¹ Morley's high-key combination consists of G2, C1 or C2, C3, and F3 (Canto, Alto, Tenor/Quinto, Basso); his low-key clef combination consists of C1 or C2, C3, C4, and F4 (High Mean/Low Mean, Alto, Tenor, and Basso).² In addition, Morley presents a lower clef combination for men's voices: C3, C4, F4, F4 (Alto, Tenor primus, Tenor secundus, and Bassus). The C5 clef, which appears in four of the 1589 *Cantiones*, does not figure at all in Morley's treatise. While Morley allows for a degree of variation in the systems of low key and high key (particularly in regard to the inner voices), he makes no mention of mixing the two.

¹ Morley, 274–75.

² The "Qunito" is an added fifth voice that follows the compass of either the Canto or the Tenor.

In discussing clef combinations, Morley is interested in “compass” (range), both within individual voices and in terms of the overall polyphonic setting. Morley’s “Master” warns his students Polymathes and Philomathes to give careful consideration to register in musical composition. In justifying this warning, the Master cites aural effects, preferring the “natural” sound of the voices and instruments. But he also cites reasons that seem to be closely tied to ideas of the affections, using terms such as “grace” and “spirit.”³ Not surprisingly, Morley identifies the high key with greater “life” and the low key with greater “gravity.”⁴ But while Morley discusses compass in regard to both mode and clef, he does not directly discuss the relationship between the latter two, perhaps viewing the choice of clef as the result of the selection of compass.

Returning for a moment to the concepts and terminology of rhetoric I discussed in chapter 2, one can draw a comparison between Morley’s approach to compass and Henry Peacham’s approach to figures of rhetoric. As I discussed in chapter 2, Morley’s and Peacham’s treatises share a common style of organization in that both authors start with basic elements and move into more complex conglomerations of these elements—in Morley’s case, building up short monophonic passages into short cadential patterns and eventually longer ones, introducing increasingly complex terminology to describe what is going on. However, just as importantly, both authors raise the issue of decorum continually, though not explicitly. With each introduction of a new musical technique (or figure), Morley shows both how to use this technique properly and gives examples of how this technique can be

³ Morley, 275.

⁴ Loc cit.

used improperly. Thus, terms like “grace” and “spirit” can be equated with descriptions of rhetorical style.

In his annotations to the book, Morley discusses the characteristics of the eight modes and their normal ranges. While Morley spends a great deal of time explaining how modes are created by dividing the octave in different ways, he spends comparatively little time discussing how modes are used in actual compositions. In particular, Morley is somewhat vague about the range of any given mode, remarking that modes sometimes exceed their usual octave bounds but sometimes do not reach them.⁵ Nevertheless, Morley does provide some general guidelines for understanding which modes are likely to go beyond an octave and in which direction and to what extent (Table 3.1).

Table 3.1: Modal ranges in Morley’s scheme⁶

| <i>Mode:</i> | <i>Compass beyond octave:</i> |
|--------------|--|
| 1 | Whole tone under final |
| 2 | Semitone above highest note (uncommon) |
| 3 | Two whole tones under final |
| 4 | Semitone above highest note |
| 5 | Semitone under final |
| 6 | Whole tone above highest note |
| 7 | Whole tone under final |
| 8 | Whole tone above highest note |

This scheme provides the reader with some useful information; as Morley claims, authentic modes tend to go approximately a whole tone below the final, while plagal modes tend to go approximately a whole tone above the highest note of the normal range.

⁵ Ibid., 304.

⁶ Loc cit.

Nevertheless, the scheme is ostensibly problematic in some ways. Although Morley discusses the reasoning behind a twelve-mode system briefly toward the end of his discussion of mode, he does not address the typical ranges of modes 9 through 12. This is unfortunate, as the majority of the songs in Byrd's 1589 collection appear to fall into this gap according to their combination of clefs and finals as identified by Brown.⁷ However, there are a couple of more potentially useful conclusions that can be drawn from Morley's decision not to address modes 9 through 12. First, there is the possibility that Morley is conflating mode and psalm tones in his discussion. But perhaps more interestingly, Morley may be reflecting traditions of English modal practice that do not recognize strict delineations between Ionian and Lydian or between Aeolian and Dorian (or Aeolian and Phrygian). If that is the case, then the question of eight versus twelve modes may be a rather pointless one.

Yet perhaps more interestingly still, Morley may simply be recognizing the problems of using mode as a system of pitch organization with polyphonic music—a reason why mode is addressed explicitly only at the end of his treatise (and rather briefly), while features such as clefs, cadences, and compass are addressed earlier and in significantly more detail. It is certainly not a coincidence that a number of more recent theorists have attempted to sidestep the questions of how many modes there are and of how to assign modes to sixteenth-century English polyphony, instead choosing to focus on pitch organization as a complex of individual features such as cadences, signatures, and tessitura—and, perhaps more controversially, harmonic progressions. Alternatively, Morley may simply find that mode does not need much discussion because it follows automatically from the application of rules for cadences, signatures, tessitura, etc.

⁷ I discuss Brown's (somewhat problematic) assignation of modal finals later in this chapter.

In dealing with songs that exceed the aforementioned boundaries (within an eight-mode system), Morley likewise provides some useful information while nonetheless creating more problems to consider. As Morley states, two corresponding modes with the same final (i.e., an authentic-plagal pair) can be joined together. In Morley's scheme, only authentic-plagal pairs are permitted; authentic-authentic pairs and plagal-plagal pairs are described as "a thing against nature."⁸ Morley's language, however, is somewhat vague, especially in his use of the word "song." By "song," does Morley mean a monophonic melody (or a single melodic line within a polyphonic piece), or does he mean an entire polyphonic setting? This distinction is a particularly important one in the analysis of Byrd's five-part polyphony. If Morley is dealing exclusively with single melodies, then his description of joined modes might help to explain the large ranges of individual voices in Byrd's pieces. This type of mode combination would create ranges of an octave and a fourth or an octave and a fifth, depending on the arrangement of the modes. And these two ranges are quite common in the 1589 *Cantiones*.

However, if Morley is not limiting the definition of "song" to a single melodic line, but is instead extending it to polyphonic settings, then one must consider a number of questions. Should an authentic-plagal pair extend over individual voices or over the compass of a group of voices? Or does this pair merely reflect the possibilities available for each voice, so that only corresponding modes appear and so that the type of "unnatural" (another rhetorically loaded term) modal mixture described by Morley may be avoided? And there also remains the question of how individual voices relate to one another in terms of ambitus and register. In his discussion of mode, Morley says nothing about voice layering, or about

⁸ Loc cit.

polyphony at all, for that matter. It is therefore highly difficult to determine how this guideline for modal ranges should be applied to polyphony.

Morley's discussion of cadences revolves primarily around the correct treatment of consonance and dissonance, though he does discuss the use of cadences in establishing important moments of closure versus less important moments (or even instances of false closure). However, defining exactly what constitutes a cadence in Morley's system is somewhat difficult. The motion from scale degree 7 to scale degree 1 is common to Morley's examples, but the expected motion from scale degree 2 to scale degree 1 is not universally present. On occasion, this expected pattern is replaced with a movement from scale degree 5 to scale degree 1.⁹ In defining a cadence in the main body of the text, Morley mentions only the motion up to the "key" in question, and not what happens to the other voice(s) in the texture.¹⁰ In fact, Morley allows not only for closes on an octave, but also for closes on a fifth, which is "tolerable though not so good in the ear."¹¹ Morley also discusses possibilities for creating a close on an octave or a fifth without a cadence, though he does not address the question of whether a close with a cadence has greater weight than one without. It is also worth noting that Morley discusses cadences not in a separate section of his treatise or in his section on mode, but within a larger discussion of counterpoint. While cadences

⁹ In Morley's examples, the motion from scale degree 5 to scale degree 1 usually appears in the lowest voice during a cadence, regardless of whether there is a movement from scale degree 2 to scale degree 1 in another voice.

¹⁰ Morley, 145 ff.

¹¹ *Ibid.*, 146.

clearly form an important part of Morley's system of counterpoint, they are not *explicitly* linked with mode.¹²

Nevertheless, Morley does provide cadential examples (“examples of formal closes”) in four, five, and six voices, which gives us some insight into how Morley conceptualized mode in a polyphonic context.¹³ It is immediately obvious that he does not limit his concept of cadences to contrary motion from scale-degree 7 to 1 in one voice and scale-degree 2 to 1 in another; in fact, many of his examples of closes have what I would call “indirect” cadences—motion from scale-degree 2 in one voice to 1 in another.¹⁴ In his four-voice examples, Morley demonstrates cadences on all the non-*ficta* pitches except for B, which is cadenced upon only rarely in the 1589 *Cantiones*.

However, for the purposes of this study, what is of primary interest is the section of five-voice closes. For most of the examples of cadences, the clef combination is as follows: C1, C3, C4, C4, F4—a (Continently) standard *chiavi naturali* with a doubling of the second-lowest clef. Unlike in the 1589 *Cantiones* (and in other works by Byrd), there are no C5 clefs or other “oddities” present, which correlates well with Morley's statements elsewhere in the treatise regarding proper cleffing. In terms of which finals appear in the examples, Morley seems to have organized the finals sequentially (starting with C and going up to A). This suggests that even though the topic of “mode,” *per se*, may not be central to Morley's treatise, nevertheless some idea of modal progression (even if it is not labeled as

¹² Although Morley does not use modal terminology in discussing cadences, nevertheless he does sequence his cadential examples modally.

¹³ Morley, 228–40. These examples are all untexted.

¹⁴ A good example of this can be found on the top of p. 229 (the first of the four-voice closes), where a C-sharp moves up to D in the top voice and the E in the second-lowest voice moves down to D in the lowest.

such) does seem to remain within Morley's conceptualization of pitch organization. Thus, it should not be especially surprising to find some notion of modal progression in Byrd's 1589 *Cantiones* (as I discuss later in this chapter).

However, the fact remains that Morley does not establish a clear link between mode and the phenomena that appear to be related thereto. One is thus left with the question of how to understand the role of mode in Morley's system of musical rhetoric. My response to that question is that Morley's cursory treatment of mode and its appearance near the end of his treatise may, in fact, be quite significant in several ways. One way to view Morley's omission of mode—explicitly labeled as such—from the body of his treatise is that mode is not part (or not an important part) of English theory or practice; thus, Morley struggles between his desire to represent Continental theory thoroughly and his desire to show the virtues of English practice. While this may be true (and may have various consequences, as Jessie Ann Owens and others show), it nonetheless masks other important implications of Morley's placement of mode within his treatise. Given that Morley, like Peacham, begins with small and simple structures and builds up to larger and more complex ones (which are dependent upon the smaller ones he begins with), perhaps the placement of mode near the end of the treatise signifies that it is a large hierarchical structure dependent on smaller ones. In fact, one could argue that mode is not a factor that influences compositional decisions but instead the *result* of various correct decisions (according to various stylistic parameters). Thus, mode could be understood as the manifestation of decorum on the level of an entire piece or song. However, the question still remains of how modern theorists have dealt with the problems presented by mode in English theory and practice.

Mode in the secondary literature on English music theory

The topic of mode in late sixteenth-century compositions (in particular those of Byrd) and its relation to prevailing contemporary theories are also examined in some of the secondary literature. In his monograph on Byrd's vocal polyphony, H. K. Andrews addresses the topics of mode, voice groupings, and voice compass, dealing with the latter two independently of mode. In identifying songs as belonging to particular modes, Andrews identifies the stacking of fourths and fifths (the diatessaron and diapente), the final, and intermediate cadences.¹⁵ Andrews allows for twelve modes, though he classifies authentic and plagal into a single modal type in the construction of his taxonomy of Byrd's polyphonic works. Not surprisingly, he encounters the usual problems in using modal descriptors in the overall texture of a multi-voice composition. His "solution" is to employ a mixture of modal and tonal terminology to deal with what he perceives as harmonic motion—i.e. motion from one chord to another. While Andrews provides a lengthy, if somewhat problematic, theoretical background for his use of modal terminology, his reasoning for the use of tonal terminology is purely intuitive and largely based on teleological perceptions of the music as directed toward tonality.

Andrews's discussion of the pitch and range of voices is also problematic in some ways, though he provides some useful insights into English modal practice. Andrews is preoccupied with the question of performance pitch; although he admits that notated pitches do not represent an absolute pitch, he still asks whether one can determine approximate

¹⁵ H. K. Andrews, *The Technique of Byrd's Vocal Polyphony* (London, New York, and Toronto: Oxford University Press, 1966), 18.

itches based on physical evidence of instrumental pitches.¹⁶ There is some merit to thinking about limitations in performance pitch: the large ranges of Byrd's vocal works would not only require any performing ensemble to have a wide tessitura, but would also restrict the degree of flexibility in selecting a starting pitch. However, there are a number of problems in being too absolutist with pitch in Byrd's vocal music. Unless ensembles are performing or rehearsing with an organ, then there is no need for them securely to determine an absolute pitch. Even if these works were performed with a viol consort, there would still be some degree of flexibility in terms of how the ensemble could tune their instruments.¹⁷

In examining clef combinations, Andrews introduces the Continental concept of *chiavi naturali* versus *chiavette* (low key versus high key in Morley's treatise).¹⁸ Once again, however, Andrews focuses on performance pitch, identifying the *chiavi naturali* with untransposed pitches and the *chiavette* with downwardly transposed pitches. Furthermore, Andrews does not address the multitude of mixed-clef combinations in the 1589 *Cantiones*, instances where the song encompasses both low and high clefs. Nevertheless, Andrews does introduce the "problem" of expansive ranges for individual voices. As Andrews states, several of Morley's motets go well beyond the range of an octave and a fourth (the plagal

¹⁶ Ibid., 76–77. Andrews found evidence describing a particular pitch in terms of the size of an organ pipe.

¹⁷ The topic of performance pitch has been explored at great length by scholars such as Roger Bray, Roger Bowers, and David Wulstan, who have examined surviving instruments as well as performance manuals: Roger Bray, "More Light on Early Tudor Pitch," *Early Music* 8 (1980): 35–42; Roger Bowers, "Further Thought on Early Tudor Pitch," *Early Music* 8 (1980): 368–75; Roger Bowers, *English Church Polyphony: Singers and Sources from the 14th to the 17th Century* (Aldershot: Ashgate, 1999); David Wulstan, "The Problem of Pitch in Sixteenth-Century English Vocal Music," *Proceedings of the Royal Musical Association* 93 (1966–67): 97–122.

¹⁸ Ibid., 78–79.

and authentic combined); transposition in such cases where the overall register of the song is extremely large would be highly problematic, as it would push at the boundaries of either the upper or lower voices. And as Andrews also notes, Byrd's songs likewise employ large ranges in the individual voices, particularly in the Latin sacred works.¹⁹

But in his overall approach to mode, Andrews views it not as a high-level result of other procedures (as Morley seems to do), but as a primary defining aspect of a piece. Andrews seems interested primarily in identifying pieces for the sake of attaching a label rather than for the sake of explaining (through text-setting, purely musical rhetoric, or otherwise) why a particular mode is used for a particular piece. In the end, Andrews's approach to mode is somewhat lacking both in terms of its inability to say anything useful about the music and (as the ensuing discussion of mode versus key will show) in terms of its questionable theoretical applicability.

Meier's monograph on mode in Renaissance polyphony is similarly problematic insofar as the author sets up a taxonomy that not only says (in the end) relatively little about the compositional process, but also fails to provide a sophisticated enough filter to discern between different types. In the body of his text, Meier uses very few examples from Byrd's repertory—compared with the extremely high number of examples from, say, Lasso or Palestrina—but he does briefly examine one piece from the 1589 *Cantiones: Ne irascaris*. Meier discusses this particular song in a section in which he compares modes 5 and 6, and he

¹⁹ Ibid., 79–80. On page 80, Andrews illustrates the largest ranges for songs in *chiavi naturali* and *chiavette* for Byrd's Latin sacred songs, his English sacred songs, and his English secular songs.

identifies *Ne irascaris* as being in mode 6.²⁰ As Meier claims, one of the conventional identifying marks of mode 6 is a prevalence of A cadences rather than C cadences (which are found in mode 5). And in *Ne irascaris* the pitch-class A—the purported reciting tone—does indeed appear to be emphasized to a certain extent, though the number of A cadences is rather limited.

But what I find especially interesting is that Meier makes excuses for why there are so *few* cadences on this pitch-class! Given that he argues that A cadences are often avoided in mode 6 in favor of C ones, I am unsure as to how he distinguishes between these modes. Meier argues that an alternative way of identifying mode 6 pieces is to look for the avoidance of the “primary clausulas” in the soprano. However, it is quite easy to find counterexamples; there is an especially prominent one on “nostrae” (m. 32) that concludes the first sentence of part 1. Thus, I am forced to wonder what kind of marker Meier uses to determine that *Ne irascaris* is, in fact (if it is a fact), in mode 6. Ambitus certainly does not help, given that the ranges of individual voices span well over an octave. I would be quite happy to concede a strong degree of pitch centricity on F (the number of F cadences support such a conclusion), but I see no justification for choosing mode 6 over 5.

To take a broader view of Meier’s work, I think there is something a bit odd (to put it mildly) about how he places Byrd into the discussion of so-called “classical vocal polyphony.” It is clear that he has looked closely at a number of Byrd’s works, but I find it rather telling that he does two things: selecting only a small number of Byrd examples for his analysis (compared with the *huge* number of Lasso and Palestrina works); and selecting *very* few English works compared with Continental ones. I am forced to wonder to what extent he

²⁰ Bernhard Meier, *The Modes of Classical Vocal Polyphony*, trans. Ellen S Beebe (New York: Broude Brothers, 1988), 162–63.

has been motivated by confirmation in both his selection and analysis of pieces.

Additionally, I find it rather telling that despite his many examples and lengthy analysis, he does not attempt even a basic statistical approach to the pieces he examines—looking at how often A cadences appear in so-called mode 5 pieces, examining which modes are most prevalent in the works of a given composer, or looking at how often particular modes are correlated with particular rhetorical affects. Meier gives no indication of having even attempted to look for counterexamples, even if only to explain why they are exceptions to the rules.

One example of this problematic approach can be found in a later brief discussion of *Ne irascaris*.²¹ Meier claims that words expressing change and denial can be expressed by unusual cadences, and he gives *Ne irascaris* as an example. However, he does not examine *O Domine adjuva me*, in which the word “damnare” might very well be expected to be set to an odd cadence (but is not). Of course, Meier could argue that just because a word *could* be set to an unusual cadence, it does not follow that it *must* be set in such a way. However, if that is the case, then Meier has the obligation either to explain when one should (and should not) expect this compositional tool to be used, or to perform some sort of statistical analysis to show how often it is used. Thus, for the purposes of studying text-setting procedures in (at the very least) English polyphony, Meier’s monograph is unfortunately not particularly useful.

In his article on solmization in English treatises, Timothy Johnson discusses the differences between Continental and English theories of solmization and their implications

²¹ Ibid., 260.

for English mode.²² As the title of the article suggests, Johnson moves away from the concept of mode and into a more diatonic way of reading English music theory. Although he is careful to avoid making an absolute connection between solmization syllables and scalar functions in a modern diatonic system, Johnson nonetheless suggests that these syllables began to gain a tonal function, embracing a notion of pitch centrality and hierarchies. For Johnson, discussing mode in a polyphonic setting presents the considerable problem of dealing with different modes for individual voices and the lack of a unified tonal center.²³ Since Johnson clearly perceives English music of the early modern period as containing tonal organization, solmization (which Johnson seems to be using as a code word for “key”) provides a useful tool for discussing melodic function in a way that modal theory cannot. Johnson goes into great detail about the precise differences between the solmization systems of various English theorists of the late sixteenth and early seventeenth century, but he ultimately considers these system to be quite similar in their movement away from the hexachord and their attempts to accommodate a seven-note scale.

An important question that arises from this article, however, is whether mode (or key) is pre-compositional or post-compositional. Harold Powers makes a convincing argument for thinking of mode as a post-compositional, “emic” concept that exists independently of the music it is supposed to describe.²⁴ Although there are various concrete, “etic” phenomena

²² Timothy A. Johnson, “Solmization in the English Treatises Around the Turn of the Seventeenth Century: A Break from Modal Theory,” *Theoria* 5 (1990–91): 42–60. Johnson discusses the treatises of William Bathe, Thomas Morley, Thomas Ravenscroft, and Thomas Campion.

²³ *Ibid.*, 43.

²⁴ Harold S. Powers, “Tonal Types and Modal Categories in Renaissance Polyphony,” *Journal of the American Musicological Society* 34 (1981): 439.

(key signature, cleffing, and final sonority) that may be examined in conjunction with one another to construct taxonomies of “tonal types,” Powers claims that mode is a separate concept that is not always clearly connected with these objectively observable phenomena. Is key “emic” like mode (in Powers’s definition), or is it “etic” like Powers’s tonal types? Morley’s treatise has little to say about key, but in terms of mode, it seems to suggest an emic reading insofar as the concept of mode does not appear explicitly in his pedagogical exercises. Thus, perhaps the “problem” with mode is not that it does not label specific phenomena in the music, but rather that it is the result of other phenomena instead of a phenomenon in its own right.

In her article on concepts of pitch in English theoretical texts, Jessie Ann Owens provides a useful counterpoint to both Andrews and Johnson. Owens remains highly skeptical of both the tonal approach and (what she calls) the “neo-modal” approach to sixteenth-century English music.²⁵ As the former has largely (though not completely) fallen from use, Owens takes particular aim at the latter, a system of identifying pieces by a combination of the final and one of “five transposable scale types: Dorian, Phrygian, Mixolydian, Aeolian, and Ionian.”²⁶ This is the system that Andrews adopted in his analysis of Byrd and the one with which Alan Brown begins in his analysis as well. Owens’s chief objection to this analytic approach is its inherent logical circularity. Since this approach is not to be found in English theory texts, scholars use the music to justify neo-modal theory

²⁵ Jessie Ann Owens, “Concepts of Pitch in English Music Theory, c. 1560–1640,” in *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York: Garland, 1998), 183–246.

²⁶ *Ibid.*, 186.

while simultaneously using the theory to examine the music.²⁷ To some extent this problem is inevitable in any analysis, but Owens has a valid point about the suspect origins of neo-modal terminology.

To solve this problem, Owens establishes a set of criteria similar to those used by Powers in his discussion of tonal types, rooting her terminology in English music theory texts. Instead of neo-modal terms that identify a piece by a tonal center and modal scale, Owens proposes identifying English works by a combination of solmization scheme, “tone”, and key signature: three aspects of the music that were labeled independently of one another but discussed in conjunction in contemporary theory.²⁸ What strikes Owens in her study of this theoretical literature is that concepts are both fairly consistent among various English authors and different from the modal concepts appearing in Continental literature.²⁹ As Owens notes, of all the theorists whose work she has examined, only Morley discusses Continental modal theory, and then only in the annotations, as if an afterthought. I would agree with her overall assessment of the literature and with her assessment that pitch centrality (a consistent focus on one particular “key”) is paramount, though once again I wonder about whether mode is best viewed as a result of other procedures as Morley and Powers both seem to suggest.

Carl Dahlhaus also provides an interesting contribution to the discussion of mode in Byrd’s polyphony, agreeing in large part with Owens’s assessment of the utility of “modal”

²⁷ *Ibid.*, 187. This logical flaw is not limited, in Owens’s view, to the writings of scholars, but is committed by “nearly all of the most respected critics of Byrd’s music.”

²⁸ *Ibid.*, 232.

²⁹ *Ibid.*, 230. Owens provides a discussion of possible reasons for the idiosyncrasies of English theory and practice from 1560 to 1640 – namely the changes in music education stemming from the switch from a Latin liturgy to an English one.

explanations of pitch organization in Byrd's works but providing a somewhat different alternative to key. As Dahlhaus argues, "the notion that modality and major-minor tonality form a dichotomy that excludes all other possibilities is erroneous."³⁰ He suggests that Byrd's polyphony is governed not by larger-scale notions of pitch centrality, but instead by motion from one cadence to another—motion that is not necessarily guided by any concept of harmonic resolution. In many ways, this view of pitch organization resonates quite strongly with my view of Byrd's compositional process—a section-by-section way of writing music, with larger-scale patterns emerging from the contrast between sections and the changing intensity of the text. I am somewhat more skeptical about Dahlhaus's total rejection of pitch centrality, though it could perhaps be argued that the appearance of broad pitch centrality could arise through the conglomeration of local phenomena—i.e., repeated cadences for repeated sections of text.

All of the above texts are discussed by John Harley in his recent monograph on *William Byrd's Modal Practice*.³¹ In some ways Harley's book is rather problematic; Harley gets caught in the hermeneutic circle (identified by Owens) of using contemporary theory to establish parameters of analysis while simultaneously using Byrd's music to establish norms with which to analyze. Nevertheless, Harley brings up the important topic of tonal ordering within collections of songs or instrumental works. As Harley notes in Tables 9.2 through 9.4 of his book, the pattern of finals, signatures, and clefs in Byrd's three volumes of *Cantiones*

³⁰ Carl Dahlhaus, *Studies on the Origin of Harmonic Tonality*, trans. Robert O. Gjerdingen (Princeton: Princeton University Press, 1990), 244.

³¹ John Harley, *William Byrd's Modal Practice* (Aldershot: Ashgate, 2005).

(1575, 1589, and 1591) suggests large-scale orderings within these collections.³² In this respect, Harley is following Powers's lead in viewing mode as a way of organizing collections of music rather than as a technique for composing individual pieces, except insofar as individual pieces are composed with the goal of having them conform to the modal scheme of a book.³³

As this examination of the primary and secondary literature on mode has shown, theorists continue to struggle with the question of to what extent mode is a phenomenon of English theory. In general, the tendency seems to be a shift away from the problematic term "mode" into broader notions of tonality (not necessarily of the common-practice type) as well as an acceptance of the wide range of theories regarding solmization—a shift that follows the lead Morley himself provides in his treatise, where mode is addressed in a relatively cursory manner. Understandably, however, most theorists engaged in such work focus primarily on theory rather than on practice, though Harley bucks that trend (for better and for worse) in his application of modal theories to Byrd's music. The debate on whether or not mode is a viable analytical system for sixteenth-century English polyphony and on how many modes might exist is an ongoing one.

However, the question of whether to analyze Byrd's music within an eight-mode or twelve-mode system may or may not be a problem, depending on whom one asks. For Andrews, there does not seem to be much of a question: the twelve-mode system provides an easy solution for his labeling pieces by clef and final, though arguably he could have used *commixtio* (the mixture of modes) to examine Byrd's songs with an eight-mode system

³² Ibid., 120, 122, 124–25.

³³ In other respects, Harley distances himself from Powers (and Owens) in his use of neo-modal terminology to describe individual compositions.

instead. For Owens, the question of which modal system to use would be absurd: given the lack of theoretical evidence for the use of modal terminology in England (either pre-compositionally or post-compositionally), she finds no justification for using them other than as labels of convenience, which is insufficient justification for the confusion they cause. And perhaps more problematically, the use of such labels may discourage scholars from examining musical features such as signatures and pitch centricity, which Owens argues do have particular affects.

For the purposes of my larger study of text-setting, this investigation of modal theory provides few inroads—primarily due to the lack of a satisfactory conclusion to what mode means (if anything) and how to apply modal theory to actual practice. In part, I believe, this problem is due to the idea that mode is a post-compositional term for categorizing pieces without any justification for why such a categorization is useful, and in part I believe it is due to the question of what scale to employ (the collection, the song, or even smaller units) when analyzing mode in polyphony. Nevertheless, as I have suggested, mode may best be understood as the result of compass, counterpoint, and cadences rather than vice versa. But since an examination of contemporary and modern theory has proven somewhat inconclusive, perhaps a study of the modal practice of Byrd and of other composers will provide a better sense of how mode relates to text-setting.

“Mode” in Byrd’s polyphony

In order to understand modal practice in Byrd’s 1589 *Cantiones*, it is important to place this song collection in the context of Byrd’s other polyphonic works. There are quite a number of pieces to be considered: Byrd’s earlier and later Latin sacred songs, his English

sacred songs, his English secular songs, and instrumental (or semi-instrumental) genres such as the consort pieces and consort songs. An important question which must be asked is whether genre plays a role in determining mode, and if so, in what way.

The two main examples of Byrd's Latin sacred songs that bear consideration here are the 1575 and 1591 *Cantiones*. While the former could be seen as a potential model for Byrd's later Latin polyphony, the latter stands as a clear continuation of the project Byrd began with the 1589 volume. In the 1575 *Cantiones*, Byrd generally uses a low clef combination (C1–F4); the only two exceptions among these seventeen songs are *Emendemus in melius* (G2–F3) and *Peccantem me quotidie* (G2–C5). Interestingly, the C5 clef occurs more often than the F3 clef (which is exactly the same in terms of pitch compass), appearing in five of the seventeen songs.³⁴ While the C5 clef is not listed in Morley's chart of clef combinations, it does figure prominently in English polyphony of earlier English composers, as I discuss in the next section of this chapter. In terms of individual voice ranges, there is a significant degree of variety; one can find ranges spanning from an octave to an octave and a sixth. There is no clear pattern as to which voices in the texture have larger ranges, though voices that share a common clef generally have identical or similar ranges. The distribution of key signatures is fairly equal; there are six songs with two flats, five songs with one flat, and six songs with no flats. However, in terms of finals, there is a heavy predominance of G, with over half (nine) of the songs ending with a G cadence.³⁵

In the 1591 *Cantiones*, Byrd uses a mixture of high and low clefs, though he generally avoids mixing the two within individual pieces. However, the majority (all but

³⁴ The five songs in the 1575 *Cantiones* with the C5 clef are the following: *Peccantem me quotidie*, *Miserere mihi Domine*, *Tribue Domine*, *Te deprecor*, and *Gloria patri*.

³⁵ A much smaller number of songs have F (four), A (two), or B flat (two) as the final.

four of the twenty-one songs) fall into a low-clef combination.³⁶ The number of specific clef combinations is greater in the 1591 collection than it is in the 1589 collection, but this may simply be due to the greater number of possibilities afforded by the addition of a sixth voice for the last eight of the twenty-one pieces.³⁷ The C5 clef, which was so prominent in the Byrd's 1575 pieces, appears several times in the 1591 collection as well.³⁸ In both collections, the C5 clef appears to be used as a way of providing a compass between that of the C4 clef and the F4 clef, though it does appear once in the 1575 collection (in *Peccantem me quotidie*) in the bottom voice.³⁹

In terms of individual voice ranges, there is once again a great deal of variety. Ranges over an octave are quite common, and several songs contain individual voice ranges greater than an octave and a fourth, especially in the bass but in other voices as well. As in the 1575 and 1589 *Cantiones*, voices within a song in the same clef generally have identical or nearly identical ranges. Like the 1575 *Cantiones*, the 1591 *Cantiones* have a near-equal distribution of key signatures: seven songs with two flats, six songs with one flat, and eight

³⁶ The four songs in the 1591 *Cantiones* with high clef combinations are the following: *Quis est homo*, *Fac cum servo tuo*, *Apparebit in finem*, and *Miserere mei Deus*.

³⁷ An example of this expanded repertory of clef combinations in the 1591 collection can be found in *Descendit de coelis*, which contains an F5 clef in the bottom voice. No other song in the 1575, 1589, and 1591 collections contains this clef.

³⁸ In the 1591 *Cantiones*, the five songs with a C5 clef are the following: *Haec dicit Dominus*, *Descendit de coelis*, *Infelix ego*, *Afflicti pro peccatis*, and *Cunctis diebus*.

³⁹ The F3 clef, however, appears quite frequently at the bottom of the texture. In the 1591 collection there is also one song (*Fac cum servo tuo*) with a C4 clef in the bottom voice.

songs with no flats. And like the 1575 *Cantiones*, the 1591 collection also has a predominance of G as the final, though there is a greater range of finals overall.⁴⁰

The 1588 *Psalmes, Sonets and Songs* present an interesting counterpoint to the 1589 collection for a number of reasons. The most immediate difference in examining the music is the language; the question still remains of whether Byrd sets English texts differently from Latin ones.⁴¹ However, an equally important factor to consider is how these pieces were to be performed. As Jeremy Smith notes in his editorial preface to the *Byrd Edition* volume containing this collection, these pieces were likely performed as consort songs.⁴² Thus, one must consider whether the greater potential range of viols would affect the range of individual parts within the polyphonic setting and/or the overall compass of the piece.

In many ways, the 1588 volume of *Psalmes, Sonets and Songs* stands in contrast to the 1589 *Cantiones*. Within the 1588 collection, Byrd uses low clef combinations, high clef combinations, and clef combinations that combine high and low clefs. The most common type of mixed clef combination involves the following: G2, C1, C3, C4, F4, seemingly a low clef combination with an added G2 part (and the C1 voice as singing part).⁴³ The C5 clef

⁴⁰ There are two songs with C as the final, four songs with D, three with F, four with A, and one with B flat.

⁴¹ The 1588 volume contains a mixture of sacred and secular themes, which is a factor that must also be examined.

⁴² *The Byrd Edition*, vol. 12: *Psalmes, Sonets & Songs* (1588), ed. Jeremy Smith (London: Stainer & Bell, 2004): viii, xiv. All the voices are texted, allowing for a variety of performance options.

⁴³ Examples of clef mixtures in the 1588 *Psalmes, Sonets and Songs* are the following: “My soul opprest with care and grief” (G2 high, F4 low); “How shall a young man prone to ill” (G2 high, F4 low); “O Lord, how long wilt thou forget?” (G2 high, F4 low); “O Lord, who in thy sacred tent” (G2 high, F4 low); “Help Lord, for wasted are those men” (G2 high, F4 low); “Blessed is he that fears the Lord” (G2 high, F4 low); “Lord in thy wrath” (G2 high, F4

that appears so frequently in the 1575, 1589, and 1591 *Cantiones* does not appear at all in the 1588 collection, though there are several instances where an F3 clef appears in the lowest voice. As a whole, the 1588 collection has smaller ranges for the individual voices (often approximately an octave) than the other aforementioned collections, but there are plenty of exceptions with voice ranges spanning an octave and a fourth or an octave and a fifth. Nevertheless, Byrd seems to have been less adventurous with register in the 1588 English songs than in the Latin songs, possibly because the former was intended for a market of amateur performers.

In the distribution of signatures and finals, the differences between the 1588 *Psalms*, *Sonets and Songs* and the two volumes of *cantiones* come even more sharply into focus. The 1575 and 1591 *Cantiones* contain an approximately equal distribution of the three signature types: two flats, one flat, and no flats. The 1588 collection, however, has a predominance of songs with no flats in the signature: nineteen of the thirty-five songs.⁴⁴ Constructing a taxonomy of signature types based on genre, however, is not so simple, as the 1589 *Cantiones* have yet another distribution of key signatures – a predominance of songs with a one-flat signature.⁴⁵ In attempting to construct a taxonomy of finals based on genre, similar problems arise. The 1575 and 1591 *Cantiones* both have G as the most common final. In the

low); “Where fancy fond for pleasure pleads” (G2 high, F4 low); “La virginella” (G2 high, F4 low); “The match that’s made (C1 high, F3 low); “Susanna fair” (C1 high, F3 low); “If that a sinner sighs” (G2 high, F4 low); “Care for thy soul” (G2 high, F4 low); and “Lulla lullaby” (G2 high, F4 low).

⁴⁴ In the 1588 collection, there are ten songs with one flat in the signature and six songs with two flats.

⁴⁵ In the 1589 *Cantiones*, there are nine songs with one flat in the signature, one song with two flats, and six with none.

1588 *Psalmes, Sonets and Songs*, C and G are tied for this position.⁴⁶ In the 1589 *Cantiones*, however, A is the most common final (appearing in seven of the sixteen songs), while C and G each appear only once.

The results of this inquiry beg an important question: do the differences in mode between Byrd's Latin songs and his English ones reflect the choice of language or perhaps the genre? In general, Byrd seems to be more adventurous with his Latin songs than with his English ones. I would argue that these differences in modal treatment reflect other differences related to genre. Given a greater tendency toward homophony in Anglican songs (or at least those with an Anglican context), it is not particularly surprising that the former has smaller ranges than the latter. Thus, modal differences arise from differences in compass, which in turn arise from differences in language and religious context. Using rhetoric as an analogy once again, one would expect pieces with different functions to be structured differently in order to achieve these functions.

In my study of the music for viol consort, I have examined seven of the eight pieces containing five parts in order to observe the trends of Byrd's five-part polyphonic settings in this genre.⁴⁷ Among these seven pieces, there is a high degree of variety in clef combinations. Of these pieces, three contain the mixed clef combination G2, C1, C3, C4, F4 also found in the 1588 *Psalmes, Sonets and Songs*. And of the remaining four, three contain a high-clef combination, leaving only one with a low-clef combination. In terms of individual part ranges, there is a tendency toward larger ranges than in the *Psalmes, Sonets*

⁴⁶ There are twelve songs with C as the final, six with D, three with F, twelve with G, and two with A. C is not the final for any of the songs in the 1575 collection, and it is the final for only two of the songs in the 1591 collection.

⁴⁷ I have not reported on the first of Byrd's *In Nomine* settings (in volume 17 of *The Byrd Edition*) because of problems in the scoring.

and Songs, with the parts in most songs containing ranges of at least an octave and a fourth. Individual parts are also consistently larger (over an octave and a fourth) in the consort pieces than they are in the 1575, 1589, or 1591 *Cantiones*. In terms of key signatures within this small group of pieces, five have no flats in the signature, while the remaining two have two flats. This distribution of key signatures is more in line with the 1588 songs than with the three volumes of *cantiones*. And the distribution of finals leaves no clear predominance of any one pitch.⁴⁸

One must now ask how the consort pieces relate to the 1589 *Cantiones* in terms of their use of mode. In terms of melodic style, the melodies of the consort pieces are significantly more disjunct than their counterparts in the 1589 songs; in that way, the consort pieces are more “instrumental” than the 1589 *Cantiones*. However, the consort pieces share some instrumental characteristics with the 1589 songs, namely expansive ranges of individual parts and unusual mixtures of high and low clef combinations. Given this observation, what is particularly interesting is that the 1588 *Psalmes, Sonets and Songs*, many of which are known to have been written as consort songs, do not contain such large ranges. One possible reason for the smaller ranges in the 1588 book would be that Byrd had the book published with an intended market of amateur performers (who would not necessarily be able to sing wide ranges) rather than professional ensembles. However, the 1588 songs do contain mixtures of high and low clefs within individual songs, which may serve as a signifier of their instrumental origin.

To find English songs with a purer vocal heritage (so that one may compare them with the 1588 songs), one need look no further than Byrd’s English services. Melodically,

⁴⁸ Within the group of pieces under consideration here, there appear the following finals: C (one piece), D (one piece), F (two pieces), G (two pieces), and A (one piece).

the English services are quite different from both the *cantiones* and the consort pieces; they are largely homophonic and have much fewer disjunct leaps in the melodies. However, it is still worth examining modal attributes of the services such as clef combinations, key signatures, voice ranges, and finals. The clef combinations in the English services are fairly straightforward, with a strong predominance of low-clef combinations (either C2, C3, C4, F4 or C1, C3, C4, F4). In terms of key signatures in the services, Byrd uses both a signature with one flat and a signature with no flats; there are no services with two flats. Once again, it seems that Byrd is somewhat less adventurous with his English songs than with his *cantiones*. And given that his English services are meant for liturgical functions in ways that his other English songs may not be, one would expect an even greater adherence to conventions of Protestant liturgy: homophony and relatively simple melodies.

This survey of Byrd's polyphonic works has revealed some stylistic differences between the various broad categories I listed: his Latin songs, his English songs, and his consort pieces. The differences in ambitus and signature/cleffing are not particularly surprising; the former reflects the potential range of instruments versus that of vocalists, while the latter reflects commonplaces of dealing with "grave" texts versus lighter ones. Thus, there are some clear correlations between text and mode. This survey of Byrd's polyphony has also revealed that modal treatment is correlated to some extent with function. Byrd's English songs for public consumption (in private chambers) vary in their level of difficulty, but on a whole they are less challenging in terms of range than their Latin counterparts. Perhaps this reflects a difference in the perceived performers of these works, or perhaps this reflects differences in conventions for treating Latin versus English texts. The latter conclusion seems to be supported by Byrd's homophonic setting of English services.

Nevertheless, in order to understand Byrd's treatment of mode (and related concepts), it is important to place it in the context of English and Continental practice.

Mode in works by other composers

The works of earlier English composers provide a useful point of comparison with Byrd's 1589 *Cantiones*. In examining the treatment of clefs and individual voice ranges of English composers, I have studied Latin sacred works by composers of both the generation immediately preceding Byrd (William Mundy, Robert Parsons, Robert White) and those of an earlier generation (Sheppard, Taverner and Tye). In this context, Byrd's choices of clefs and individual voice ranges begin to make more sense. Byrd's unusual clef combinations and voice ranges defy Continental theory as well as Morley's prescriptions (which are themselves largely, if not entirely, based on Continental theory). However, there are several similarities between Byrd's treatment of these aspects of the music and the treatment of these aspects by earlier English composers.

Among all the English composers whose Latin-texted works appear in *Early English Church Music*, one may find large ranges for individual voices, a mixture of high and low clefs within individual pieces, and clefs that do not fit neatly into the accepted Continental norms for clef combinations (such as the C5, F5, and G1 clefs). The C5 clef, in particular, appears to be a specifically English phenomenon, appearing in place of the F3 clef in works by all the aforementioned composers. Thus, Byrd's apparent lack of attention to prescriptions for cleffing and the consequent seeming inconsistency may, in fact, be a red herring when viewed in the context of a broader English practice. In cleffing,

“inconsistency” is the norm among English composers, which begs the question of how relevant Morley’s *Introduction* is to the analysis of English music.

As I said before, the answer to that question lies in the nature of Morley’s treatise. While Morley illuminates various concepts and techniques as well as prescribing some general rules for how to use them, it should be understood that Morley’s treatise is a “plain and easy” introduction and is not written as a guide to advanced composition. Thus, he is compelled to spend time dealing with rules and improper violations thereof rather than spending time discussing situations where violating the rules may be helpful. However, his examples show that even pieces conforming to prescribed rules may not be pleasing.

Nevertheless, motets by Continental composers such as Lassus and Clemens, whose texts were copied by Byrd for use in the 1589 *Cantiones*, do follow Morley’s prescriptions to a large extent. While occasionally expanding the register to include lower clefs such as F5, Lassus and Clemens both generally maintain the distinctions between low and high clefs, using the accepted *chiavi naturali* and *chiavette* combinations. Although Byrd clearly selects texts from pre-existing Continental motets, he does not employ Continental standards of cleffing practice. Instead, Byrd draws upon the English practice of mixing clefs and (to some extent) ignoring the modal schemes of organization favored by Lassus and others. However, it is important to qualify the previous statement because modal organization does seem to have had some influence on the order of songs within Byrd’s collections, though to a lesser extent with the 1589 *Cantiones* than with his 1591 collection, for example.⁴⁹

⁴⁹ It may also be relevant to note once again that Byrd composed the songs of his 1589 collection over an extended period of time and not necessarily with eventual publication in mind. Thus, any ordering of the songs would have to function post-compositionally unless Byrd composed songs to fill modal gaps in the book.

But in addition to looking at cleffing and finals, it is also important to consider cadences and their relationship to finals, to cleffing, and—most importantly for this study—to text-setting. With that in mind, I have examined a number of Tallis’s Latin songs from an anthology edited by John Milsom as a representative sample—not for the purpose of using this sample to evaluate Tallis’s modal practice *in toto*, but in order to look for possible similarities between Byrd and Tallis.⁵⁰ In the first song of the anthology, *Audivi vocem de caelo*,⁵¹ Tallis uses cadences rather sparingly, and many of them are on D—which seems to be the modal final of the song. Not surprisingly, there are medial cadences on A as well. However, in addition to these expected cadential pitch-classes, we can also find medial cadences on C and F. The first cadence on C occurs at the end of a lengthy polyphonic section on the word “audivi” (I heard), just before the first monophonic response—perhaps to mark transition from one section of text and music to another.

After the monophonic response, there is a fast progression of cadences toward the end of the passage “Media nocte clamor factus est” (In the middle of the night a cry was made)—first on D, then on C, F, and (finally) A before the texture collapses. Given that this quick progression of cadences stands in contrast to the relative dearth that preceded it, one would presume that it has some sort of significance—perhaps as a representation of the “cry” heard at midnight. But once again, Tallis uses cadences (this time a string of them) to mark the transition from one passage of text and music to another. In the final passage of polyphony, “Ecce sponsus venit” (Behold, the bridegroom comes), the cadences are primarily on D,

⁵⁰ Thomas Tallis, *A Tallis Anthology: 17 Anthems and Motets*, ed. John Milsom (Oxford and New York: Oxford University Press, 1992).

⁵¹ Milsom identifies this song as a Matins Responsory for All Saints (p. 1). The clefs are the following: C2, C2, C4, C4; and all voices have a B-flat in the signature. In neo-modal terminology, this song would be labeled as “D-Aeolian.”

though there is a brief medial (Phrygian) cadence on E before the final one on D at the end of the song.

In terms of the relationship between cadences and modal finals, there does not seem to be a clear correlation between Tallis's choices of medial cadential pitches and the final cadential pitch—or, more precisely, Tallis does not seem to limit his cadential pitches to the final and dominant. And in terms of the relationship between cadences and ambitus, the ranges of individual voices do not correspond especially neatly with the modal octave, though that is not entirely unexpected given contemporary English practice in that regard.⁵² This examination of cadences in *Audivi vocem de caelo* gives us a couple of factors to consider in analyzing Byrd's Latin songs. First, it should not be especially surprising to see Byrd using cadences at a variety of pitches outside the modal final, as indeed is the case. Secondly, given that Tallis has used cadences both to “paint” a particular textual image and to mark the transition from one section of text to another, it makes sense to look at both section endings and particularly vivid pieces of text to see whether or not they are correlated with an especially high density of cadences or with unexpected cadential pitches.

A second song in this Tallis anthology containing a rather different “tonal type” is *Derelinquit impius* from the 1575 *Cantiones* that Tallis and Byrd composed jointly. While *Audivi vocem de caelo* is a “minor” type (D final with a B-flat in the signature), *Derelinquit impius* is a “major” one (C final with no flats in the signature).⁵³ Not surprisingly, cadences tend to appear at syntactically significant points—the ends of clauses or phrases of text. And

⁵² The ranges of the four voices are as follows: Soprano, *a–d''* (C2 clef); Alto, *g–c''* (C2 clef); Tenor, *f–f'* (C4 clef); Bass, *c–d'* (C4 clef). Incidentally, the C5 clef—absent in Morley's treatise but present in the works of Byrd and his English predecessors—is indeed present in a number of Tallis's Latin songs.

⁵³ The clefs are C1, C3, C4, C5, F4—a low combination with an added C5. This song would be labeled “C-Ionian” in neo-modal terminology.

once again, there are cadences on pitches other than the final. For example at the end of the clause “Derelinquit impius viam suam” (The impious man abandons his way), there is a cadence on A—a pitch outside the C-E-G triad. Arguably, this particular departure from the pitch collection indicated by the signature (and by the pitches appearing hitherto) might signify some sort of rhetorical gesture, showing how far the speaker has lost his “way” from the key. But this is not the only departure from cadences on the pitches of the C-E-G triad. At the end of the passage “et miserebitur eius” (and He [the Lord] will have mercy on him), there is a cadence on D without any obvious rhetorical gesture such as text painting or deixis at play. Thus, there seems to be a certain degree of flexibility in Tallis’s organization of pitches: departures from the ostensible starting pitch collection provided by the signature are not so unusual.

A third song in this anthology with yet another tonal type is *In manus tuas* (G final with B-flat and E-flat in the signature), another example from the 1575 *Cantiones*.⁵⁴ In contrast to the other two Tallis songs I have discussed, *In manus tuas* contains cadences only on the pitches of the G minor triad—no apparent oddities at all. Perhaps this lack of departures from the pitch collection implied by the signature has something to do with the text: “In manus tuas, Domine, commendo spiritum meum: redemisti me Domine, Deus veritatis” (Into your hands, Lord, I commend my spirit: you have redeemed me, Lord, God of truth). Unlike the previous two texts, this one contains no central angst: the speaker does not dwell upon his sins or his suffering. Accordingly, the music is quite straightforward, moving through the text fairly rapidly, with numerous passages of homophony and few changes to

⁵⁴ The clefs are G2, C2, C3, C4, F4—a mixture of high and low clefs according to Morley’s prescription. This song would be labeled “G-Aeolian” in neo-modal terminology.

the textural density. Thus, it should not be terribly surprising that the cadential patterns are fairly simple.

While Tallis's use of cadences appears to be flexible in some ways, nonetheless it does seem to be correlated with rhetorical affect. In *Derelinquit impius*, one of the "odd" cadences could be understood as an example of text painting—the illustration of the speaker losing his way. In contrast, *In manus tuas* deals with the topic of resting in the hands of God; thus the treatment of cadences is significantly simpler to reflect the idea of repose. However, what this sampling of Tallis's songs also shows is that neo-modal labels have little utility in explaining rhetorical affect. Both *Audivi vocem de caelo* and *In manus tuas* would be labeled as some sort of "Aeolian" in neo-modal terminology, but they are quite different in their rhetorical style. However, while *Audivi vocem de caelo* and *Derelinquit impius* would be labeled as different modes in a neo-modal system ("Aeolian" and "Ionian," respectively), they are quite similar in their rhetorical style insofar as they both exhibit a high degree of enargeia in their vivid description. Thus, it seems that cadence treatment in Tallis's songs is more a function of textual rhetorical style than it is of signature and final combinations.

And perhaps this result should not be especially surprising. Why should one necessarily expect a direct correlation between enargeia and mode? There are certainly instances where pitch organization does appear to be linked with events in the text—specifically in the use of cadences and (as I discuss later in this chapter) *commixtio*. And certainly there are instances where tessitura shifts up or down to match the text; one such example is the emphasis of "Ecce" (Behold) in part 1 of *Ne irascaris*, in which the Tenor exceeds its usual tessitura momentarily. However, it would be a considerable leap—and quite possibly and unwarranted one—to declare that these correlations between text and pitch

organization carry through to a broader notion of links between enargeia and mode (or any other system of pitch centrality). While Morley discusses various musical features in terms of how they ought to adhere to some sort of overarching principle of decorum (albeit not explicitly labeled as such), he discusses no particular correlation between mode and enargeia. Thus, if mode were to have played any role in the composition of Byrd's songs, its role would arguably be independent of text-setting except insofar as narrower aspects of pitch organization such as cadences and *commixtio* relate to mode more broadly.

This brief comparison between Byrd's "modal" practice (such as it is) and that of contemporary and near-contemporary composers show some important differences between English modal practice and that of the Continent. It furthermore raises some interesting questions about how to contextualize Byrd's *Cantiones*, given his use of Continental motet texts but departure from Continental norms of modal organization. These questions intersect with text-setting in a number of ways. Perhaps most importantly, my study of English modal practice in setting Latin texts shows that rules of cleffing and compass were much looser in the early half of the sixteenth century than they became in the latter half – at least as indicated by the discrepancies between earlier practice and Morley's prescriptions. In his use of wide ranges and older clefs such as C5, Byrd seems to be drawing upon English practice for setting Latin texts, perhaps as a salute to English traditions or perhaps simply because he was trained in English practice. Nevertheless, as I show, a detailed investigation of various aspects of mode in the 1589 *Cantiones* (such as clef combinations, ambitus, finals, and cadences) reveals more about Byrd's strategies for setting his texts to music.

Mode (and other principles of pitch organization) in the 1589 *Cantiones*

In order to differentiate between those aspects of pitch organization connected with text-setting and those that are not (and how those that are shape the musical-textual rhetoric), it is important to discuss these phenomena separately. Following Powers's lead, I briefly examine clef combinations, ambitus, and finals in the 1589 *Cantiones* as signifiers of mode. While I believe these two phenomena are quite useful in comparing (or contrasting) Byrd's modal practice with that of his English and Continental peers, their relevance to text-setting is somewhat questionable. In addition to examining clefs and ambitus, however, I also discuss cadences. Cadences are a phenomenon closely connected with mode, but one that I believe may have been used by Byrd to illustrate particular words or phrases in the text – either to emphasize meaning or to highlight grammatical function. And finally, I explore the question of whether there are other phenomena connected with mode that might bear some relation to text-setting strategies.

Clef combinations

Byrd's choice of clef combinations is ostensibly quite wide-ranging. Among the 1589 *Cantiones* there appear ten distinct combinations (see Table 3.2). Working with five voices creates challenges that would not exist in a four-voice texture – namely the presence of a “superfluous” voice that does not fit into the standard Continental four-voice modal arrangement of alternating authentic and plagal modes, though that is perhaps not so surprising given the differences between Continental and English practice.⁵⁵ As I showed in

⁵⁵ Bernhard Meier, *The Modes of Classical Vocal Polyphony*, trans. Ellen S. Beebe (New York: Broude Brothers, 1988).

my examination of English practice, clef combinations are not nearly as standardized as Morley's prescriptions seem to suggest (Table 3.2).

Table 3.2: Clef combinations for each song in the 1589 *Cantiones*

Clef combinations for each song

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 |
|---------------------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| Superius | C1 | C2 | C1 | C1 | C2 | C2 | C1 | G2 | C1 | G2 | G2 | C1 | G2 | C1 | G2 | G2 |
| Medius | C1 | C3 | C3 | C3 | C3 | C3 | C3 | C2 | C3 | C2 | C2 | C3 | G2 | C3 | C2 | C2 |
| Contratenor | C3 | C3 | C3 | C3 | C3 | C4 | C3 | C2 | C4 | C3 | C4 | C4 | C2 | C4 | C3 | C3 |
| Tenor | C3 | C4 | C4 | C4 | C4 | C5 | C4 | C3 | C5 | C4 | C4 | C5 | C3 | C5 | C3 | C4 |
| Bassus | F3 | F4 | F4 | F4 | F4 | F4 | F4 | C4 | F4 | F3 | F3 | F4 | F3 | F4 | C4 | F3 |
| Type: ⁵⁶ | A | B | C | C | B | D | C | E | F | G | H | F | I | F | J | G |

As the table shows, in some cases Byrd doubles up a single clef, suggesting that he continues to use a typical four-voice arrangement by giving two voices the same register.⁵⁷ However, this is the case for only nine of the sixteen songs. The remaining songs either have no doubling of clefs, or (in the case of *Defecit in dolore*—number 1) contain more than one doubling of clefs. This begs the question of why there is such inconsistency in the voicing of these songs.

One might first consider the relationship between the clef combinations in Byrd's songs and the standardized combinations proposed by Morley in his *A Plain and Easy Introduction*. Although there are ten permutations of clef combinations within the collection,

⁵⁶ I have given each unique combination of clefs an individual letter. As the table shows, there is minimal repetition of clef combinations; combinations C and F appear three times, which is the most any of these combinations appears. For a detailed account of clef combinations, ambitus, and cadences for each song in the 1589 *Cantiones*, please see Appendix 2.

⁵⁷ As I shall discuss in the next section, in many cases this observation is backed up by Byrd's choice of ambitus for each voice.

many of these are actually fairly closely related. Only *Defecit in dolore*, the first song of the collection, mixes low and high clefs to such a degree as to make it impossible to determine which label is most fitting. Despite the variety of voice doublings and occasional appearances of unusual clefs, the remaining fifteen songs fit into one of the two categories. The “problem” is that many of these songs do not fit into these categories as articulated by Morley (Table 3.3).

Table 3.3: Clef combinations and place within Morley’s system

| <i>Type:</i> | <i>Song:</i> | <i>Violation of system:</i> |
|---|---|---|
| Songs in low clefs within Morley’s system | Domine praestolamur (2) O Domine adjuva me (3) Tristitia et anxietas (4) Memento Domine (5) Deus venerunt gentes (7) | None |
| Songs in low clefs outside Morley’s system | Vide Domine afflictionem (6) Vigilate (9) Ne irascaris (12) Tribulationes civitatum (14) | Inclusion of C5 clef (all four songs) |
| Songs in high clefs within Morley’s system | O quam gloriosum (13) | None |
| Songs in high clefs outside Morley’s system | Domine tu jurasti (8) In resurrectione tua (10) Aspice Domine de sede (11) Domine secundum multitudinem (15) Laetentur coeli (16) | • C4 clef instead of F3 • Inclusion of C4 clef • C4 clef instead of F3 • C4 clef instead of F3 • Inclusion of C4 clef |
| Songs with a mixture of high and low clefs | Defecit in dolore (1) | |

As Table 3.3 shows, there is a certain degree of consistency in the use of clefs, despite all appearances to the contrary. Only six songs conform to the high and low clefs presented in Morley’s *Introduction*, but the remaining songs have only minor deviations from Morley’s prescribed norms. The four songs with low clefs that do not fit into Morley’s

system all deviate from that system through the use of a C5 clef in the Tenor. The five songs with high clefs that do not fit into Morley's system all deviate from that system through the use of a C4 clef, in place either of C3 or of F3. Thus, in his choice of deviation in the 1589 *Cantiones*, Byrd is remarkably consistent, and the C5 clef in particular is consonant with earlier English practice.⁵⁸ Moreover, when Byrd doubles voices (i.e., presents two voices with the same clef and same range), he almost invariably does so with the Medius or Contratenor.⁵⁹

In the collection as a whole, there is a general trend of low clefs in the first half (looking at the partbooks from beginning to end) and high clefs in the second half, though this pattern is far from consistent. Looking at textual themes, there is no clear one-to-one correlation between register and subject matter in the texts. In his *Introduction*, Morley suggests that lighter works (madrigals) should employ a higher register while more serious works (motets) should employ a lower register. The three consistently joyful songs in the collection (*In resurrectione tua*, *O quam gloriosum*, and *Laetentur coeli*) employ high clefs, which in itself might lend credence to Morley's prescription for register. As I mentioned earlier, there is a greater concentration of high clefs in the second half of the collection, and perhaps it is not coincidental that there is a greater concentration of joyful texts there as well, given the apparent larger-scale pattern of pre-Advent (of Christ) texts to post-Resurrection ones in the arrangement of the texts (as I discussed in the introduction). While there is no consistent use of high or low clefs among those songs with a theme of grief being transformed to comfort (or captivity to delivery), nevertheless cleffing and register seem to

⁵⁸ The pieces with low clefs adhere to Morley's prescriptions better than those with high clefs; thus it seems that high clef combinations are less fixed than low clef ones.

⁵⁹ On the topic of clef treatment with added (more than four) voices, Morley is silent.

be an important means with which to show large-scale patterns within the collection as a whole. Thus, cleffing is quite clearly correlated with the texts in the sense of the broad ordering of the volume.

Another way of approaching the “problem” of inconsistency within cleffing would be to examine the treatment of doubled versus non-doubled voices. In *Defecit in dolore*, for example, the presence of two pairs of doubled clefs (which are matched by two pairs of nearly identical ambituses) suggests a three-voice construction. However, the texture usually contains all five voices simultaneously, hiding this three-voice construction within the larger texture of the song. However, the voices within these two voice pairs do not imitate each other consistently. At this point we begin to depart from notions of mode (as it is conventionally defined) to phenomena more closely associated with texture. Since texture is itself the primary focal point of chapter 4 of this study, I return to the questions of voicing and register later in that chapter.

Ambitus

In theoretical treatises, ambitus and mode are connected with one another; the ambitus of a given vocal or instrumental part is determined to a large degree by its mode—or perhaps vice versa, depending on whether mode is the result or determinant of (what Powers has labeled as) tonal types. Although the expected range of a given voice in Continental practice is approximately an octave, the ranges of individual voices in the 1589 *Cantiones* frequently go well beyond that, following the norms of English practice. Ranges of an octave and a fourth are quite common, and there are songs with individual vocal ranges approaching two octaves. The consequence of these extended ranges is that it becomes

difficult to identify a given voice with a specific mode even if it is still possible to identify where the final sits within the ambitus.⁶⁰ Furthermore, as voice ranges increase in size, they begin to overlap one another, making it difficult to determine the relationships between voices. As I discuss in the next section on cadences, one can attempt to identify the overall mode (or key) of a piece by the medial and final cadences, but this method of identification can mask a host of complexities. Understanding the norms of voice ranges in the 1589 *Cantiones* is essential to understanding the workings of both mode and register.

In general, ambitus combinations tend to match clef combinations; voices within a particular song that share a clef also share an identical (or nearly identical) ambitus. This is not particularly surprising, as clef and ambitus both relate to the register of a given voice. However, as I have discussed, a number of the songs in the 1589 collection do not contain doubled clefs. One such example is *Ne irascaris*. The connection between clef and modal ambitus in this piece is somewhat problematic. While the top two voices maintain the expected authentic-plagal alternation (the modal final in parts one and two is F), the remaining voices thwart that expectation. The Superius's range from *c'* to *d''* closely matches the plagal F mode, and the Medius's range from *e* to *g'* closely matches the authentic F mode.

But in moving to the bottom three voices, one notices several unusual phenomena. First, the voice ranges are significantly larger and are arranged in such a way as to mask any sense of plagal versus authentic. The lowest note of the Contratenor and Tenor (*bflat*) suggests a plagal F mode, but the highest note of these two voices (*f'* and *eflat'*, respectively) suggests an authentic F mode. A second unusual phenomenon in the arrangement of the

⁶⁰ As I mentioned earlier, there is the expectation of alternating authentic and plagal voices. However, an ambitus of an octave and a fourth (or higher) can embrace both a normal authentic range and a normal plagal range.

bottom three voices is that the Contratenor and Tenor contain nearly identical ranges yet have different clefs. There is a logical reason for this difference in clefs: although these two voices have the same overall range, the Tenor generally utilizes the lower part of that range, rarely going above *c'*. The main exception to this *c'* limit is the florid presentation of “ecce” in mm. 35–36. If one considers the primary upper limit of the Tenor to be *c'* (with the “ecce” section as an anomaly), then the Tenor could be read more as more clearly plagal. As I discussed in chapter 2, the striking treatment of “ecce” (behold) with its florid melody and wider range is an example of deictic emphasis, which now seems reinforced by the fact that (for the Tenor, at least), the vocal writing exceeds the bounds of the modal octave. Tessitura thus seems to be driven to some extent by rhetorical considerations.

Finals

In his introduction to volume 2 of *The Byrd Edition*, Alan Brown identifies a modal final for each song—a feature that he contextualizes within a twelve-mode (ostensibly neo-modal) system of pitch organization.⁶¹ While this system is highly suspect at best, Brown’s identification of “modal” finals—by which he seem to mean the final cadential pitch—nonetheless bears consideration: a final cadence is a final cadence regardless of whether or not it belongs within a modal (or other) system. In the distribution of finals, Brown claims to have discovered a circle-of-fifths progression from the beginning of the collection to the end, going from A to F.⁶² This pattern, however, is interrupted several times, alternating between

⁶¹ *Byrd Edition 2*, vii. Brown uses terms such as “A Phrygian” and “D Aeolian” to describe individual songs.

⁶² *Loc cit.*

D and A and moving to F “prematurely” before going to G in *Tribulationes civitatum* (Table 3.4).

Table 3.4: Brown’s assignation of “finals” and signatures in the 1589 *Cantiones*

| <i>Song:</i> | <i>Final:</i> | <i>Signature:</i> |
|----------------------------------|------------------------|------------------------|
| 1. Defecit in dolore | A | No flats |
| 2. Domine praestolamur | A | No flats |
| 3. O Domine adjuva me | A | No flats |
| 4. Tristitia et anxietas | A | No flats |
| 5. Memento Domine | A | B flat |
| 6. Vide Domine afflictionem | D | B flat |
| 7. Deus venerunt gentes | D | B flat |
| 8. Domine tu jurasti | A | No flats |
| 9. Vigilate | D | B flat |
| 10. In resurrectione tua | A | B flat |
| 11. Aspice Domine de sede | Part 1: D Part 2: F | B flat (parts 1 and 2) |
| 12. Ne irascaris | F | B flat |
| 13. O quam gloriosum | F | B flat |
| 14. Tribulationes civitatum | G | B flat and E flat |
| 15. Domine secundum multitudinem | C | No flats |
| 16. Laetentur coeli | F | B flat |

The latter interruption is particularly interesting in two ways: first, in the presence of different final cadential pitches for the two parts of *Aspice Domine de sede*; and secondly, in the presence of a text (*Ne irascaris*) that ends on a note of despair after two songs ending on a note of hope. In the 1591 *Cantiones*, Brown identifies two similar circle-of-fifths patterns, one for the five-voice songs and another for the six-voice songs, suggesting that Byrd (and/or Thomas East) uses some aspects of mode in the organization of pieces in his publications.⁶³

However, what Brown does not mention in his analysis of mode in the 1589 *Cantiones* is that there is a broad trend toward more flats in the signature in the second half

⁶³ *Byrd Edition* 3 vi–vii.

of the collection than in the first. Of the first eight songs, only three have a flat in the signature; in the last eight songs, six have a single flat in the signature and one has two flats. Once again, this pattern is not entirely consistent, given the absence of flats in the key signature of the penultimate song. Nevertheless, it is tempting to identify a general pattern at work, as vague as that pattern might be.

But regardless of whether or not a pattern exists, the arrangement of finals in the 1589 *Cantiones* must be viewed as a post-compositional phenomenon to a certain extent, given that the songs were composed over so extensive a period of time. One could argue that the distribution of finals reflects a broad vision of the collection as moving from gloomy texts to comparatively joyful ones—or from pre-Advent (of Christ) to post-Resurrection, given the broad textual sequence that seems to be apparent. Nevertheless, this pattern is rather vague and is also frequently disrupted. Since an analysis of finals functions on the level of the song (or even the song collection, as Brown discusses), it cannot say much about the setting of texts on a more local level unless there is some connection between a particular final and a specific text (or type of text). However, what such a connection might be is not so clear. The final A appears with both gloomy pre-Advent texts such as *Domine praestolamur* and more joyful post-Resurrection texts such as *In resurrectione tua*. These texts are not only different in mood, but they are also different in their rhetorical functions. Thus, establishing a definitive connection between specific finals and specific types of texts remains elusive.

However, while connections between specific finals and specific rhetorical styles may remain elusive, and while the neo-modal system of pitch organization underlying Brown's assignation of finals may be problematic in many ways, this is not to say that final cadences are unimportant at the level of the song. In fact, as the next section of this chapter shows,

there is a certain degree of pitch centricity present in Byrd's songs, producing a prevalence of cadences on particular pitches. And in any system involving some sort of pitch centricity, a final cadence on the central pitch is generally to be expected. But one exception to this rule—and one that Brown has not explained fully—is “half” cadences: in other words, there could be a decent to scale-degree 5 instead of to scale-degree 1. In some cases, it is clear that the “final” does not necessarily constitute the central pitch: for example, Brown labels *In resurrectione tua* as “a D Aeolian piece, which happens to end on the dominant chord.”⁶⁴ Yet *Vide Domine afflictionem*—which has a “final” of D and which he labels as “transposed [presumably to D] Aeolian”—contains half cadences to D at the end of parts 1 and 2. Although Brown uses neo-modal terminology in labeling these songs, it is clear that he is not simply looking at the signature and final in order to identify the mode; there must be something else in the music catching his attention.

One possibility for that “something” might be some concept of harmonic progressions. In his brief discussion of pitch organization in the 1589 *Cantiones*, Brown tries to chart a middle road between (neo-)modality (as evinced by terms such as “D Aeolian”), a Powers-esque vision of tonal types (as evinced by his independent examination of finals and signatures), and tonality (as evinced by his use of terms such as “dominant chord”). But perhaps it is telling that an examination of chord progressions from one song to another occupies the bulk of his discussion. Although he attempts to ground his investigation into the ordering of songs in modal terminology and theory, what seems to interest him the most is the idea of tonal continuity. Unfortunately, however, he fails to explain why tonal continuity would be in place in some instances but not in others. For example, he argues that the

⁶⁴ *Byrd Edition 2*, vii.

starting pitch of B-flat for *O quam gloriosum* and *Tribulationes civitatum* is influenced by the final F chords of the pieces preceding them. However, he does not explain why the final A chord of *Defecit in dolore* would lead to the beginning pitch of E in *Domine praestolamur*. Perhaps there is some sort of “tonal” progression linking the songs together; that would not be completely unthinkable given that there does seem to be some degree of ordering of the texts by theme and by mood. However, Brown has not shown what that might be, nor has he established any links between such progressions and rhetorical affect.

Perhaps most importantly, what this discussion of Brown’s (brief) analysis of pitch organization in the 1589 *Cantiones* reveals is that mode does not seem to be adequate to discuss the most fascinating musical features of these songs. Even in discussing the apparent sequence of “finals,” Brown moves outside the realm of mode; he ascribes importance to the final cadential pitch of each song regardless of whether he identifies that pitch as being central to the mode. For Brown, what he identifies as “mode” seems to function as a combination of various features—cadences, signature, and a broader notion of pitch centricity independent of the final cadence and the signature. While combining these features into a single taxonomy may indeed be possible, I have to wonder whether it provides any help to those interested in text-setting given that Brown is unwilling (or unable) to establish clear links between particular modes and rhetorical styles.

And more crucially, I worry that painting these songs with such a wide brush would force us to miss subtler distinctions. For example, Brown labels *Memento Domine* as “A Phrygian” and *Tristitia et anxietas* as A-Aeolian. However, the former has instances where A is approached by B-natural, while the latter has instances where it is approached by B-flat. To label either song as “Aeolian” (or “Dorian,” if wishes to use an eight-mode system rather

than a twelve-mode one) or “Phrygian” misses the point that elements of *both* species of fifth appear in each song. Thus, it seems important to examine modal affect on a smaller level (the individual musical phrase) in order to make more precise distinctions between songs and to have any hope of establishing connections between modal and textual affect.

Cadences

A close examination of cadences provides a wealth of information on both the working out of modal issues and the delineation of important moments in the text. An interesting example in both regards is *Tristitia et anxietas*. Brown identifies A as the modal final, and there are cadences on A at the end of both parts of the song. Nevertheless, various factors weaken the modal priority of A. One important factor to consider is that A is not the only note to appear at cadences; there are also numerous cadences on E in part 1 and several cadences on C in part 2. Secondly, as I have already mentioned, ambitus is not necessarily an accurate indicator of “modal” finals. The smallest voice range in this piece is an octave and a fourth, and the ambitus of the Tenor encompasses almost two octaves. Thus, the ambitus of each voice presents no clear sense of authentic versus plagal Aeolian.

Interestingly, however, parts one and two both end with cadences between the same voices: Superius and Medius. While these two voices both contain an ambitus larger than the standard modal octave, one could potentially view them as an authentic-plagal pair. These two voices have a similar range (an octave and a fourth), and the range of the Medius is precisely a perfect fifth lower than that of the Superius.⁶⁵ These two voices together

⁶⁵ The range of the Superius is $a - d''$ (with a C1 clef), and the range of the Medius is $d - g'$ (with a C3 clef). The final two measures of parts one and two are quite similar to each other, ending with the same group of pitches.

encompass a two-octave range (from d to d''), with the pitch class D at either extreme.

However, this relationship between the Superius and Medius does not seem to be mirrored in any of the other voices: The Contratenor has the exact same ambitus as the Medius, and the ranges of the Tenor and Bassus are different both from one another and from the other three voices. Moreover, the pitches appearing at cadence points do not appear to depend upon the voices involved; no voice cadences consistently on a specific note. Therefore, establishing a consistent modal framework for this song is quite difficult.

There are, however, some items worth noting with regard to cadences and their modal implications. Specifically, it is important to examine the differences between parts one and two. In terms of cadential points, part 1 of *Tristitia et anxietas* appears to revolve around A. Of the thirty-one cadences present in part 1, nineteen fall on A. The remaining twelve cadences fall on either D or E, outlining the fourth and fifth above A. In contrast, part 2 provides a much less consistent centering on the modal final. Of the twenty-two cadences in part 2, only six fall on A; this is proportionally a much lower number of A cadences. Furthermore, the range of cadential pitches is significantly greater in part 2 than in part 1. In fact, there are cadences on every note within the mode. Of these other pitches, C maintains the strongest presence; there are as many cadences on C as there are on A. If the cadences on A and cadences on C were clearly separated from one another, then it might be possible to discuss a progression from one modal region (i.e. C versus A) to another. However, this is not the case; there is no straightforward order to the cadences. Thus, one is left to wonder why there is such apparent disorder of cadences in part 2 in contrast to the comparatively consistent order of part 1. If a study of pitch alone does not provide a sufficient pathway to

the behavior of cadences in *Tristitia et anxietas*, one must search for approaches that go beyond just the “music itself.”

In addition to examining cadences from a purely musical point of view, it is important to consider how cadence points relate to the text and what this relationship reveals about the song’s rhetoric. Part 1 of *Tristitia et anxietas* contains three sentences. Not surprisingly, there are cadences on the last word of each sentence: “mea,” “mei,” and “peccavi.” However, these sentences are not all equally important to the overall meaning of the text. To a large extent, the first two sentences and the first clause of the last sentence present only one piece of information to the reader/listener: the suffering of the speaker. But the last sentence of part 1 presents the new (and very important) information that the extensive tale of suffering is all the result of the speaker’s sins. Moreover, the last sentence is the first (and only) occurrence in part 1 of the speaker as agent rather than as the passive recipient of action or emotion. The entire first part of the song moves toward the one word “peccavi.”

The relative weight of the word “peccavi” is revealed through the presence of multiple cadences. Although the final sentence of part 1 is by far the shortest, it contains proportionately more cadences per word than the first two sentences. In fact, there are more cadences on “peccavi” than there are on “mea” or “mei.” While the prevalence of cadences in the last sentence may be partially attributable to the impending end of part 1, I believe it is the importance of the word “peccavi” that draws such attention, prompting a long sequence of repeated gestures that, in turn, lead to repeated cadences. “Peccavi” is the only word in the last sentence to appear in a cadence, and these cadences appear consistently on the final syllable. This pattern is repeated ten times without interruptions by cadences on other words.

There is also a pattern to the pitches on which cadences occur; first there is an alternation between cadences on A and cadences on D, and then a repetition of cadences on A.⁶⁶

However, A is not emphasized nearly as strongly in part 2 of *Tristitia et anxietas*. As I mentioned earlier, “peccavi” is an especially strong word, both because of its active voice and because of its importance to the overall meaning of the text. However, “mei,” the final word of part 2, is much weaker in both of these senses; the speaker is the passive recipient of God’s action (showing mercy), and it is this action that is particularly relevant here. And as I also discussed earlier, the order of cadences appears to be much more rigidly defined in part 1 than in part 2. Part 1 contains a clear focus on A, but part 2 contains two potential cadential centers (A and C). Perhaps a reason for this particular musical phenomenon can be found in the text as well. The focus of part 1 is the speaker’s suffering as a result of his sins; the speaker knows this with great certainty. In part 2, however, the speaker looks to the prospect of his salvation – not through his own intrinsic goodness, but through the intervention of God. Perhaps it is that uncertainty which inspires the greater degree of modal ambiguity in part 2. Modal ambiguity could thus serve as a large-scale rhetorical gesture, albeit a subtler one than the heavy emphasis of “peccavi.”

But while the combination of the signature (no flats) and final (A) suggest an Aeolian mode in a twelve-mode system, the presence of B-flat throughout the song (despite its absence from the signature) suggests a “Phrygian” reading of those passages where A is approached from B-flat rather than B-natural. There are also cadences on E that suggest an “E-Phrygian” mode; and in such a mode, cadences on C would not be especially odd. In this piece, A is approached by B and B-flat at various points, which suggests a certain degree of

⁶⁶ Seven different voice combinations appear in these cadences on “peccavi,” but there is no apparent pattern to the order of these voice combinations.

flexibility in modal assignation. While A is undoubtedly emphasized fairly strongly through cadences, these emphases do not all take the same modal form—something that could (in theory) be accounted for as *commixtio*. But given that Byrd seems to divide his texts into short sections for musical treatment, it should not seem especially surprising to find thinking of mode primarily as a section-by-section phenomenon rather than a larger-scale one—a topic to which I return at the end of this chapter. And as I already discussed in the section on finals, broad modal assignations can mask some of the interesting shifts in species of fifth that occur within an individual song; a comparison of *Memento Domine* and *Tristitia et anxietas* shows this to be the case.

In addition to establishing large-scale rhetorical patterns in *Tristitia et anxietas*, cadences serve to highlight moments of local importance. For example, a cadence in measure 11 marks the transition from the “tristitia” section to the “tristitia et anxietas” one. This first “tristitia” section is quite striking because of its homophonic repetition of a single word, and the cadence in m. 11 serves to note the beginning of a new imitative section. Cadences also reflect some of the unusual text-setting strategies of the song. In part 1, the main part of the sentence “Moestum factum est cor meum” appears only once, while the dangling prepositional phrase “in dolore” is repeated several times.⁶⁷ As with the word “tristitia,” Byrd repeats “dolore” for special effect. Consequently, the main part of the sentence contains no cadence. The “in dolore” section, however, does contain a cadence, placing added stress on a short prepositional phrase that in a prose reading would not garner so much attention and suggesting (as I claimed in chapter 2) a meditative reading.

⁶⁷ These passages are also examined in detail in chapter 2.

Although this study of musical-textual rhetoric in cadences has been useful in several ways, it is still largely limited to pitch. In examining the overall soundscape of *Tristitia et anxietas*, it is important to look not only at pitch, but also at the placement of consonants and vowels in relation to cadences. This aspect of the music is often overlooked, and yet it is crucial to understanding how the voices move in and out of synchronization with one another. Cadences have weight not only through their position within a musical or textual phrase, but also through their syllabic placement. At the end of part 1, for example, the word “peccavi” assumes a high degree of significance because of the syllabic placement of the cadence; each cadence occurs on the final syllable. This treatment of “peccavi” stands in contrast to the treatment of “mea” and “mei,” the last words of the first and second sentences respectively. In these two cases, the syllabic placement of the cadences (numerous as these cadences may be) is inconsistent, thereby weakening their rhetorical impact. The treatment of “peccavi” also stands in contrast to the treatment of the word “mei” at the end of part 2. While the cadences on “peccavi” always appear on the final syllable, the cadences on “mei” at the end of part 2 do not.⁶⁸ This distinction in syllabic emphasis adds another important layer to the differences between parts one and two.

In examining cadences in *Tristitia et anxietas*, I have analyzed them from a variety of contexts: the establishment of voice ranges through modal finals; the construction of small-scale and large-scale musical-textual structures; and syllabic stress at cadence points. As I have shown, these individual phenomena are closely related to one another; thus it makes sense to view them in combination rather than separately. However, in determining the

⁶⁸ In some cadences the last syllable of “mei” is accented in one voice while the first syllable is accented in another, and in other cases the word “mei” is paired with another word, weakening the rhetorical impact of the cadence even further.

rhetorical strength of particular cadences, an equally important aspect to consider is the context of the surrounding counterpoint. Although the surrounding counterpoint may not appear to bear a direct relation to the cadence in question, it greatly influences the perception of that cadence.

Returning once again to the “peccavi” section in part 1 of *Tristitia et anxietas*, counterpoint and syllable placement are closely connected with one another. The first cadence on “peccavi” from m. 86 to m. 87 (Medius and Contratenor) appears in the context of the beginning of a new phrase of text and music in the Tenor (Example 3.1).

Example 3.1: *Tristitia et anxietas*, mm. 86–89

Superius
- - vi, qui - a pec -

Medius
ca - - - - - vi, qui -

Contratenor
- a pec - ca - - - - vi,

Tenor
Vae mi - - - - hi,

Bassus

ca - - - - - vi,

a pec - ca - - - - vi,

qui -

qui - a pec - ca - - - - vi,

Vae mi -

The appearance of two different portions of the sentence simultaneously is important in itself; it is a clue that there is a significant amount of musical material remaining. However,

what is also important to note is that the Tenor is singing the same vowel as the Medius and Contratenor. While the Medius and Contratenor enunciate the last syllable of “peccavi,” the Tenor enunciates the first syllable of “mihi.” The Tenor has a different word than the cadential voices, and its use of the same vowel smoothes over the elision of the two words. This same phenomenon occurs again, albeit with different voice combinations, in mm. 89, 94, 99, and 102. After m. 105, the first clause of the final sentence of part 1 disappears from the texture, preventing this phenomenon from appearing any further.

As this case study of *Tristitia et anxietas* has shown, cadences are a useful tool with which to highlight specific words—in this case the word “peccavi.” I believe the reason for this highlighting is due in part to the meditative nature of the text and in part to its broader rhetorical functions, as I discussed at length in chapter 2. What is also interesting about this example is that Byrd pays close attention to the phonemes of “peccavi,” a phenomenon I consider in more detail in chapter 5 when I deal with sonority and phonemes. And given Byrd’s treatment of syllables in his song, one can predict that Byrd will “flee” medial cadences by overlapping syllables in order to delay the final cadence of a musical (and textual) phrase.

However, while *Tristitia et anxietas* is a fascinating case study in many ways, it is not necessarily “normative” in its extreme alternation between homophony and counterpoint, in the extraordinary length of sections of text and music, or in its elaborate enargetic language. Thus, viewing *Tristitia et anxietas* as a representative example of Byrd’s approach to mode is perhaps somewhat problematic. However, within the 1589 collection there are plenty of songs that are less striking in their treatment of counterpoint, and one such example that I would propose taking into consideration is *Aspice Domine de sede*. In many ways, *Aspice*

Domine de sede provides a useful case study not only of Byrd's treatment of cadences, but also of his treatment of mode more generally. While one might be tempted to label this song as "normative" in its treatment of counterpoint (at least in contrast to *Tristitia et anxietas*), nevertheless it has a feature that is very much "abnormative" even among the diverse collection of the 1589 *Cantiones*—namely, the presence of a different final for each part of the song.

Although the presence of two finals may seem problematic in some ways, nonetheless it provides scholars with an opportunity to consider how Byrd's treatment of cadences and cleffing relates to the switch from one final to another. All sorts of fascinating questions arise from this opportunity: Does Byrd employ cadences on different pitches for the two parts of the song? Does the overall range of each voice reflect the change of finals? Is there a clear correlation between "modal" shifts (if there are any) and the text? These are all questions that ought to be addressed in discussing Byrd's treatment of mode in this song.

The two parts of *Aspice Domine de sede* are parallel sections of a Responsory, and there is a *cantus firmus* running through both parts of the song—in the Tenor in part one and the Medius in part two. Not surprisingly, the finals for each part fall into the voices with the *cantus firmus*. But while the presence of a *cantus firmus* might explain why there are different finals for parts 1 and 2, it does not necessitate where there are medial cadences or on which pitches. There are differences between Byrd's treatments of cadences in the two parts of the song. In part 1, there is a strong predominance of cadences on D, especially in the last half; in the last twenty measures of part 1 there are nine cadences on the final. Nevertheless, there are also medial cadences on other pitches as well: A, B, C, E, and F—almost every pitch of the diatonic scale is represented.

However, in looking at the cadences that appear in part 1, it is important to consider their relative strength. Cadences in Byrd's songs are not of equal weight, and many are rather fleeting. For example, there is a very brief cadence on B in m. 17, but it occurs in the middle of a word in both voices (Tenor and Bassus). But other cadences such as the one on C in m. 14 (Contratenor and Bassus) are much stronger—this particular example occurs at the end of a line of text in both voices. Nevertheless, the fact remains that Byrd has chosen to use cadences on pitches other than D and A, though this should not seem especially odd given that Tallis—presumably Byrd's closest model—used a variety of pitches for medial cadences in his Latin songs. While it seems clear from the number of cadences on D that the choice of final does have some bearing upon medial cadences, it is also clear that it does not exert absolute control over them.

In part 2, the range of cadential pitches is a bit more widely spread; there is not the type of clear preponderance of cadences on F toward the end of part 2 the way there was a preponderance of cadences on D toward the end of part 1. But once again, it pays to look carefully at the relative weight of individual cadences. The cadence on E in m. 75 (Contratenor and Bassus) is rather weak because it falls in the middle of a word in the Contratenor. But the cadence on D in m. 85 (Superius and Contratenor), for example, is much stronger because it falls at the end of a clause in both voices. Similarly, the progression of cadences on D in mm. 92 and 94 (Superius and Bassus; Contratenor and Bassus) marks the transition from one section of music to another. But what is most striking in part 2 of *Aspice Domine de sede* is the dearth of strong cadences on the final of F. In fact, the only strong cadence on F in part 2 is the final one itself. Given that the text of part 2 is a verse section of a Responsory (see Appendix 1), the minimal presence of F cadences may

reflect the practice of repeating the first section of the Responsory after performing the second. This would, of course, make the oddity of two finals within a single song disappear and would explain the continued presence of D cadences in part 2.

But in addition to considering the relationship between the pitches of medial cadences and those of final ones, it is also important to examine the relationship between finals and voice ranges. The range of each voice is ostensibly rather high—well over the no-longer-expected modal octave. However, this is not to say that each pitch within a given range is emphasized equally; in fact, an examination of what register Byrd normally uses within these ranges tells a somewhat different story. For example, in the *Superius* in part 1, there is a final cadence on d'' , which (if we were adopting the modal octave as a norm) would suggest a plagal mode from a' to a'' . The overall range of the *Superius* is $d' - g''$, but this is not an accurate reflection of the pitches that are used most often. Although the overall range dips considerably below a' , only 19 out of 199 notes actually do so; the remaining 180 stick to the (approximately) plagal range of a' to g'' . Thus, the large overall range masks the underlying modal octave that Byrd tends to use more often than not.⁶⁹

However, the question that is begged by the distinction between tessitura and range as well as by the presence of cadences on so many different pitches is how (or even if) these phenomena relate to text-setting. Does the *Superius* drop below the plagal D octave in order to highlight particular passages in the text? Do cadences at ostensibly unusual pitches serve to emphasize particular words? What a look at tessitura in the *Superius* reveals is that pitches

⁶⁹ Another scholar who has considered the question of how pitches are used within a given range is Richard Rastall, who proposed the idea of a “pitch center of gravity” to determine which pitches were emphasized (“Vocal Range and Tessitura from York Play 45,” *Music Analysis* 3 [1984]: 181–99). My approach has been less quantitative, but it hits upon the same point—that wide large-scale voice ranges do not necessarily equal wide tessitura.

below the plagal D octave tend to be clustered together melodically and tend to occur at the ends of textual and musical sections. By far the most dramatic of these passages occurs at the end of the clause “et vide tribulationem nostram” (and see our tribulation). In m. 60 there is a dramatic octave leap down on “nostram” (our) to *d'* and a gradual stepwise motion back up to the aforementioned plagal octave. If one wished to stretch the idea of text painting considerably, one could view this downward leap as a representation of God’s looking down upon his suffering people. However, this passage of text is not treated consistently each time it appears in the Superius, which makes it difficult to identify the text with a specific rhetorical figure. Nevertheless, the normally higher tessitura allows the leap down to a lower register to be more striking than it might be otherwise. In that regard, Byrd seems to be well aware of textual considerations in his organization of register.

In terms of cadences, it is not quite as easy to determine a correlation between cadential pitches and text-setting strategies. However, perhaps a better question to ask would be what the organization of cadences can tell us about Byrd’s organization of musical sections. As I discussed in chapter 2, Byrd has a tendency to divide his texts into relatively short sections for musical treatment; *Tristitia et anxietas* was an extreme example of this. And typically, the transition from one section to another is marked by a cadence (or an evaded one). Given Byrd’s tendency to divide his texts—and music—into small chunks (for lack of a better term), it would make sense to think about cadence treatment in this way as well. While modal theorists influenced by Meier’s monograph might be tempted to label a piece such as *Aspice Domine de sede* as an oddity because of its cadences on so many pitches, perhaps it is not such an oddity when viewed not as a single entity but instead as a

collection of musical chunks. One might expect consistency within musical chunks, but one should not necessarily expect it between them.

This is not to say that Byrd's musical chunks are not connected with one another in various ways. Quite the opposite, in fact: Byrd quite often maintains continuity from one section to another by sustaining a single voice through a transition rather than creating a full stop (which makes full stops all the more dramatic) or by eliding the end of one passage of text with the beginning of another. Byrd clearly does care about transitions. And as my study of *Ne irascaris* in chapter 2 revealed, he also uses contrasts between sections to great dramatic effect when it is warranted by the rhetorical style. However, an awareness of continuity from section to section does not necessarily translate into large-scale musical structures. Viewed in this light, the presence of a different final in part 2 of *Aspice Domine de sede* is not necessarily an oddity despite its uniqueness, but instead could be understood as the result of thinking in chunks rather than in large-scale modal structures.

Analyzing mode in this way also puts an interesting spin on the question of how cadential pitches relate to text-setting strategies. If Byrd is working with small sections of text and music, "odd" medial cadences cannot necessarily be assumed to function as moments of text painting; and without a large-scale modal structure in place, such cadences cease to be quite so odd. In *Aspice Domine de sede*, Byrd is somewhat limited in the possibilities for cadential pitches given that he employs a *cantus firmus*, which mandates particular consonances and dissonances. Nevertheless, even with a *cantus firmus*, Byrd has considerable leeway in setting counterpoint. This is not to say that analyzing mode in chunks is necessarily a universal model; other composers may very well organize modal structures in more of a large-scale manner. However, given that Tallis uses similarly diverse medial

cadential pitches, it seems likely that Byrd learned his somewhat fragmented approach to text-setting from him. While some degree of large-scale planning seems to be present in the organization of finals within Byrd's 1589 collection, his treatment of cadences nevertheless raises the question of to what extent his (and other composers') modal practice is based on short sections rather than larger ones.

Other uses for "mode"?

As this chapter has shown thus far, mode is a somewhat dubious concept in relation to English Renaissance polyphony, and even Powers's tonal types (cleffing, final, and signature) do not always correlate clearly with text-setting strategies. But as my examination of cadences has demonstrated, there are musical phenomena within the modal system (or at least associated with the modal system) such as cadences that show promise for revealing Byrd's text-setting strategies. Might there be other phenomena that could perform a similar role?

The answer to that question is almost undoubtedly yes, though the question still remains of whether or not to label this phenomenon as "modal." This is what William Mahrt in a recent paper has labeled as *commixtio*, the mixing of species of fifths and fourths for particular affect.⁷⁰ As Mahrt states, modes (at least in Continental theory and in Morley's descriptions) consist of the specific combination of a species of fifth and one of fourth, but matters can become more complicated when the fifth species of one mode is combined with the fourth species of another, creating a different scale or leading to a different final. Mahrt

⁷⁰ William Mahrt, "Varieties of *Commixtio* in Byrd's Sacred Music," paper presented at the International William Byrd Conference, Duke University, November 2005. Rather than using the phenomenon of *commixtio* to explain departures from a specified modal norm, Mahrt uses it to establish links between textual and modal affect.

has discovered compelling evidence of this process (or some sort of analogous process) in four songs of the 1589 *Cantiones* (*Memento Domine*, *Vide Domine afflictionem*, *Defecit in dolore*, and *Vigilate*).

For example, in *Vide Domine afflictionem*, Mahrt connects the “Phrygian” descent to D on “civitas electa” in the Superius (mm. 30–32) with a changed species of fifth for the ascent on “gaudium cordis” in the same voice (mm. 35–37). For the second passage, the E flat is transformed into an E natural and the F natural into an F sharp. Textually, the transition from the first passage to the second marks a transition from grief to joy, and it is marked by the change in fifth species. Given the number of other available examples presented by Mahrt, it seems clear that Byrd uses motivic (or “modal”) transformation to bring out the meaning of the text.

Mahrt’s focus on different species of diapente begs an important question—whether or not it is more productive to think of mode in units smaller than the octave. If the range of a given voice is not a reliable determinant of its mode, perhaps it makes sense to look at the lowest common denominator, the diapente. This view of mode fits quite well with Cristle Collins Judd’s system of *ut*, *re*, *mi* tonalities, in which she divides pieces into categories based upon the solmization syllable to be applied to the final and therefore the situation of the *mi-fa* semitone.⁷¹ And, of course, to a large extent, even in earlier theory treatises, mode is explained as combinations of smaller elements: species of fifths and fourths. Thus, the passage Mahrt describes in *Vide Domine afflictionem* could be understood as a move from D-

⁷¹ Cristle Collins Judd, “Modal Types and *Ut, Re, Mi* Tonalities: Tonal Coherence in Sacred Vocal Polyphony from about 1600,” *Journal of the American Musicological Society* 45 (1992): 428–67. Judd’s *ut* tonalities would encompass the Lydian, Mixolydian, and Ionian modes; her *re* tonality would encompass the Dorian and Aeolian modes; and her *mi* tonality would encompass the Phrygian mode.

mi to *D-ut*. This kind of shift is somewhat different from a tonal modulation (in the common-practice sense), but it does have a strong connection with the rhetorical shift in the text.

However, what to call this phenomenon remains somewhat of a mystery. To some extent, what interests Mahrt seems to be small-scale shifts rather than large-scale ones: Byrd's imitation and transformation of melodies within a larger section of music.⁷² As Mahrt has shown, shifts in diapente species (regardless of what they should be labeled) play an important rhetorical function. And just as with cadences, these shifts seem to be best understood in the context of short-term "modal" organization rather than long-term—or perhaps without any reference to mode at all. As I mentioned in an earlier footnote, Mahrt does not delve into the question of what kind of large-scale modal label to affix to Byrd's songs, perhaps because such a question would be irrelevant in terms of the kind of detailed examination of specific passages that interests him.

Another possible use for "mode" might be in examining patterns in the layout of hexachords—looking at Byrd's songs from the perspective of the performer, who would need to make decisions about which hexachord to use based upon the starting pitches of each song. Quite notably, the majority of the songs in the first half of the collection begin with a semitone, and those that do not contain a prominent semitone at the end of the first contrapuntal exposition. And also notably, only one of the songs in the second half

⁷² The recent International William Byrd Conference where Mahrt's paper appeared also contained a session devoted to Byrd's counterpoint, and more specifically how Byrd imitated (or did not imitate) motives. These papers included the following: "Into the Composer's Workshop: Pre-Compositional Planning and Contrapuntal Design in William Byrd's Imitative Points" (James MacKay); "Ferrabosco, Byrd, and the Crafting of *Fuga*" (John Milsom); "Byrd and the Development of *Fuga* in England" (Julian Grimshaw); and "What's the Point? Non-Imitative Imitation in Byrd" (Davitt Moroney).

(Tribulationes civitatum) begins in this way. Given that the first half of the collection is primarily lamentational in tone, it is unlikely that the correlation between lamentation and a *mi-fa* beginning is merely coincidental. (The one *mi-fa* beginning in the second half occurs in a lamentational song.) However, while this correlation might be quite prominent, the question still remains of what to make of it.

The possibility that these *mi-fa* beginnings necessarily signify a larger modal framework is one that I believe can be discounted almost immediately: these songs contain a variety of cadence patterns, “finals,” signatures, and ambitus. Moreover, there is no clear correlation between the specific *mi* pitch and a broader pitch centricity; determining centricity requires an examination of an entire imitative exposition rather than just the beginning pitches. In terms of performance, a singer (or group of singers) would need to be aware of these semitones at least to the extent of placing them within a hexachordal framework. Whether or not they would have additionally attempted to situate such frameworks within a larger, modal one in order to deal with hexachordal mutations more effectively is another question altogether, and one that is not readily answered by the evidence available from contemporary theory. However, to return to the perspective of the composer, perhaps these *mi-fa* beginnings could be best understood as local markers of textual mood (or changes in mood), in the same way that *commixtio* (in the sense in which Mahrt applies it) can be understood as such. In that sense, *mi-fa* beginnings are quite useful to the analyst of Byrd’s music in that they provide a clue as to how Byrd seems to have perceived the text he is setting. And it is quite possible that they may have provided clues to contemporary performers of his music as well. However, without further evidence, it would be dangerous to speculate as to whether or not Byrd (or those performing his music) might

have used these markers to establish a larger modal framework for either the individual songs or the collection as a whole.

Conclusion

For analyzing Byrd's 1589 *Cantiones*, the concept of mode is somewhat problematic in various ways, yet it is not without its utility to the analysis of musical-textual rhetoric. English theorists grant the concept only minimal recognition, and even Morley (who discusses Continental theorists and composers) gives little help in applying the term to actual pieces of music. However, as I have suggested, this may be the result of the organization of Morley's treatise and the nature of mode as a high-level construct that forms as the result of proper counterpoint and cadential treatment. Morley does not seem to view mode as the fundamental characteristic of a piece of music that determines how other aspects function. Yet mode does appear in various ways under the surface of Morley's writing—particularly in his cadential examples (his sequences of “closes”).

This relative absence from English theory treatises has not stopped modern theorists such as Kerman and Andrews from employing modal terminology in analyzing Byrd, though to be fair, both scholars recognize the limitations of mode in dealing with polyphony. However, more recent criticism by Harold Powers and Jessie Ann Owens has spurred debate both on how mode is represented in sixteenth-century polyphony and on whether it is possible to apply modal theory to English music. Powers argues that mode is a separate (and post-compositional) phenomenon from “tonal types”, which are represented by a number of other phenomena such as signature, cleffing, and finals. Owens argues that mode is not a

native English concept, and that scholars would be better served by looking at developing English theories of key.

My examination of contemporaneous and near-contemporaneous English and Continental polyphony shows how inconsistently English composers observed Continental norms of cleffing and individual voice ranges; the English quite clearly have their own norms. Although Morley provides prescriptions for cleffing and voice ranges, they are not employed particularly often by English composers of the early and mid-sixteenth century. These works show a mixture of high and low clefs (as defined by Continental theory and practice) and some clefs (such as C5) that do not fit into Morley's system. The Continental works I have examined, however, demonstrate a much more consistent adherence to standard high and low clefs—not surprisingly given that Morley's prescriptions are derived from Continental theory. Byrd's own works exhibit a mixture of consistency and non-systematic layout of clefs. There are numerous permutations of clefs and voice doublings with the occasional appearance of unusual (for the Continent) clefs such as C5, but most of the songs in the 1589 *Cantiones* adhere to some type of low or high combination rather than mixing the two.

In the end, the concept of “mode” correlates with text-setting in the 1589 *Cantiones* in a number of ways. Within the 1589 collection there are hints of large-scale organization suggested by the ordering of signatures and finals, and this can be correlated with the arrangement of the texts according to theme and according to a broader view of mood. However, this organization is far from exact, and the reasons for departures from this type of organization are not entirely clear. But beyond large-scale organization, “mode” does reveal various layers of Byrd's textual-musical rhetoric. Byrd seems to use cadences in some cases

to define important moments in the text—an unsurprising rhetorical strategy given his emphasis of key words revealed in chapter 2. He also seems to coordinate cadences quite closely with specific syllables such that the latter are highly coordinated even in passages of imitative counterpoint.⁷³ However, as Byrd’s division of the text and music into relatively short chunks has revealed, there is a risk to attaching too much importance to ostensibly problematic cadential pitches. In terms of modal affect, Mahrt’s discussion of *commixtio* confirms the value of short-term modal organization. As his analysis has shown, Byrd uses differences in diapente species to highlight rhetorical shifts in the text, forming a significant part of his strategies for setting texts to music.

However, at this point an important question still remains: if and how to contextualize Byrd’s treatment of finals, cadences, clefs, and tessitura within a broader system of pitch organization. As my examination of the 1589 *Cantiones* has shown, Byrd clearly *has* organized finals into some sort of sequence that is broadly linked with the subject matter of the texts. And while most songs tend to have cadences on a variety of pitches and use ranges well outside the modal octave, nonetheless, as my analysis of *Aspice Domine de sede* revealed, there does seem to be some notion of pitch centricity—a “key” of sorts. Large overall ranges can mask the existence of a narrower tessitura that encompasses approximately an octave. But to equate a notion of pitch centricity with specific modes within either an eight-mode or twelve-mode system is problematic. As *Tristitia et anxietas* has shown, a predominance of cadences (including the final one) on A does not necessarily mean the song can be neatly labeled as Aeolian, Dorian, or Phrygian; A is approached by both B-natural and B-flat, which allows for multiple possibilities.

⁷³ I shall discuss Byrd’s treatment of syllables further in chapter 5, where I deal with sonority.

Of course, should one wish to label this song as belonging to a particular mode, one could do so with relative ease, provided that one were willing to invoke *commixtio* as an explanation for deviations from expected cadences or for the introduction of unexpected pitches. However, I am forced to wonder why one would wish to use a system that produces unfalsifiable results by normalizing exceptions to the rules. If changes to the diapente are indeed tied to rhetorical affect (as Mahrt has shown fairly convincingly), then perhaps it makes more sense to focus on narrower components of pitch organization, such as the ones I have examined in this chapter—and more specifically, to focus on how these components relate to rhetorical style. In this light, the question of whether to use an eight-mode or twelve-mode system to label songs *in toto* is a red herring insofar as it forces the analyst to overlook individual phenomena such as pitch centricity, cadences, clefs, and tessitura in favor of a broader (and cruder) label.

No doubt Byrd and Morley could have identified (and perhaps even did identify) the 1589 *Cantiones* with modal labels, just as some scholars continue to do today. And no doubt there are confluences between various aspects of pitch organization that make such labels possible. However, I believe that focusing exclusively (or even predominantly) on such a crude taxonomy prevents us from recognizing the infinitely richer set of principles guiding Byrd's compositional procedures. Just as rhetoric follows an overarching principle of decorum that allows for the selection of particular figures for particular texts, so does pitch organization have an overarching principle of decorum that allows for the selection of particular cadences, finals, and tessitura for particular affects.

CHAPTER 4

TEXTURE

Although the discussion of mode in relation to text-setting in Byrd's music has raised some important questions, it has ultimately proven to be somewhat disappointing in its failure to reveal clear patterns of behavior among the 1589 *Cantiones* specifically or Byrd's works as a whole. What has emerged from that discussion is a general sense of ordering of the songs based on ranges, clef combinations, signatures, and final cadences, but not a coherent or consistent overarching system. However, such a system may be possible to construct based on another major feature of Byrd's music—texture.

Texture embraces a number of analytical approaches and, like any other musical feature, brings with it a host of problems and promises. One especially notable problem in discussing texture in Byrd's music is the lack of a well-established analytic methodology. Although numerous scholars have considered texture to be one of the most salient aspects of Byrd's vocal polyphony, there is no consistent system for examining this topic. To deal with this problem, two opposing approaches have formed—taxonomic analysis and descriptive analysis. A prime example of the former is H. K. Andrews's *The Technique of Byrd's Vocal Polyphony*. In the course of his monograph, Andrews constructs taxonomies of mode, motives, and sonorities. However, he fails to either address individual songs in sufficient detail or to give a good overall sense of how these phenomena connect to one another. On the opposite extreme is Kerman's *The Masses and Motets of William Byrd*, which provides

lengthy descriptions of individual songs (though not all at an equal level of detail) but not in a systematic manner.

The variety of approaches to texture reflect a certain ambiguity in the definition of this term; this term encompass a number of phenomena that are sometimes examined independently of one another and sometimes together. For example, texture can refer to the distinctions between imitative counterpoint, non-imitative counterpoint, and homophony. However, it can also refer to several other phenomena: the number of parts present; the way in which parts enter and exit; the shapes of melodies; rhythmic figures; and melodic density.¹ Thus, one can see the difficulties in reconciling all these definitions with one another and establishing comprehensive methods of dealing with them in conjunction.

The approach I undertake in this study will combine elements of Andrews's and Kerman's methods along with some new methods that will allow for a more systematic comparison of the songs of the 1589 collection. My analysis of texture will focus on text-setting strategies in relation to four main aspects of the music: patterns in counterpoint (imitative counterpoint, non-imitative counterpoint, and homophony); patterns in the entries and exits of voices; and patterns in textural density (the number of voices present and the number of notes per beat).² It is my belief that these three musical phenomena help in shaping an overall musical-textual rhetoric. Therefore, I return periodically to some of the rhetorical concepts I addressed in chapter 2.

¹ As will be discussed in the following chapter, sonority is equally problematic for many of the same reasons.

² I have previously employed an extensive analysis of voice entries in Jason Gersh, "A Case Study of Analytic Methodology in William Byrd's *Miserere mihi Domine*" (MA thesis, University of North Carolina at Chapel Hill, 2003).

Counterpoint

The songs of the 1589 *Cantiones* employ a mixture of imitative counterpoint, non-imitative counterpoint, and homophony; few songs use one of these techniques exclusively. Although imitative counterpoint is generally the norm for introducing voices at the beginning of a new section, it is by no means the only method. In some songs, homophonic entries are fairly common, and sections of imitative counterpoint serve as points of contrast. Generally, both imitatively contrapuntal passages and homophonic passages tend gradually to lose their strict adherence to these textural types as the section progresses, changing into a looser mixture of the original type and non-imitative counterpoint. Fragmentation and expansion of the original melody often forecast the impending end of a section. Table 4.1 illustrates the different types of counterpoint prevalent in particular songs.

Table 4.1: Types of counterpoint in the 1589 *Cantiones*

| <i>Type of counterpoint:</i> | <i>Songs:</i> |
|---|---|
| Mostly imitative counterpoint | Defecit in dolore Domine praestolamur O Domine adjuva me Domine tu jurasti In resurrectione tua Aspice Domine de sede O quam gloriosum Domine secundum multitudinem Laetentur coeli |
| Mixture of imitative counterpoint and homophony | Tristitia et anxietas Memento Domine Vide Domine afflictionem Deus venerunt gentes Vigilate Ne irascaris Tribulationes civitatum |
| Mostly homophonic | None |

As Table 4.1 reveals, the songs are approximately equally divided between imitative counterpoint and a mixture of imitative counterpoint and homophony. Notably, there are no songs consisting mostly of homophony, which is not especially surprising given the normative practices in writing Latin songs. Given this division of the songs, the question then becomes why certain songs contain homophonic sections, and what is happening in the text and/or music in these sections to prompt this homophonic treatment. Thus, it would be sensible to consider each individual song in the second category of Table 4.1 to see where and why homophonic sections occur, and then to consider how these songs relate to one another.

In *Tristitia et anxietas*, the most prominent homophonic section occurs at the beginning of the song on the word “tristitia.” As I have discussed in an earlier chapter, there are rhetorical reasons for this. The multiple repetitions of this individual word create a meditative atmosphere, highlighting the centrality of this single idea and allowing the meditator to experience the idea in several ways (in this case in several voicings). For this section, the forward momentum of the song stops; however, the following section of imitative counterpoint (on the entire phrase “tristitia et anxietas”) allows the momentum to resume. Thus, the switch from homophony to imitative counterpoint signifies a shift in the music’s function—to allow for the continuation of the narrative rather than the contemplation of the idea.

In contrast to *Tristitia et anxietas*, *Memento Domine* contains a homophonic section near (but not at) the end of the song. Due to its comparatively late location in the song, the homophonic section in *Memento Domine* cannot serve to establish a meditative mood for the

song as a whole. Nevertheless, this section does highlight an important piece of text: “Liberate them from all tribulations” (Free them from all tribulations). Like “tristitia,” this text first appears in this homophonic section before being treated imitatively (Example 4.1).

Example 4.1: *Memento Domine*, mm. 48–50

The musical score for Example 4.1 consists of five staves, each representing a different vocal part. The Superius part is in the soprano clef and has the lyrics "Li - be - ra e - os ex o - mni - bus". The Medius part is in the alto clef and has the vocalization "[- o]". The Contratenor part is in the alto clef and has the lyrics "Li - be - ra e - os ex o - mni - bus". The Tenor part is in the tenor clef and has the lyrics "Li - be - ra e - os ex o - mni - bus". The Bassus part is in the bass clef and is silent. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The Superius, Contratenor, and Tenor parts are homophonic, while the Medius part provides a vocalization.

As I mentioned earlier, strict imitation and strict homophony both tend to break down toward the end of a section; this is no exception. There is perfect homophony for “libera eos,” but the remainder of the clause exhibits a mixture of homophony and imitation.

It seems more than coincidental that “libera eos,” the most important piece of text in the clause (and perhaps the entire song), is treated homophonically. And it is also worth noting that the imperative “libera eos” is deictic; Byrd uses this shift in texture to rhetorical effect by highlighting the request (framed as a command) to God. In terms of rhetorical style, the text of *Memento Domine* contains a number of deictic passages. The speaker is reminding God of his promise to his chosen people, and his mode of speaking to God

resembles admonition more than persuasion through appeals to pathos. Thus, it is not surprising to find a deictic passage, nor is it surprising to find that this function would be mirrored in the music.

Vide Domine afflictionem is somewhat different from both of these other cases in the presence of homophonic passages in several locations. The song begins with a mostly homophonic passage on “Vide Domine” (See, Lord) before switching to imitative counterpoint for “Vide Domine, afflictionem nostram.” This switch from homophony to imitation is consistent with the passages described from *Tristitia et anxietas* and *Memento Domine*; homophony breaks down toward the end of a passage. Similar passages may be found elsewhere in part 1 of the song: “et in tempore maligno, ne derelinquas nos”; “Plusquam Hierusalem facta est desolata”; and “Civitas electa.” All three cases begin with homophony and end with imitative polyphony. But although it is clear that homophony is important to the structure of *Vide Domine afflictionem*, it is not clear why particular pieces of text were selected and not others.

Several passages in *Deus venerunt gentes* also appear to lie in the no-man’s-land between homophony and imitative counterpoint. The beginning of the song is, in some respects, similar to that of *Tristitia et anxietas*. In this case, the song begins with a homophonic presentation of “Deus” (God) before an imitative presentation of the larger segment “Deus venerunt gentes” (God, people have come); the most important word (God) is given special emphasis by appearing separately, while the plural “people” are represented by diverse voices (see Example 4.2).

Example 4.2: *Deus venerunt gentes*, mm. 1–3

Superius
De - us,

Medius
De - us, De - us ve -

Contratenor
De - us, De -

Tenor
De - us,

Bassus
De - us,

Of all the somewhat homophonic sections in the song, this section is by far the purest.

Although there are numerous instances where two or more voices are moving in parallel for a short period of time (which I discuss in a later section of this chapter), none approaches the type of homophony found at the beginning of the song.

Likewise, several instances of two voices moving in parallel appear in *Vigilate*, but there is only one instance of pure homophony, occurring on the text “omnibus dico” (I say to all). This is a clear example of text painting; all voices move together to represent the speaker addressing all. Given the highly imitative character of the rest of the song, this brief passage stands in stark contrast, increasing the power of the message. Like other instances of homophony discussed thus far, however, this passage also moves to imitative counterpoint at the end of the section; the only word to receive purely homophonic treatment is “omnibus.” This particular word is selected for rhetorical effect in order to emphasize what follows

“dico,” as well as to emphasize the bringing together of “all” the people to hear the word of God.

In contrast with the other songs discussed thus far, *Ne irascaris* uses homophony quite distinctively in terms of the placement of voices. At the beginning of the song, there are two homophonic presentations of the text “Ne irascaris, Domine, satis” (May you be sufficed in your anger, Lord), the first in the lower three voices and the second in the upper three. This pattern of alternating voice groupings appears again in part 2 on the text “Sion deserta facta est,” but this time the text appears first in the upper voices and then in the lower ones. In both cases, the homophony is not pure; it breaks down by “Domine” in the first section and by “facta” in the second. Thus, the homophony breaks down once the most important words of the passages – “Ne irascaris” and “Sion deserta, respectively – have passed. Nevertheless, both instances stand in sharp contrast to the surrounding musical material. After presentations in the lower and upper voices, “Ne irascaris, Domine, satis” appears in all voices as non-imitative counterpoint; this is similar to what happens at the beginning of *Tristitia et anxietas* and *Deus venerunt gentes*. Creating a sense of contrast, the “Sion deserta facta est” section follows a highly imitative passage and is followed immediately by another highly imitative passage on a new piece of text.

Tribulationes civitatum shares the tendency of *Ne irascaris* to divide the voices into upper and lower groups in homophonic passages. The beginning of *Tribulationes civitatum* is quite similar to that of *Ne irascaris*; the text “Tribulationes civitatum audivimus” (We have heard the tribulations of the cities) appears homophonically first in the lower three voices, and then in the upper three. And like the homophony at the beginning of *Ne irascaris*, the homophony at the beginning of *Tribulationes civitatum* breaks down by the end of the

passage. Something similar happens on the text “Domine, ad te sunt oculi nostri ne pereamus” (Lord, toward you are [turned] our eyes lest we perish); the text appears first in the upper voices and then in the lower ones, though it ceases being homophonic when it appears in the lower voices. Once the text has been heard clearly, it can be broken down.

Other striking homophonic passages may also be found in *Tribulationes civitatum*. In addition to containing a homophonic passage at the beginning of the song, the song contains one at the end of part 2 on “Domine, miserere” (Lord, have mercy), though this instance is somewhat different from the other two. First the text appears in three voices, and then in four, and finally in all five. After appearing homophonically in all five voices, the text is treated with non-imitative counterpoint that ends the part. The most striking passage, however, is the setting of “Aperi oculos tuos, Domine” (Open your eyes, Lord) with its prominent dactyls, which appears twice in full with a full stop between the two repetitions (Example 4.3).

Example 4.3: *Tribulationes civitatum*, mm. 134–137

Superius
A - pe - ri o - cu - los tu -

Medius
A - pe - ri o - cu - los tu -

Contratenor
A - pe - ri o - cu - los tu -

Tenor
A - pe - ri o - cu - los

Bassus
A - pe - ri o - cu - los tu -

- - os Do - - mi - ne, a -

- - os Do - - mi - ne, a -

- - os Do - - mi - ne, a -

tu - os Do - - mi - ne,

- - os Do - - mi - ne, a -

This passage is notable both for its length and for its involvement of all five voices in both repetitions. Enhancing this effect is the extra repetition of the word “Domine” (Lord) in all five voices, a device which is also found in the “Sion deserta facta est” section of *Ne irascaris*, in which “deserta” (desert) is repeated for effect. Homophony clearly plays an important role in *Tribulationes civitatum* in signifying important (and often deictic) portions of the text.

Although this examination of homophony in the 1589 *Cantiones* has revealed a number of different approaches, one can draw some general conclusions about the functions of homophony. In pieces with a mixture of homophony and counterpoint, counterpoint tends to be the prevailing type of texture. Thus, homophonic passages serve to establish a contrast with surrounding contrapuntal sections. The rhetorical effect of this contrast is to highlight these homophonic passages and the text to which they are set. In chapter 2, I discussed the rhetorical device of deixis, in which certain words (imperatives, vocatives, identifiers of time and place) serve a pointing function; this same function can be found in some homophonic passages. Some of these passages, such as the setting of “omnibus dico” (I say to all) in *Vigilate*, are clear examples of text painting. Others, such as the beginning passages of *Tristitia et anxietas* and *Deus venerunt gentes*, evoke meditative practices found in devotional literature. As this examination of homophony has also revealed, among the songs with homophonic passages, there are common patterns of behavior, allowing for connections to be drawn between particular songs.

It is also worth considering how imitative counterpoint and homophony relate to the stylistic levels of rhetoric addressed in chapter 2. As I have discussed in this chapter, contrasts between imitative and homophonic passages serve a pointing function insofar as

they force the listener to pay attention to what is going on in the music. But given that imitative counterpoint is the norm and homophony a departure from this norm, what can we say about the function of homophony? As I mentioned in the previous paragraph, homophony seems to be associated in many cases with passages of deictic text. In *Memento Domine*, the text “libera eos” marks a shift from description of God’s congregation to a direct address to God. Homophony accomplishes this task quite well by allowing the message to be heard clearly with only one rhythm present. A similar phenomenon occurs at the beginning of *Vide Domine afflictionem*, where the speaker is pointing out to God the suffering of his people. Likewise, the beginning of *Deus venerunt gentes* contains a direct address to God that stands in contrast to the vivid description of the remainder of the song; thus, it is treated homophonically, while the remainder of the song is primarily imitative.

However, that is not to say that homophony is used solely for deictic words. In fact, it is also used to make appeals to pathos. The multiple homophonic repetitions of “tristitia” in *Tristitia et anxietas* are one example of this usage; the homophonic repetitions of “Sion deserta facta est” in *Ne irasaris* are another. Thus, it would be fair to say that homophony can play an important role in both pieces with texts whose function is to move the reader/listener through vivid description and those with texts whose function is to instruct or admonish. Homophonic passages will stand out, whether their function is to allow the words to be heard clearly (in a deictic text) or to enhance the enargeia of the text.

Another question that has arisen in this examination of homophony and imitation is why both types of texture tend to break down over time. As I started to suggest earlier, I believe the answer to that question is a particularly musical one and is rooted in listener comprehension. Once a passage of text has been heard enough times (perhaps even just

once), it becomes more permissible to play with it in various ways: dividing the text into sections, adding more complicated counterpoint or a new point of imitation, etc. The listener can reasonably be expected to remember to remember passages of text if they have heard them several times: and the longer the passage, the greater the number of times it will need to be heard.

Entries and exits of voices

Another important aspect of texture is the way in which voices enter and exit. However, finding precise ways of discussing this phenomenon is somewhat difficult. It is simple enough to identify where voices enter and exit the aural spectrum, but that sort of identification does not in itself show how these entries and exits are distributed throughout the piece. An examination of the distribution of voice entries over the course of a piece can reveal much about both the sectionalization of the piece and the piece's overall structure.

In order to make such an examination of voice entries, it is first necessary to develop a method for studying the change in the number of voice entries over a period of time. To that purpose, I have constructed a number of charts plotting the number of voice entries within specific groups of measures. In deciding the number of measures to count within a single group, I have attempted to retain an equal number of measures for each group within a single song, though in some cases that has not been possible without discounting a measure or two. In cases where I have needed to alter the number of measures, I have discounted the final measure or two, which generally have few, if any, entries. (Those entries I have counted in the previous group.) As I am interested more in general contours in these graphs

than in specific numbers of entries for particular groups, the occasional need for minor alterations does not concern me.

I have also attempted to use similar numbers of measures per group for each song; in general, I have found that groups of six to nine measures (24 to 36 minims) provide the clearest sense of the contour of voice entries.³ In some cases, I have constructed multiple charts of the same song in order to allow for alternative readings of voice entries. And in some cases, it has been necessary to create larger groups in order to show the contours of entries more clearly, particularly with longer pieces such as *Deus venerunt gentes*. To show contours of voice entries, I have constructed x–y scatter graphs with measure group numbers (representing the passage of time) on the x-axis and numbers of voice entries on the y-axis. Rather than connecting these points with lines, I have elected not to confuse matters by claiming a linear progression point to point. In the body of this chapter, I address selected charts in detail; for a complete set of voice-entry charts, please see Appendix 2.

As my creation of voice-entry charts has revealed, there is a great deal of variety in the contours of voice entries. However, given the results of the previous inquiry into counterpoint and homophony, this is not entirely surprising; individual songs have unique texts and unique balances of homophony versus counterpoint, both of which affect how voices enter the aural spectrum. Despite the amount of variety in contours of voice entries among the 1589 *Cantiones*, there are some general patterns in the locations of voice-entry

³ For the purposes of this analysis, I have chosen to consider the minim as the rhythmic unit at which voices enter and exit the texture. (Note values have not been altered by Alan Brown in volume 2 of *The Byrd Edition*, so this unit applies to both the modern edition and the original partbooks.) With very few exceptions, this is indeed the case. In cases where voices enter and exit the texture at rhythmic units smaller than the minim, I have chosen to focus on whether a note is present at the beginning of the minim unit.

peaks. Peaks can occur at the beginning of a song, in the middle, or at the end; some songs contain peaks in more than one of these locations (Table 4.2).

Table 4.2: Peaks of voice entries in the 1589 *Cantiones*

| <i>Location of peak:</i> | <i>Songs:</i> |
|--------------------------------------|---|
| A. Peak at the beginning of the song | O Domine adjuva me Tristitia et anxietas (A, B) Vide Domine afflictionem (A, B) Deus venerunt gentes (A, B) Vigilate (A, B) |
| B. Peak in the middle of the song | Defecit in dolore Domine praestolamur [4 peaks] Tristitia et anxietas (A, B) Memento Domine (B, C) Vide Domine afflictionem (A, B) Deus venerunt gentes (A, B) Domine tu jurasti [2 peaks] Vigilate (A, B) In resurrectione tua (B, C) Aspice Domine de sede [2 peaks] Ne irascaris (B, C) O quam gloriosum (B, C) Tribulationes civitatum [2 peaks] Domine secundum multitudinem Laetentur coeli [2 peaks, first much larger than second] |
| C. Peak at the end of the song | Memento Domine (B, C) In resurrectione tua (B, C) Ne irascaris (B, C) O quam gloriosum (B, C) |

As Table 4.2 shows, the vast majority of the songs have a voice-entry peak in the middle; those with multiple peaks are identified as such in brackets. A much smaller number of songs have a peak in the beginning or at the end. The eight songs belonging in more than one category have been identified as such in parentheses. What emerges is that of the eight

songs belonging in multiple categories, four have a peak in the middle and at the end; in fact, all of the songs with a peak at the end also have a peak in the middle. Only one song with a peak at the beginning does not also contain a peak in the middle. Thus, from Byrd's treatment of voice entries, some broad patterns begin to emerge.

However, this emergence of patterns begs an important question: are there common textual or musical characteristics that either necessitate or suggest a particular type of voice entry treatment? To begin answering this question, it is first necessary to consider what commonalities exist among the songs belonging to the same category (or categories) in Table 3.2. Among the songs in category A (with a peak at the beginning), there are no immediately obvious textual reasons for the common treatment of voice entries. Half of the songs in this category are divided into multiple parts (large sections of text), while the remaining two contain a single part. Although there are common themes among these texts (calling to God, vigilance in the face of danger, etc.), these themes are also shared by songs with differing treatment of voice entries.

Nevertheless, these four songs in category A do share some commonalities in their text declamation that lead to early peaks in voice entries. In *O Domine adjuva me*, there are several repetitions of the first section of text: "O Domine, adjuva me, et salvus ero" (O Lord, help me, and I shall be safe). This section of text is broken down in Byrd's setting into three constituent parts: "O Domine," "adjuva me," and "salvus ero"; in some cases these constituent pieces are joined together, and in others they are not. This constant, extreme sectionalization of the text leads to a greater number of voice entries. This period of numerous voice entries is followed by a period of lower voice-entry density, creating a contrast between the two sections.

Similar patterns can be found at the beginning of the other five songs in category A of Table 3.2. *Tristitia et anxietas*, *Vide Domine afflictionem*, and *Deus venerunt gentes* all begin with homophonic entries, which may seem different from the beginning of *O Domine adjuva me*. However, once again the manner of declamation is important; the division of the text into short segments creates a large number of voice entries. The reason for this segmentation of the text in *Tristitia et anxietas* has already been discussed in my discussion of meditation. This same argument could be made for both *Vide Domine afflictionem* and for *Deus venerunt gentes*, though in both of these cases, I would argue that the highly segmented, homophonic passages serve a deictic function, marking the address to God at the beginnings of the two songs. Similarly, *Vigilate*, the last remaining song from category A, also begins with a deictic function (an imperative). In contrast to three songs just discussed, *Vigilate* begins with a highly imitative passage. However, the high degree of text segmentation at the beginning of the song once again lends itself to a large number of voice entries; the individual word “Vigilate” (Be vigilant) receives lengthy treatment, as it is the most important word of the song. Thus, despite the differences in the beginnings of these songs, there are commonalities between the songs with beginning peaks.

Commonalities also exist between the four songs with entry peaks at the end. Once again, these commonalities are based upon rhetorical considerations. The peak at the end of *Memento Domine* occurs on the text “et mitte eis auxilium” (and send them aid). Arguably, this is the most important passage in the text, and it also contains a deictic word in the form of an imperative. The peak at the end of *In resurrectione tua* coincides with the word “Alleluya.” Unlike the previous example, “alleluya” fulfills no grammatical function within the main body of the text; instead, it serves as an independent interjection. Nevertheless, in

its expression of praise and thanks to God, “alleluya” encapsulates the entire meaning of the song within a single word; thus, it fulfills quite an important role in providing a more direct emotional expression of the praise from the early part of the song.

In contrast to the previous two examples, the end of *Ne irascaris* contains no deictic or encapsulating function. The text surrounding the peak of voice entries, “desolata est” (is forsaken), echoes the destruction of Jerusalem depicted in earlier sections of the song. This passage could be viewed as an example of text painting; the short, disconnected musical phrases might perhaps represent the destruction of the city. However, this section also stands in contrast to the homophonic and highly conjunct passage immediately preceding it.⁴ Both factors may have influenced the increase in entries toward the end of the song.

With *O quam gloriosum*, there is a return to the pattern created by *In resurrectione tua*. At the end of the song, there is a peak in voice entries on the text “in saecula saeculorum, Amen” (forever and ever, Amen). Like the word “alleluya” in *In resurrectione tua*, this passage of text serves a conventional concluding function (indicating the end of the text) as well as a function of praise to God. Rhetorically, this passage also serves a deictic function, indicating the time for which the praise to God will last. In all four songs from category C, there are logical reasons for placing entry peaks at the end of the song, and some common patterns emerge from this examination. Nevertheless, as with the songs in category A, there does not seem to exist an overarching system governing either textual themes or musical behavior in the passages surrounding the peaks in voice entries.

Thus far I have discussed songs with peaks in the beginning or the end, but the vast majority of the songs in the 1589 *Cantiones* have a peak (or multiple peaks) in the middle.

⁴ This is the “Sion deserta facta est” section I described in the previous section of this chapter.

Nevertheless, within this large group are a number of smaller subgroups: songs with differing numbers of middle peaks, songs with an additional beginning peak, and songs with an additional end peak. As I have already examined those songs in category B that also fall into categories A and C, I focus on the remaining seven songs with peaks solely in the middle.

As with the songs in categories A and C, the patterns of voice entries for the songs in category B are generally governed by rhetorical logic or other textual consideration. In *Defecit in dolore*, for example, a peak in voice entries occurs shortly before the end of part 1, marking the text “infirmata in paupertate virtus mea” (in poverty my strength weakened). The melody here is quite disjunct; there is a marked separation between “in paupertate” and “virtus mea,” perhaps representing the failure of the speaker’s strength caused by his poverty (of spirit). In contrast to *Defecit in dolore*, the example of *Domine secundum multitudinem* is somewhat clearer in its meaning. A peak in entries occurs in the last quarter of the song on the text “laetificaverunt animam meam,” (have gladdened my soul) and more specifically on the repeated word “laetificaverunt” (have gladdened; Example 4.4).

Example 4.4: *Domine secundum multitudinem*, mm. 55–57

The image shows a musical score for five voices: Superius, Medius, Contratenor, Tenor, and Bassus. Each voice part is written on a five-line staff with a treble clef (except for the Bassus part which uses a bass clef). The lyrics are: Superius: - am, lae - ti - fi - ca - ve - runt; Medius: - ve - runt, lae - ti - fi - ca - ve - runt; Contratenor: - am, lae - ti - fi - ca - ve - runt, lae - ; Tenor: lae - ti - fi - ca - ve - runt, lae - ti - fi - ca - ; Bassus: - am, lae - ti - fi - ca - ve - runt, lae - ti - fi - ca - . The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests and a fermata.

This repetition of “laetificaverunt” serves as a passage of text-painting, illustrating the speaker’s joy in God’s consolations. A similar phenomenon occurs in *Laetentur coeli*; there is a peak in voice entries on the text “et exultet terra” (and may the earth rejoice) with a heavier repetition of the individual word “exultet” (rejoices).

This examination of voice entries in the 1589 *Cantiones* leads to two conclusions. The first is that peaks in voice entries are used to illustrate various happenings in the text through deictic emphasis and text painting. Thus, the placement of voice-entry peaks is highly text dependent. However, given the importance of the text to the shape of the music, one must also conclude that there is no single, overarching system governing the organization of voice entries other than text sensitivity; instead, each individual piece contains a system geared toward its individual text. Moreover, similar events are not necessarily treated in the same way in each song. For example, one could easily find deictic words or potentially

“text-paintable” words that are not subject to peaks in voice entries. Therefore, despite the emergence of similarities between selected songs, patterns in voice entries do not seem to be entirely predictable.

However, perhaps this apparent lack of predictability would not be such a problem in the broader context of rhetorical style and decorum. While *Ne irascaris* and *Tribulationes civitatum* (two songs that share a common organization of voice entry peaks) are quite different in terms of their overall size and the way in which sentences are parsed into section, they nevertheless share a common rhetorical style: one full of intense enargeia expressed through passages of vivid description (in both cases the destruction of Jerusalem). Viewing these songs as examples of high pathos, one might expect peaks of voice entries to occur on passages of text with particularly vivid description. However, with *Ne irascaris*, the entirety of part 2 contains vivid description, yet the peak in voice entries does not occur until the end. While this delay in increasing contrapuntal activity could be viewed as an attempt to increase anticipation of full voicing, it might be more productive to view the increase in voice entries as a consequence of the move from the homophony of “Sion deserta facta est” to the imitation of “Jerusalem desolata est,” which in turn is a consequence of the enargeia of the text as a whole.

Or another angle with which to consider this question is what would be entailed in viewing these texts through the lens of rhetorical function. While a paintable word could be exceedingly important to the overall function of a text whose function is to move or please the reader (or listener), it might not be as important to a text whose function is to instruct. Likewise, a vocative “Domine” might serve an important deictic function in a text that points God’s attention to something, but it might not serve this function in a text such as *In*

resurrectione tua that ostensibly addresses someone (in this case God) but does not seek to instruct and beseech.

For example, the comparable treatment of “laetificaverunt” (have gladdened) in *Domine secundum multitudinem* and “exultet” (rejoices) in *Laetentur coeli* attest to consistent interpretations of these similar texts. These similarities are not just in the wording, but also in their function – expressing joy. Similarly, one can find comparable treatment of the word “exultet” in *In resurrectione tua*,⁵ which is likewise melodically disjointed and contains a peak in voice entries. It is clear that Byrd has a standard way of dealing with words conveying rejoicing or exaltation. This standard is derived from the rhetorical function of expressing joy, and the best way to fulfill this function is to instill the same joy in the listener through elaborate counterpoint. Thus, an examination of voice entries in the 1589 *Cantiones* is useful not for predicting how a given text would be interpreted by Byrd (with the goal of establishing a single system of behavior), but for establishing connections between songs and observing how this tool is used to generate particular affects.

Textural density

The concept of textural density is a difficult one to define, in part because there is no consistent theoretical system in place to discuss it. Yet it plays a vital role in contrasting musical passages in Byrd’s polyphonic music. Density in a polyphonic setting can refer to the number of voices present (the vertical structure of the piece), or to the number of notes within a single melodic line or the number of events per unit of time (the horizontal structure

⁵ The text “Laetentur coeli et exultet terra” is found in both *In resurrectione tua* and *Laetentur coeli*. For a closer examination of these texts, please see Appendix 1 of this study.

of the piece); for the latter, patterns of voice entries (discussed in the previous section) are one example of a phenomenon that must also be examined more broadly. Both types of textural density are important to understanding the logic of the 1589 *Cantiones*, and both are in play simultaneously.

Textural density in both senses is rarely static in Byrd's Latin sacred music; passages of stasis are the exception rather than the rule. In terms of vertical density, these passages of stasis are homophony, which I have already discussed earlier in this chapter. However, what is just as interesting as sections of consistent voicing is how the number of voices increases and decreases within a song. Generally, after the initial entries of all voices in a given song (or part of a song), there are few passages containing all five voices sounding simultaneously. In fact, the consistent sounding presence of all five voices often indicates the impending end of something: a section within the song or the song itself. Conversely, the departure of voices from the aural spectrum after a gradual buildup thereof disrupts the expectation of an approaching cadence. This phenomenon frequently occurs at the transition from one phrase of text to another and is used to prevent a premature conclusion to the music by "fleeing" the cadence.

Horizontal density in Byrd's Latin sacred music similarly tends to increase toward the end of large sections and the end of songs. This increase in density is accomplished by a reduction in note values (creating more notes per unit of time) and often accompanies an increase in florid counterpoint toward the end of what was an imitative passage. However, like increases in vertical density, increases in horizontal density can be used to create false endings in the middle of a song—i.e. a "fleeing" of the cadence that is followed by a decrease in density. And another problem that arises in dealing with horizontal density is the

presence in some songs of cantus firmus melodies, which are often unaffected by the surrounding material. In some cases the cantus firmus melodies are left intact (usually with much longer note values than melodies set in counterpoint to them), while in other cases these melodies are altered (abridged or placed in diminution). Why the treatment of cantus firmus melodies differs from one song to another is another problem that will need to be considered.

As with the earlier discussions of homophony, voice entries, and voice congruences, the key in examining textural density will be to look for connections between songs in order to establish patterns of behavior. As I have mentioned, techniques for ending sections (or evading section endings) are important. It is also important to consider how increases in horizontal or vertical density illustrate deictic words and changes in mood, demonstrate some sort of text painting, or reflect broader strategies of rhetorical style and function. In examining textural density in the 1589 *Cantiones*, I consider vertical and horizontal density separately within each song, looking for patterns among the songs and comparing these patterns to the ones I have found in the previous sections of this chapter.

Vertical textural density

In the vast majority of the songs from the 1589 collection, vertical density builds up gradually at the beginning of a musical passage and reaches a peak by the end of the passage, at which point the process begins anew. It is this process, along with the placement of cadences and the layering of text among the voices, that allows one to determine where sections begin and end and which section endings carry greater weight than others. *Defecit in dolore* is a good example of how this works. What is remarkable in this piece is the

consistency in the number of voices present at any given moment. There are usually four voices sounding, though it is not consistently any particular group of voices; in fact, within part 1, one can find every possible permutation of four voices.

As the song progresses through part 1, there appear three passages containing all five voices: one in mm. 26–27, another in mm. 33–34, and a third in mm. 66–69. The first two of these passages occur on the text “in gemitibus” (in sighing), the last two words of the first sentence in part 1. However, the first of these two passages on “in gemitibus” is actually a false ending; the number of voices decreases to three as the Medius and Tenor exit the texture. The second passage marks the actual end of the section, though the lack of coordination among all five voices in mm. 34–35 somewhat weakens the impact of the section ending (Example 4.5).

Example 4.5: *Defecit in dolore*, mm. 34–35

The musical score for Example 4.5 consists of five staves, each representing a different voice part. The lyrics are written below the notes. The Superius part has a whole note followed by a half note and a quarter note. The Medius part has a half note, a quarter note, and a half note. The Contratenor part has a quarter note, a half note, a quarter note, and a half note. The Tenor part has a quarter note, a half note, a quarter note, and a half note. The Bassus part has a half note, a quarter note, and a half note. The lyrics are: Superius: - mi - - - - ti - bus.; Medius: - mi - - - ti - bus.; Contratenor: [in] ge - mi - - ti - bus.; Tenor: [-mi] - - - ti - bus. In - ; Bassus: - mi - - - ti - bus. In - - - fir -

The third passage on “renovatus est” (is renewed) marks the end of part 1 as a whole. In contrast to the last two examples, the ending of part 1 is highly coordinated among all five voices; all voices are present for the final sounding chord, and all articulate the same word simultaneously. Similarly, in part 2, the two passages containing all five voices sounding simultaneously (mm. 87–88, 115–121) mark the ends of sections; the first passage represents the end of the first clause (which is followed by a new series of voice entries), and the second represents the end of the entire song.

Domine praestolamur exhibits similar behavior to *Defecit in dolore*, though the sectionalization is not always quite as clear. After the initial entries of the five voices in mm. 1–10, the first passage of full voices appears in mm. 16–21, with several gaps containing only four voices. This increase in vertical textural density marks the end of the first textual clause of part 1 on the text “adventum tuum” (your arrival). Interestingly, however, there is a lack of coordination of all five voices at the end of the section in m. 21; Byrd has chosen to weaken this cadence by removing two of the voices and eliding the end of this section with the beginning of the next. The next extensive passage of full voices does not appear until the end of part 1 on “captivitatis nostrae” (of our captivity). Once again there is a lengthy passage of full voicing with numerous gaps containing only four voices, though the end of the passage is highly coordinated so that all voices end together on the same syllable. In part 2 of the song, there are three clauses; while the first and last of these clauses end with an increase in vertical textural density, there is an avoidance of a clear sectional ending for the second clause, “Relaxa facinora plebi tuae” (Forgive the crimes of your people). Instead, the end of this section elides into the beginning of the next, which makes sense given that they are closely connected; in the first clause, the speaker asks God to forgive his people, and in

the second, he asks God to free them. So, once again, the layout of vertical texture is highly dependent upon rhetorical considerations.

O Domine adjuva me provides an interesting counterbalance to both of the previous examples because of its homophonic passages. The first passage with full voices occurs quite early in the piece, beginning in m. 11. From here, the music moves quickly to the end of the clause “et libera me de laqueo mortis aeternae” (and free me from the trap of eternal death); there is no repetition of the text, and the section ends decisively at the end of m. 17 with an immediate decrease in vertical textural density.⁶ After this section, the texture soon switches from homophony to imitation, a pattern that occurs frequently throughout the song.

While some sections end decisively (such as the example I just described), others do not. What is also interesting is that not all transitions between sections exhibit a change in textural density. Here I am referring specifically to the transition from “quia peccavi nimis” (for I have sinned exceedingly) to “Et si commisi” (And if I have committed) in mm. 35–39 (Example 4.6).

⁶ This text bears a close resemblance to the Requiem text “Libera me, Domine, de morte aeterna” that Byrd set to music in his 1575 *Cantiones*.

Example 4.6: *O Domine adjuva me*, mm. 38–39

The musical score consists of five staves, each representing a different voice part. The lyrics are written below the notes. The Superius part starts with a half note [ni] followed by a quarter rest, then a half note mis. with a fermata, and finally a half note si. The Medius part has a whole rest in the first measure, followed by a half note Et, a half note si, and a half note com with a fermata. The Contratenor part has a half note ni, a quarter rest, a half note mis. with a fermata, and then a half note Et and a half note si. The Tenor part has a half note ni, a quarter rest, a half note mis. with a fermata, and then a half note Et and a half note si. The Bassus part has a half note ni, a quarter rest, a half note mis. with a fermata, and then a whole rest in the second measure followed by a half note Et.

Although there is a strong cadence at the end of the first section (marking the end of the clause), there is a minimal decrease in the number of voices. What the motivation might have been for the lack of a larger rhetorical gesture marking the transition from one section to another may not seem immediately clear, but perhaps viewing it through the lens of rhetorical function would help to answer this question. Given that “Et si commisi” begins with the coordinating conjunction “et” (and), its grammatical separateness from the previous clause is rather weak despite the introduction of a new idea. It seems that Byrd has chosen to acknowledge the grammatical connection rather than the transition from one idea to another.

It is perhaps also worth noting that the remainder of the sentence is almost entirely set to full voices. There is no significant break in this full-voiced texture until m. 55 on the text “sed ut viverent tu mortuus es” (but so that they may live, you have died). Rhetorically, there is a logic to this; there is a switch from the speaker’s focus on himself (specifically his sins)

to a focus on God's power to pardon him for his sins. Once again, contrast proves to be an important factor in distinguishing one section from another. And conversely, lack of contrast once again proves to be an equally important factor in joining sections of text together. No less influential on Byrd, however, is the fact that this text would seem a rather awkward one to set to music given the presence of lengthy clauses and numerous coordinating conjunctions. While ostensibly an appeal to God, its function seems to be an instruction from the speaker to himself on how to achieve salvation. Given the grammatical difficulties (and perhaps even enervating dullness) within this text, it is not surprising that even such a competent composer as Byrd would have difficulties with it.

Tristitia et anxietas presents another example of mixed homophony and imitative counterpoint, and the pattern of vertical texture reflects this mixture. The beginning of the song, because of the profusion of homophonic passages, is fairly stable in the number of voices present; there are generally either three or four voices in play at any given moment. The first buildup to five voices occurs in mm. 19–20 at the end of the “*Tristitia et anxietas*” section. As I mentioned earlier in this study in my examination of meditation, *Tristitia et anxietas* is often divided into exceptionally short sections of text – phrases or even individual words rather than clauses. Nowhere is this phenomenon more apparent than in the setting of the remainder of the first clause: “*occupaverunt interiora mea*” (have occupied my inner self). There are multiple buildups in vertical textural density from m. 20 (the end of the previous section) until the end of the sentence in m. 42. And within these twenty-two measures, this text is repeated several times, leading to multiple cadences with full (or near full) voicing. However, in each of these cadences except the last one in m. 42, there is something in the counterpoint or syllabic setting to weaken the concluding effect. While it is possible to

recognize the moment of conclusion when it is occurring, it is difficult to determine whether the buildup of textural density is leading to such a moment (as in m. 42) or to a false conclusion. Why such a technique was used in this particular section may relate to the need for textural variety in such a long passage.

In *Memento Domine* there is likewise some use of homophony, though to a much lesser extent than in *Tristitia et anxietas*. Consequently, changes in the number of sounding voices are significantly more gradual. The build-ups to full voicing in the first sentence of text occur at the ends of clauses – the first in mm. 23–25 (the end of the first clause) and the second in mm. 46–47 (the end of the second clause and the end of the sentence). As in *Defecit in dolore*, the relative weight of sectional endings is determined at least in part by the coordination of voices in these passages. In mm. 23–25, the text “congregationis tuae” (your congregation) is highly stratified among the voices, while in mm. 46–47, the text “ab initio” is highly coordinated in all voices. The second sentence of the text also contains two clauses; the ends of both are approached with a gradual build-up of voices, though in this case both clauses end in a highly coordinated manner. The coordinated end of this first clause on the text “ex omnibus tribulationibus” (from all tribulations) could be seen as text painting, with all voices ending together, representing the joint experience of tribulation.

In its distribution of imitative counterpoint and homophony, *Vide Domine afflictionem* is similar to *Tristitia et anxietas* and therefore deals with similar issues in the arrangement of textural density. In contrast to the other songs thus discussed, *Vide Domine afflictionem* contains extensive passages for full (or near full) voices. From the beginning of the song until m. 32 (encompassing three clauses), all five voices are almost continuously present. Therefore, the build-up of voices in this musical space is useless as a signifier of

sectionalization. However, in the final two clauses of part 1, this pattern breaks to some degree. At the end of the fourth clause, “gaudium cordis nostri conversum est in luctum” (the joy of our heart is converted into sorrow), there is an increase to a fully voiced texture, followed by an abrupt thinning of the texture for the beginning of the final section (Example 4.7).

Example 4.7: *Vide Domine afflictionem*, mm. 45–47

The musical score for Example 4.7 consists of five staves, each representing a different vocal part. The lyrics are distributed across the staves as follows:

- Superius:** [est] in lu - - - ctum, et jo - cun - di -
- Medius:** [est] in lu ctum,
- Contratenor:** lu - - - ctum, et jo -
- Tenor:** - ctum, et jo - cun - di - tas, jo -
- Bassus:** lu - - - ctum,

The final section of part 1, like the “occupaverunt interiora mea” section of *Tristitia et anxietas*, has multiple increases and decreases of texture; there is a false ending in m. 58 with a somewhat weak cadence.

Because of its extreme length in comparison with all of the other songs in the 1589 collection, *Deus venerunt gentes* contains a variety of approaches to vertical texture. The beginning of the song is highly homophonic, involving all five voices. Consequently, the

vertical texture does not follow the pattern of a gradual increase in density, but instead remains highly static for the first eleven measures of part 1. Although the remainder of part 1 contains alternations between dense texture (four or five voices) and less dense texture (two or three voices), these moments of alternation are not always coordinated with the ends of sections of text. The first section after m. 11, “polluerunt templum sanctum tuum” (they have polluted your holy temple), ends in m. 22, but the peaks in textural density lie in mm. 16–17 and in m. 20, where three of the voices conclude the text. In the final sentence of part 1, “Posuerunt Hierusalem in pomorum custodiam” (they have made Jerusalem into the guardian of fruit trees), there is a division of the text into two main sections: the first two words and the prepositional phrase. The end of the first of these sections in mm. 34–35 is elided with the beginning of the next section in such a way as to create a sudden increase in vertical density during the transition between sections, which makes sense rhetorically. This technique stands in contrast to the gradual increase and quick decrease of voices in sectional transitions in *Memento Domine*, *Vide Domine afflictionem*, and numerous others songs.

Domine tu jurasti presents a more standard approach to the increase and decrease of voicing, though, like *Deus venerunt gentes*, it also exhibits a certain degree of stratification of voices in the ends of sections. The first section, “Domine tu jurasti patribus nostris” (Lord, you have promised to our fathers), ends with a cadence in mm. 14–15, but the peak in voice density occurs earlier in mm. 11–13; the Tenor is not coordinated with the other voices (Example 4.8).

Example 4.8: *Domine tu jurasti*, mm. 13–15

Superius
[pa]- tri - bus no - - - - - stris, da -

Medius
- stris, pa - tri - bus no - stris, da -

Contratenor
- stris, pa - tri - bus no - - - - - stris,

Tenor
8 no - stris, da - tu -

Bassus
- sti pa - tri - bus no - - - - - stris, da -

Nevertheless, the increase in density is quite gradual during this passage, and the cadence in m. 15 is accompanied by coordinated syllables in four of the five voices. The next section, “daturum te semini eorum” (that you would give to their seed), follows a similar pattern, with four of the five voices ending together in m. 25; in this case the Superius is the missing voice from the texture. In the last section of the sentence, however, there are multiple increases and decreases in voicing similar to those of *Tristitia et anxietas*. The texture builds up to five voices at the end of m. 30, but it decreases to only three in mm. 31–33. The end of the passage in m. 40 is elided with the beginning of the next section, somewhat weakening the effect of the conclusion.

This weakened conclusion may be another case—as in *O Domine adjuva me*—where conjunctions prove to be problematic. “Nunc” (now) is not by any grammatical definition a conjunction, but in this situation it is used as one to link God’s promise to his chosen people

with a reminder of that promise. With their lengthy clauses and use of coordinating conjunctions, *O Domine adjuva me* and *Domine tu jurasti* are both awkward to set as Byrd has to struggle between grammatical continuity and separating out distinct ideas. In both cases, Byrd's rhetorical decision is to value the former over the latter.

In its division into very short sections, *Vigilate* follows somewhat peculiar patterns of counterpoint. As I mentioned earlier in this chapter, there are frequent, new points of imitation for brief passages of text, giving each passage a distinctive (and what has been considered "madrigalian") character. The reasons for these changes in character can often be connected with gestures of text painting and/or deictic words that somehow switch the focus of the text. One of the consequences of this extreme sectionalization is a somewhat unusual pattern in how the number of voices increases and decreases over the course of the piece.

Vigilate consists of several sections, the first of which lasts from the beginning of the song until m. 32. Although there are changes to the text and new points of imitation in this passage, the number of sounding voices is almost entirely static; except for brief pauses for imitative entries, there are nearly always five voices sounding at any given moment. This changes abruptly in the "an gallicantu" (at the cock-crow) section, in which the gradual addition of voices and upward motive could be seen as an aural representation of the crowing cock. The textural density decreases briefly at the beginning of the "an mane" (in the morning) section, and this same pattern also appears at the beginning of the following "vigilate ergo" (be vigilant therefore) section. In both of these cases, the beginning of the section is elided with the end of the previous section, and in the "vigilate ergo" section, there are two increases of textural density, allowing for extensive treatment of that piece of text. The next section, "ne cum venerit repente" (lest he return suddenly), begins with a much less

dense texture, gradually increasing as the passage progresses. There is an elision into the following section, “inveniat vos dormientes ([and] find you [pl.] sleeping), which is logical given the connection between the topics of these two sections of text.

What happens in the next two sections, however, is somewhat different from anything seen thus far in the piece. A new sentence, section and point of imitation begin on the text “Quod autem dico vobis” (Wherefore what I say to you [pl.]), and throughout this section there are consistently three sounding voices. This section is followed immediately by a text with a parallel construction: “omnibus dico” (I say to all). As I mentioned earlier in this chapter, this is the only section of homophony in the entire song, and except for brief pauses for repetition, all five voices are continually present. In this case, the precedent for gradually increasing the number of voices is abandoned in favor of text painting to illustrate the idea of “omnibus” (to all). In this text Jesus is the speaker, and what he says to his disciples (*a3*), he says to all (*a5*). Finally, at the end of the song, there is a return to the text “vigilate”, and with it a return to a more standard treatment of vertical texture.

In resurrectione tua is by far the shortest song in the 1589 *Cantiones* and contains the shortest text. Because of that brevity, changes in vertical texture are greatly compressed, occurring more quickly here than in other songs. The first section, “In resurrectione tua” (At your resurrection), moves quickly to a fully voiced texture by m. 6, backing off to a four-voice texture before returning once again to full voices at the highly coordinated end of the passage in m. 13. After the end of this passage, there are few significant breaks in the texture. New sections begin with “laetentur coeli” (let the heavens rejoice) in m. 17, “exultet terra” (may the earth rejoice), and “Alleluya” in m. 26. The first two of these sections are elided into one another, but there is a very small break before the beginning of the “Alleluya”

section. Why this song contains such a significant presence of full voicing may be due to its brevity (the compression of a large amount of musical material into a small space), or it may be due to the energetic mood of the text.

Such an energetic mood does not continue into *Aspice Domine de sede*. In this song there is a return to a more standardized method of changing vertical texture, though the sections of music and text are fairly short. In part 1, each section of the first sentence begins with a gradual increase in vertical textural density (usually starting with three voices) and ends in a highly coordinated manner. In the remaining two sentences, however, there is a marked lack of clear sectional beginnings and endings, though there is a degree of textural lightening at the beginning of each sentence. Compared with the treatment of the first sentence, the last two sentences of part 1 are treated with a surprisingly large concentration of full voicing. Why such a difference in treatment would exist is puzzling; all three sentences of part 1 address God and ask for favors using the imperative. The one oddity in the text is in the third sentence: “Aperi oculos meos, et vide tribulationem nostram” (Open my eyes, and see our tribulation; Example 4.9).

Example 4.9: *Aspice Domine de sede*, mm. 44–46

The musical score consists of five staves, each with a vocal line and lyrics. The Superius part begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The Medius part begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The Contratenor part begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The Tenor part begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The Bassus part begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5.

Instead of asking God to open his own eyes (“oculos tuos,” as in the source text), the speaker asks God to open the speaker’s eyes. However, since the same type of sectional elision occurs in part 2 of the song, the first sentence of part 1 could be seen as the anomaly rather than the later sections.

Like *Tristitia et anxietas* and *Vide Domine afflictionem, Ne irascaris* presents a mixture of homophony and imitative counterpoint, which greatly affects patterns of voicing. As I mentioned earlier, the song begins with an extensive homophonic passage in which the texts alternate between the lower and upper voices on the text “Ne irascaris, Domine, satis” (May you be sufficed with your anger, Lord); throughout this passage there is a consistent three-voice texture. This same text then appears in an imitative-homophonic hybridized texture with the added text “et ne ultra memineris” (and may you no longer remember). In m. 22, a new section begins with the object of the sentence, “iniquitatis nostrae” (our

iniquity), also beginning a point of textural increase from two voices to five voices at the end of the sentence in m. 32. Here the vertical texture exhibits the standardized pattern of gradual growth. The next section, “Ecce, respice” (Behold, look), begins homophonically and becomes imitative; when it becomes imitative, the texture decreases to four voices, increasing back to full voices at the end of the passage. The final section of part 1, “populus tuus omnes nos” (your people [are] we all), is almost entirely imitative, beginning with three voices and increasingly gradually to four and then five voices by the end of part 1.

Part 2 of *Ne irascaris* also contains an extensive homophonic section, but in contrast to part 1, this section appears in the middle of part 2, surrounded by imitative counterpoint. The first two sections exhibit the standard pattern of smaller voicing gradually increasing to full voicing. However, with the beginning of the “Sion deserta facta est” section in m. 106 until the end of the section in m. 115, there is a consistent four-voice texture, beginning with the upper voices and then moving to the lower ones. In contrast, the last section, “Jerusalem desolata est” (Jerusalem is abandoned), is highly imitative, containing few cadences or other stopping points. After the initial entry of voices, there are usually four voices in play at any given moment within this passage until m. 149, toward the end of the piece.

The overall treatment of vertical texture in *Ne irascaris* depends greatly on the presence and location of homophonic passages versus imitative ones, with the principle of contrast remaining paramount. As I discussed both earlier in this chapter and in chapter 2, this contrast is important to the setting of part 2. The text of part 2 contains the rhetorical figure of exergasia (the presentation of a single idea multiple times in different words), and this figure is mirrored in the music through the textural contrasts between the three clauses.

O quam gloriosum begins with imitative counterpoint, and therefore follows a pattern of gradual increase in vertical density. However, once a full-voiced texture is achieved in m. 10, it remains in place until the end of the first sentence in m. 22. Although this extensive use of full voicing is somewhat unusual, it could be seen as a reflection of the text, in which all the saints are rejoicing (“gaudent omnes sancti”); the number of sounding voices may represent the voices of the saints. It is probably not coincidental that four of the five voices end together in m. 22 on the same syllable – the saints’ voices moving together (Example 4.10).

Example 4.10: *O quam gloriosum*, mm. 20–22

The musical score for Example 4.10 consists of five staves, each representing a different vocal part. The lyrics are written below each staff, aligned with the notes. The lyrics are: Superius: - cti, san - - - - - cti. Medius: o - mnes san - - - - - cti. Contratenor: san - cti, o - mnes san - cti. A - Tenor: o - mnes san - - - - - cti. Bassus: [o] - mnes san - - - - - cti. A - mi - cti.

The second sentence of part 1 begins in a similar manner with a gradual build-up of voices. However, the sectionalization of this sentence is not nearly as clear. The text is divided into three main sections: “Amicti stolis albis” (Clothed in white robes); “sequuntur agnum

quocunque ierit” (they follow the lamb wherever he may go); and “laudantes Deum et dicentes:” (praising God and saying). The first of these sections ends fairly clearly with four of the five voices in m. 34, though it is somewhat elided into the following section.

This second section, however, contains a much more stratified ending; three of voices conclude the text in m. 49, with one voice ending in m. 47 and another in m. 50. Moreover, the voicing decreases before the cadence in m. 49, weakening the effect of that cadence. This weakened cadence could be read as a subtle example of text painting, with the continuing imitation representing the following of the lamb. Rhetorically, however, it is not surprising to see sections two and three elided into one another given that the praising of God (“laudantes Deum”) is part of following the lamb. In the final section of part 1, the texture quickly increases to full voicing, remaining that way for the remainder of the text. Here we would expect a full stop since the remainder of the text of *O quam gloriosum* (part 2) is a quotation of what the saints are saying.

Part 2 of *O quam gloriosum* is a continuation of the last sentence of part 1, listing the types of praise to be given to God. Because part 2 consists of a list of nouns, sections of music are quite short, reflecting the choppy nature of the text. The first section, “Benedictio et claritas” (Praise and fame), lasts only six measures, and there is almost uniformly a three-voice texture throughout. The second section, “et sapientia” (and wisdom), is equally short but allows for a build-up of vertical density. In the third section, “et gratiarum actio” (and thanksgiving), there is a longer increase to full voicing, but there is a more elided ending to the section, spanning mm. 90–92. In the following section, “honor, virtus, et fortitudo Deo nostro” (honor, power, and strength to our God), there is a much different pattern in voicing; the text first appears in full voices, then in the upper three voices alone, and finally in the

lower three voices alone.⁷ Finally, in the last section of text beginning in m. 100, there is a fairly quick increase from three voices to full voicing, which remains until the end of the song.

As mentioned in the section of this chapter dealing with homophony and imitation, *Tribulationes civitatum* follows a similar pattern to *Ne irascaris* at the beginning of the song. There is a lengthy passage of homophony consisting of the text “*Tribulationes civitatum audivimus*” (we have heard the tribulations of the cities), appearing first in the lower three voices and then in the upper three. A new section begins in measures 16 and 17 on the text “*quas passae sunt, et defecimus*” (that they have suffered, and we have faltered), continuing until m. 24. In this section, there is full voicing, and all voices end simultaneously on the final syllable at the beginning of m. 24. The following section, “*Domine ad te sunt oculi nostri, ne pereamus*” (Lord, toward you are our eyes, lest we perish), employs a similar pattern of voicing to that found in the first section; the text appears first in the upper voices, and then in the lower ones before appearing in full voices and concluding part 1.

Part 2 of *Tribulationes civitatum* exhibits a mixture of the voicing techniques found in part 1. In the first section, “*Timor et hebetudo mentis*” (Fear and dullness of mind), there is a gradual increase in vertical texture until the highly coordinated end of the section in m. 68. In contrast, the next section, “*cecidit super nos et super liberos nostros*” (has fallen upon us and upon our children), contains an alternation between upper voices and lower voices before presenting the full text in all voices. Similarly, the following section, “*Ipsi montes nolunt recipere fugam nostram*” (The mountains themselves are unwilling to receive our flight), presents the text in the upper and lower voices before presenting it in all of them. Although,

⁷ This is the opposite of what happens at the beginning of *Ne irascaris*, in which the text appears first in smaller groups of voices before appearing in full voices.

the last section begins with a homophonic passage, there is nonetheless a gradual increase in voicing until the end of the sentence (and of part 2) in m. 116; the presence of homophony does not necessarily prevent changes in vertical density.

In the final part of *Tribulationes civitatum*, there are three main sections. The first of these sections, “Nos enim pro peccatis nostris haec patimur” (We indeed for our sins suffer these things), begins with the upper voices and gradually increases to full voices. And the last section, “et vide afflictionem nostram” (and see our affliction), begins with the lower voices, gradually increasing to full voicing. Between these sections, however, there is a homophonic passage with full voices: “Aperi oculos tuos, Domine” (Open your eyes, Lord); as mentioned before, the homophony of this passage highlights the plea to God, and the full voicing further highlights the passage.

In contrast to *Tribulationes civitatum*, the sectionalization of *Domine secundum multitudinem* is not particularly clear; instead, passages of text and music flow together into one another. The first significant structural break occurs in m. 33, reflecting the division of the song into two main sections of text: “Domine, secundum multitudinem dolorum meorum in corde meo” (Lord, accompanying the multitude of my sorrows in my heart), and “consolationes tuae laetificaverunt animam meam” (your consolations have gladdened my soul; Example 4.11).

Example 4.11: *Domine secundum multitudinem*, mm. 32–34

Superius
cor - de me - o,

Medius
- de me - o, con - so - la - ti -

Contratenor
[me] - o, con - so - la - ti - o - nes tu -

Tenor
[cor]-de me - - - o, in cor - de me - - o,

Bassus
me - - - o, con - so - la - ti - o - nes

In the first of these main sections, the speaker narrates his suffering, and in the second he narrates God’s relief of this suffering – a fairly common type of bipartite structure in the 1589 *Cantiones*. Toward the end of the song, there is an alteration in the texture with all the parallel motion around the text “laetificaverunt,” but there is an increase in vertical density from mm. 58–64, marking the end of the piece.

In *Laetentur coeli* there is a return to clearer sectionalization. For the first section of part 1, “Laetentur coeli et exultet terra” (Let the heavens be glad and may the earth rejoice), there is a gradual increase in the number of sounding voices until the end of the section in m. 14. In the next section, “Jubilare montes laudem” (Sing out, mountains, praise), there is a similar increase in textural density, though the end of the section is elided into the next. This elision follows the conjunction “quia,” and it makes sense for the sentence to flow smoothly into its most essential idea: the coming of the Lord. The third section, “quia Dominus noster

veniet” (for our Lord will come), likewise contains a textural increase from three voices at the beginning of the section to five voices at the end. In the final section of part 1, “et pauperum suorum miserebitur” (and for his own poor people will he show mercy), there is also an increase in texture, though it occurs somewhat more quickly than before, with an extended passage of five sounding voices.

Part 2 of *Laetentur coeli* contains a rather unusual arrangement of voices. The first sentence of the text, “Orietur in diebus tuis justitia, et abundantia pacis” (There will arise in your days justice and an abundance of peace), appears only in the upper three voices and lasts for an extended period – for mm. 48–68. During this passage there are either two or three voices sounding at any given moment, though there are consistently three voices sounding at the end of the passage in mm. 66–68. The text from the final section of part 1 returns at the end of m. 68 (along with the same melody), and finally the Tenor and Bassus return to the texture. For the remainder of the piece, there is an alternation between four and five sounding voices in texture, though the number of pauses for voice entries drops considerably in the last three measures of the song.

As this examination of vertical textural density in the 1589 *Cantiones* has shown, there is a great of variety both among the songs and from section to section within individual songs. However, there are some general trends in the treatment of voicing within sections of music. Passages of imitative counterpoint tend to exhibit an increase in vertical density toward the end of the passage, as one would expect, though the build-up of voices varies greatly in speed. In homophonic passages, the number of sounding voices tends to remain more static than in imitative passages, again as one would expect, though part 2 of *Tribulationes civitatum* shows that homophony does not necessarily prevent an increase in

the number of sounding voices. In some cases, there is no change in vertical density within a homophonic passage, such as the “omnibus dico” (I say to all) passage in *Vigilate*; in this particular case, the homophony and full voicing are gestures of deixis. While the patterns of voicing within a passage are important, it is also useful to consider what happens in the transitions between sections. In many cases, there is a decrease in textural density immediately following the end of a musical passage, but in other cases sections are elided together through textural continuity (as well as by the lack of a strong intermediate cadence and stratification of the text among the voices).

Not surprisingly, patterns in vertical textural density follow patterns in the text, both in terms of instances of text painting and in terms of broader rhetorical strategies. In *O quam gloriosum*, for example, the list of nouns at the end of part 2 creates a stalled momentum in the text, and the disjunctions in the text lead to exceptionally short and highly punctuated sections in the music. In this case, the rapid decreases in textural density signal the end of one section and the beginning of another, following the syntax of the text. However, in other cases, it is difficult to determine whether semantics or syntax is responsible for sectionalization. For example, in m. 55 of *O Domine adjuva me*, there is significant reduction in the number of sounding voices after a lengthy passage with full voices, corresponding to the beginning of the clause “sed ut viverent tu mortuus es” (but in order that they may live, you have died). On a semantic level, this new clause reflects a change in the speaker’s focus from the possibility of eternal death to the hope of eternal life. And on a syntactical level, the word “sed” (but) marks the beginning of a new clause with a contrasting idea.

It is also worth thinking about vertical textural density in terms of rhetorical functions. In general, textural density tends to increase over the course of a section of music – either building up to a climax on a cadence when the section of music ends on a full stop in the text, or decreasing just before the cadence when the section of music ends on a weaker punctuation. The difference between full and weak stops in the text is a crucial one, with the latter marked by a coordinating conjunction that links the clauses together. Thus, static textural density serves to provide continuity over large-scale grammatical structures. In some cases coordinating conjunctions provide a weak link between two lengthy clauses with separate ideas. But given a choice between separating these ideas through a new buildup of textural density or maintaining continuity through textural stasis, Byrd tends to go for the latter.

Vertical textural density is also closely related to the parsing of the text into imitative and homophonic sections, which in turn is linked with specific rhetorical goals: emphasizing an especially vivid word; providing a clear command without the sonic interference of voices moving in different rhythms; or highlighting various parallelisms. Thus, it would be impossible to consider vertical textural density outside of the use of counterpoint. With this in mind, we can now construct a hierarchy of concepts Byrd must make in matching texture to text: rhetorical style; specific rhetorical devices that fit the style; counterpoint that illustrates devices and procedures in the text; and patterns of textural density that allow ideas and grammatical structures to flow smoothly.

Horizontal textural density

Horizontal density is even more difficult to analyze than vertical density because there is no simple system for quantifying the density of a particular passage. With vertical density, there are a limited number of possibilities in the number of sounding voices (from one voice up to five), creating an absolute scale by which to compare and contrast specific passages. But in terms of melodic density, there are an infinite number of possible rhythmic patterns for each voice, and moreover, one would need to examine all five voices simultaneously. Furthermore, one would need to consider several other possibly relevant factors relating to texture: distinctions between imitative and homophonic passages, patterns of voice entries, and the number of sounding voices present at any given moment. These textural factors are connected to one another through their effects on musical sectionalization.⁸

As it did with vertical density, *Defecit in dolore* provides a useful model for examining how melodic density defines sections. As I mentioned earlier in this chapter, both imitative passages and homophonic ones tend to fragment over time. In imitative passages, the melody that appears at the beginning of the passage is either extended or fractured by the end of the passage. And in homophonic passages, melodies that move in lockstep among multiple voices at the beginning of the passage begin to lose their synchronicity toward the end of the passage. This fragmentation of textural cohesiveness is true of virtually all the

⁸ Vertical textural density is a topic that is also examined in Jeannie Barrick's stylistic comparison of Byrd's Latin and English songs ("William Byrd's English Anthems and Latin Motets: A Stylistic Comparison," MM thesis, Texas Tech University, 2005.) Barrick's approach to textural density—and to other topics—is primarily quantitative, which is logical given that she is using statistics to determine stylistic differences and similarities. However, since my goal is to determine general text-setting principles, my approach is more qualitative in nature.

1589 *Cantiones*, though the extent of the fragmentation varies from passage to passage (and from song to song). In *Defecit in dolore*, this fragmentation is fairly obvious. At the end of part 1 of *Defecit in dolore*, the imitative passage “et dolor meus renovatus est” (and my sadness is renewed) is repeated multiple times starting in m. 51. However, in m. 64, something peculiar begins to happen; the melody for “renovatus” (renewed) is both extended (in terms of the amount of space it takes up) and made melodically denser (in terms of the number of notes occupying that space; Example 4.12).

Example 4.12: *Defecit in dolore*, mm. 64–66

The image shows a musical score for five vocal parts: Superius, Medius, Contratenor, Tenor, and Bassus. Each part has a staff with a treble clef (except for Bassus which has a bass clef) and a key signature of one flat. The lyrics are distributed across the parts as follows:

- Superius:** est, re - no - va - - - tus est, re - no - va -
- Medius:** - us re - no - va - - - - - - - - tus est,
- Contratenor:** est, re - - - no - va - tus
- Tenor:** et do - - - - lor me - us, re -
- Bassus:** - us re - no - va - - - - tus est, re -

This changed treatment of “renovatus” could be seen as a highlighting of that particular word, a meditation on the renewal of the speaker’s sadness. Or it could also be viewed as an indicator of the impending end of part 1; these two readings are not mutually exclusive.

A similar phenomenon of melodic extension and densification occurs at the end of part 2 on the text “consolatus sum” (I am consoled). As the passage progresses, the number of notes per measure increases, specifically on the word “consolatus” (consoled). Although the change in treatment of this particular word does not change much from the beginning of the passage to the end, it nonetheless contrasts strongly with the relatively brief treatment of the text in the previous passage. In establishing a new section for “consolatus sum” and by providing lengthy (and melodically dense) treatment of “consolatus,” Byrd has given this text special emphasis. Once again, this emphasis could be viewed as an indicator of the impending end of the section (and in this case the end of the song), or it could be viewed as a meditation on the word “consolatus.” Or, alternatively, it could be read as the repeated aural caresses of consolation.⁹ In both the end of part 1 and the end of part 2, the increase in melodic density is accompanied by an increase in the number of sounding voices.

In *Domine praestolamur*, it is more difficult to identify patterns of increasing melodic density. At the end of part 1, there is a general increase in melodic density on the text “et dissolvas jugum captivitatis nostrae” (and may you dissolve the yoke of our captivity). But unlike the increases of melodic density in *Defecit in dolore*, in this instance there is no individual word receiving lengthier treatment; “jugum” (yoke), “captivitatis” (captivity), and “nostrae” (our) all receive expansive melodic treatment in the section from mm. 36–69. It is, however, notable that these variations of the original melody occur later in the passage, after the original melody has been presented in all voices. This example of increasing horizontal textural density could be construed as an example of large-scale text painting; the entire phrase is emphasized through expansive treatment. Text painting makes sense in this

⁹ These aural gestures of consolance are similar to phatic speech, a type of communication based on establishing a mood or social relationship rather than conveying specific ideas.

situation given that the speaker is trying to persuade God to release his people from captivity: the image of captivity is described even more vividly by the painting not just of “captivitas” (captivity) but of “jugum captivitatis nostrae” (the yoke of our captivity). By setting this text so elaborately, Byrd once again invokes *enargeia*.

In the second part of *Domine praestolamur*, there are internal structural breaks as well as an endpoint marked by increases in melodic density, and this becomes most apparent in the last word of a section. For instance, in the section “Veni Domine noli tardare” (Come, Lord, refuse to delay), the word “tardare” (to delay) receives extensive treatment toward the end of the section in m. 91. As has been seen before, the word to be highlighted is both the last one in the section and the most important. Its setting could also be viewed as an example of text painting, with the drawing out of the musical setting of “tardare” representing delay.

However, in the next section, “relaxa facinora plebi tuae” (forgive the crimes of your people), the word receiving the greatest emphasis through extension of the original melody is “tuae” (your), which is admittedly the last word of the section but not necessarily the most significant, unless perhaps its function is to remind God of who needs forgiveness. In the fragmentation of imitative counterpoint, it appears that syntactical considerations outweigh semantic ones. This observation is not especially surprising given my findings with vertical textural density; Byrd tends to value the observance of grammatical continuity across coordinating conjunctions over the independence (or semi-independence) of the ideas represented in different clauses.

O Domine adjuva me is different from the last two songs in a couple of ways; it contains only one large part (segment of text), and it is divided into short sections. Because of the latter, there is not much time for the imitative counterpoint to be gradually fragmented.

Nevertheless, the type of melodic expansion accompanied by increased melodic density found at the ends of sections in *Defecit in dolore* and *Domine praestolamur* can also be found in *O Domine adjuva me*. One example of this phenomenon can be seen at the end of the section, “et libera me de laqueo mortis aeternae” (and free me from the trap of eternal death); in this case the melodic expansion appears primarily on the word “aeternae” (eternal) in the Medius in mm. 15–17—yet another example of text painting, with the melodic expansion representing eternity (Example 4.13).

Example 4.13: *O Domine adjuva me*, mm. 15–17

The musical score for Example 4.13 consists of five staves, each representing a different vocal part. The lyrics are written below the notes. The Superius part begins with a half note on 'la' and continues with quarter notes for 'que', 'o', 'mor', and 'tis', followed by a long note for 'ae' and another long note for 'nae'. The Medius part starts with a half note on '- o', followed by quarter notes for 'mor', 'tis', and 'ae', then a long note for 'ter' and another long note for 'nae'. The Contratenor part begins with a half note on '- o', followed by quarter notes for 'mor', 'tis', and 'ae', then a long note for 'ter' and another long note for 'nae'. The Tenor part starts with a half note on 'mor', followed by a quarter note for 'tis', then a long note for 'ae', another long note for 'ter', and a final long note for 'nae'. The Bassus part begins with a half note on '- o', followed by quarter notes for 'mor', 'tis', and 'ae', then a long note for 'ter' and another long note for 'nae'. The lyrics are: 'la - que - o mor - - - tis ae - ter - nae, - o mor - tis ae - - - ter - - - - - nae, - o mor - - - - tis ae - ter - - - - nae, mor - tis ae - ter - - - - nae, - o mor - - - - tis ae - ter - nae,'

Another interesting example of melodic expansion occurs near the end of the song in the last section, “occidit in saecula” (has ended forever). Although the text for this section is quite short, the melody on the word “saecula” continually changes, with the most expansive treatment in the Contratenor in mm. 71–73 and the Superius (at the end of the song) in mm.

79–81. Once again, melodic expansion is used to mark the impending end of a section, though in this case it is interesting to note how the treatment of “saecula” mirrors the treatment of “aeternae”; while the latter refers to eternal death, the former refers to eternal end of death. It is not surprising that these synonymous terms are set with the same rhetorical figure to represent the expanse of eternity.

Tristitia et anxietas is an interesting mixture of homophony and imitative counterpoint, and this mixture has an effect on the build-up of melodic density. Nevertheless, once again there is a marked increase in melodic density and expanded treatment of individual words toward the ends of sections. One homophonic example of these phenomena is the section “Moestum factum est cor meum” (Sad is made my heart), the text for which is presented only once. In this passage, three voices move in virtually full synchronicity with one another; however, the Contratenor and Tenor diverge sharply from the other voices on the word “meum” (my), the last word of the section, placing several times the number of notes into the space taken up by one or two in the other three voices. For an imitative example of expanded and densified melodies, one may look at the section “Vae mihi, quia peccavi” (Woe to me, for I have sinned). This section is striking in its length, beginning in m. 82 and continuing through m. 113. As the section progresses, the treatment of “peccavi” (I have sinned) becomes increasingly more complex, taking up more space and placing more notes within that space; specific examples of this can be seen in the following voices: the Tenor in mm. 95–97; the Tenor once again in mm. 100–102; and the Medius in mm. 109–111. As I have mentioned in chapter 2 (where I discussed meditation), this focus

on the word “peccavi” reflects both the position of the word at the end of part 1 of the song and the importance of the idea of sin in explaining the speaker’s suffering.¹⁰

Memento Domine, like *O Domine adjuva me*, contains only one part, but its sections are significantly more expansive than those of the latter, allowing for more expansion of imitative melodies. One particularly good example is the section “Libera eos ex omnibus tribulationibus” (Free them from all tribulations), which begins homophonically and continues with imitative counterpoint. At first, the word “tribulationibus” (tribulations) is presented syllabically, particularly in the homophonic presentations. However, later in the section, “tribulationibus” begins to be set melodically; examples of this melismatic treatment can be found in the Tenor in mm. 56–59 and again in mm. 65–67 (Example 4.14).

Example 4.14: *Memento Domine*, mm. 65–67

The musical score for Example 4.14 consists of five staves, each representing a different voice part. The staves are labeled on the left as Superius, Medius, Contratenor, Tenor, and Bassus. The music is written in a single system with a common time signature. The lyrics are distributed across the staves as follows:

- Superius:** [tri] - bu - la - - - ti - o - ni - bus,
- Medius:** ex o - mni-bus
- Contratenor:** [tri]-bu - la - ti - o - - - - ni - bus,
- Tenor:** - bus tri - bu - la - ti - o - - - - ni - bus, ex o - mni -
- Bassus:** ex o - mni-bus

¹⁰ And as I shall discuss in my next chapter on sonority, the repetition of the consonant “v” in “vae” and “peccavi” is also an important factor to consider.

Yet again, the last word of the section receives more elaborate treatment, though in this case the elaborate treatment coincides with a word of particular importance to the meaning of the text. This could also be understood once again as an example of text painting, with the repetition representing the number (“omnibus” – all) of tribulations, or perhaps their repeated pressure.

In the last section of *Memento Domine*, “et mitte eis auxilium” (and send them aid), there is likewise a switch from syllabic treatment of “auxilium” (aid) to melismatic treatment. Byrd tends to state a word (or phrase) clearly before developing it melodically for emphasis. As I argued earlier, once a word or phrase has been presented clearly to the listener through relatively simple musical treatment, Byrd is free to move into more complex treatment, relying upon the listener to remember the text. In this case the repetition of “auxilium” serves not only as a marker of the impending end of the song, but also as an emphasis of what God’s congregation needs: aid.

In *Vide Domine afflictionem*, there is a return to a mixture of imitative counterpoint and homophony, yet in both types of texture, there is still a pattern of increased melodic density and melodic expansion present toward the ends of sections. The very first section of part 1, “Vide Domine afflictionem nostram” (See, Lord, our affliction), begins with homophony, changing into imitative polyphony by the end of the passage, and there is an elaborate melismatic treatment of the word “nostram” (our) in mm. 10–12 in the Superius and Contratenor (Example 4.15).

Example 4.15: *Vide Domine afflictionem*, mm. 10–12

Superius
-o - nem no - - - - - stram, et

Medius
no - - - - - stram, et

Contratenor
no - - - - - stram, et

Tenor
[-o] - nem no - - - - - stram, et

Bassus
[-fli] - cti - o - nem no - - - - - stram, et

The choice of “nostram” for emphasis is somewhat surprising as it is not an especially vivid word, though perhaps Byrd is trying to emphasize the number of people who are suffering and their unanimity. However, it might make more sense in the context of the entire direct object “afflictionem nostram” (our affliction), which is set much more elaborately than the deictic “Vide Domine” at the beginning of the song. This transition to elaborate treatment marks the transition from deictic words to descriptive ones.

Similar melismatic treatment appears on the word “luctum” (grief) in the Tenor at the end of a section in mm. 42–44 – another vivid word given special emphasis to enhance the pathos of the text. Continuing on to part 2 of the song, one can observe similar phenomena there as well. In the last section of the song, “Domine Deus noster” (Lord, our God), the word “noster” receives syllabic treatment when it first appears in m. 126, but it receives highly melismatic treatment in the Contratenor in mm. 130–131 and in the Medius in mm.

134–135. Once again, one can note that increasing complexity of musical treatment over the course of a section of music is the norm in these songs.

As I have mentioned before, *Deus venerunt gentes* is by far the longest song within the 1589 *Cantiones*, containing a great variety of textural types: imitative counterpoint, non-imitative counterpoint, homophony, and mixtures of the above within individual passages. Yet, despite this variety of textural types, there is a fairly standardized emphasis toward the end of each section of text and music, though it is not always on the final word. At the end of the section “polluerunt templum sanctum tuum” (they have polluted your sacred temple), it is the word “templum” (temple) which receives the greatest degree of melismatic treatment and the shortest note values, as seen in the Tenor in m. 18 and the Superius in m. 19. Perhaps in this case, the importance of the word “templum” outweighed the need for a heavy emphasis of “tuum” (your), the last word of the section, though the latter does receive melismatic treatment to a lesser degree.

In part 2 of the song, however, there is an occurrence of increased melodic density corresponding with a gesture of text painting. In m. 70, a new, and rather long section begins with the text “escas volatilibus coeli” (foods for the birds of the sky). The text “volatilibus coeli” (for the birds of the sky) is marked by the use of shorter note values and a melody with an upward contour, suggesting the skyward location of the birds. This increased melodic density contrasts with the somewhat longer note values of both the preceding section and the section immediately following. At the end of this section, the original upward melody is heavily fractured, but there is an introduction of even shorter note values indicating that the section is coming to a close.

Domine tu jurasti, like the examples already discussed, uses expansive melodies with chains of short note values to demarcate the ends of sections. A somewhat extreme example of this can be found in the musical passage on the text “lacte et melle” (with milk and honey). As the passage progresses, the melismatic treatment of “melle” (with honey – perhaps another example of text painting) becomes increasingly more pronounced. The first time it appears (Superius, mm. 28–29), it occupies only three notes. However, just slightly later (Contratenor, mm. 28–29), it occupies ten. And at the end of the section (Tenor, mm. 38–40), it occupies fourteen (Example 4.16).

Example 4.16: *Domine tu jurasti*, mm. 38–40

Something similar happens toward the end of the song on the text “et ex servitute Aegiptiorum” (and out of servitude of the Egyptians), and particularly with the word “Aegiptiorum” (of the Egyptians). The first time this word appears in the Superius in mm.

79–80, it is presented syllabically. However, all subsequent appearances of “Aegiptiorum” are melismatic, with the most extreme example to be found in the Contratenor in mm. 80–83; in this instance, the penultimate syllable is set to ten notes. Once again, the expansion of a melody through a transition from syllabic setting to melismatic setting marks the approaching end of a section, and in this case the end of the song, although Byrd may also just be revelling in the sonic possibilities of the word.

As I have mentioned earlier in this chapter, in *Vigilate* there is an almost entirely consistent use of imitative counterpoint, with only one brief section of homophony. These imitative sections also vary greatly in length, both in terms of the music and in terms of the text; the sections detailing times of day are particularly striking for their textual brevity and contrast with one another. In many cases, these sections are too short to develop much melodic expansion, although there are some counterexamples. One is the section “Vigilate, ergo” (Be vigilant, therefore) in the middle of the song. The first two times this text appears (Contratenor, m. 49; Tenor, m. 50), the word “ergo” is presented syllabically. But by the end of the section (Medius, mm. 55–57), “ergo” is presented melodically with thirteen notes for the first syllable. However, what makes *Vigilate* distinct is the rapid adoption (and expansion) of melismatic treatment within sections, which makes it more difficult to recognize the impending end of a section. One such example of this problem can be seen in the “dormientes” (sleeping) section, in which the second appearance of the word (Bassus, m. 68) is syllabic, but the fourth appearance just slightly later (Superius, m. 68) is highly melismatic. Nevertheless, the principle of melodic expansion still exists, even if it is harder to recognize immediately.

In resurrectione tua, like *Vigilate*, is highly imitative with relatively short sections of text. However, in this case, the expansive section on the word “Alleluya” toward the end of the song provides an excellent opportunity to witness melodic growth over a period of time. “Alleluya” actually appears in two separate sections of the song, once after an invocation to God – “In resurrectione tua, Domine” (During your resurrection, Lord) – and again after the main body of the text. The first time the “Alleluya” section appears in mm. 13–18, the word is presented either wholly or mostly syllabically, with at most two or three notes for the penultimate syllable. However, in the second “Alleluya” section from mm. 26–37 (the end of the piece), there is an increasing use of melismas on both the penultimate and antepenultimate syllables. The most extreme example of melismatic treatment can be found in the Tenor in mm. 32–33 (Example 4.17).

Example 4.17: *In resurrectione tua*, mm. 32–33

The musical score for Example 4.17 consists of five staves, each representing a different vocal part. The time signature is 4/4. The lyrics are as follows:

- Superius:** [-lu] - - ya, Al - le - lu - ya, Al - le -
- Medius:** [-lu] - ya, Al - le - lu - - - ya,
- Contratenor:** -ya, Al - le - lu - - - - - ya, Al -
- Tenor:** [Al-] le - lu - - - - - ya, Al - le - lu -
- Bassus:** [Al-] le - lu - - - - ya, Al -

In this case, the penultimate syllable occupies eight notes and also embraces shorter note values (making the melody denser by placing more notes within the space).

As I mentioned earlier in this chapter in the section on voice entries, this last section contains a peak of entries because of the text; “Alleluya” summarizes in a single word what was expressed throughout the song. The expansion of melodies could also be seen as another attempt to highlight this function of the word in expressing joy: the elaborate treatment of “Alleluya” fulfills this rhetorical function beautifully.

Aspice Domine de sede is similarly imitative in its layout of melodies, though it lacks the extreme melodic expansion of *In resurrectione tua*. However, what is especially interesting about *Aspice Domine de sede* is that it sometimes inverts the normal progression from simpler melodies to more complex ones. At the end of the section “de sede sancta tua” (from your holy seat), the word “tua” receives lengthier treatment than it did at the beginning of the section; one can compare the treatment of “tua” in m. 9 of the Contratenor (three notes for the first syllable) with its treatment in mm. 17–20 of the Medius (eleven notes for the first syllable). However, in the brief section “Inclina Deus meus” (Incline, my God), the word “meus” receives more lengthy treatment at the beginning of the section than at the end; this difference can be seen in a contrast between the treatment of “meus” in mm. 29–32 of the Medius (fifteen notes for the first syllable) and its treatment in m. 36 of the Superius (which is entirely syllabic).

This may perhaps have something to do with the position of this section of text within the sentence; the remainder of the sentence, “aurem tuam, et audi” (your ear, and hear), has not yet been uttered and is arguably more important. However, the relative lack of weight given to the remainder of the sentence militates against such a conclusion. Another

possibility in considering the elaborate treatment of “meus” early on in the passage is that Byrd is amplifying an appeal to pathos (the emotion of the situation) and an appeal to ethos (the authority of the speaker). By emphasizing the individual speaker, Byrd shows how each individual of the congregation suffers. This emphasis of the individual does not constitute an appeal to ethos in the sense of making an explicit appeal to the authority of the speaker, but such authority is implicit in the act of a priest speaking on behalf of his congregation.

In *Ne irascaris*, the trend toward melismatic treatment of the ends of the sections becomes immediately obvious. When the text “Ne irascaris, Domine, satis” (May you not be sufficed in your anger, Lord) appears in both the lower and upper voices (and later in full voices), it begins with syllabic treatment of “Ne irascaris, Domine” (May you not be angry, Lord) and ends with highly melismatic treatment of “satis” (any more). This pattern continues throughout part 1 of the song, and it is particularly noticeable in the last section, “populus tuus omnes nos” (we are all your people); in particular, the word “omnes” receives lengthy melismatic treatment throughout, while the remaining three words of this section receive syllabic treatment. In this case it is the penultimate word that is highlighted rather than the final one, which may be due in part to the monosyllabic nature of “nos” (we) and which may also be due in part to a type of text painting in which the idea of “omnes” is represented by expansive setting.

In part 2 of *Ne irascaris*, there is an extensive, bipartite section of homophony on the text “Sion deserta facta est” (Sion has been made a desert). As I mentioned earlier in this chapter in the section on homophony and imitation, the homophony in both halves of this section fractures somewhat toward the end of each presentation of the text. Specifically, the word “facta” (been made) becomes slightly melismatic in one of the four sounding voices

(Superius in mm. 109–110 and Contratenor in mm. 114–115). Once again, the penultimate word is stressed when the final word is monosyllabic. The final section of part 2, “desolata est” (is abandoned), is somewhat unusual in that the melismas and shortening of note values are not concentrated toward the end of the song, but instead are scattered throughout the section. This plus the relative dearth of cadences gives the section a lack of direction, which may be related to the subject matter of the text. In any case, the stratification of melodies in this section contrasts most strongly with the homophony of the “Sion deserta facta est” section.

O quam gloriosum contains a somewhat more straightforward imitative structure rather than the mixture of homophony and imitation found in *Ne irascaris*. Likewise, the patterns in the development of horizontal textural density are fairly straightforward. The common pattern of increasing numbers of melismas toward the end of a textual-musical section can be seen at the very beginning of the song with the text “O quam gloriosum est regnum” (O how glorious is the kingdom). Suitably enough, the word “regnum”, the last word of the section as well as the subject of the sentence, receives melismatic treatment; it is also the most crucial word in the sentence. There are twelve notes for the first syllable of this word in the Contratenor in mm. 5–8 (Example 4.18).

Example 4.18: *O quam gloriosum*, mm. 5–8

The image displays a musical score for the vocal parts of the motet "O quam gloriosum" from mm. 5–8. The score is arranged in two systems. The first system includes five staves: Superius, Medius, Contratenor, Tenor, and Bassus. The Superius part begins with the syllable "[re]". The Medius part has the lyrics "- o - - - - sum est re - - - - -". The Contratenor part has the syllable "re - - - - -". The Tenor part has a whole note "O" with a fermata. The Bassus part has a whole note. The second system continues the vocal parts with lyrics: Superius: "- - - - gnum, in quo cum"; Medius: "- - - - - gnum,"; Contratenor: "- - - - - gnum, in"; Tenor: "— quam glo - ri - - - o - - - - sum est"; Bassus: (no lyrics shown).

The following section, “in quo cum Christo gaudent” (in which with Christ rejoice [the saints]), is somewhat longer, allowing for an observation of how the melody surrounding the final word expands over time. The first appearance of “gaudent” (Superius, mm. 9–11) is

melismatic, containing five notes for the first syllable. However, the melisma in the Tenor in mm. 15–17, although encompassing a similar space of time, is much denser, containing thirteen notes (including a string of seven semiminims) for the first syllable.

At the end of part 2 of the song, a similar pattern emerges on the text “in saecula saeculorum, amen” (forever and ever, amen), marking both the end of the section and the end of the song. On each occurrence of the word “amen,” there is some sort of melisma on the first syllable, often including strings of semiminims. This reduction in note values stands in contrast with the appearance primarily of minims in the previous section. In the last three measures of the piece (mm. 120–122), melismatic settings of “amen” appear in all five voices, with three of these voices (Superius, Medius, and Bassus) containing more than ten notes for the first syllable (Example 4.19).

Example 4.19: *O quam gloriosum*, mm. 120–122

The musical score for five voices (Superius, Medius, Contratenor, Tenor, Bassus) shows melismatic settings of "amen" in measures 120–122. The lyrics and melisma markings are as follows:

- Superius:** [A] - - - - - men.
- Medius:** A - - - - - men.
- Contratenor:** [A] - men, A - - - - - men.
- Tenor:** - men, A - - - - - men.
- Bassus:** [A] - - - - - men.

This conjunction of expansive melismas, with its multitude of semiminims, marks the conclusion of the final section of the song. Rhetorically, this emphasis of “amen” is similar to the treatment of “Alleluya” in *In resurrectione tua*. In both cases the final word of the song serves an important concluding function. And in both cases its treatment serves to highlight both this function and the overall joy of the text.

As mentioned in both my examination of homophony versus imitation and my examination of voice entries, *Tribulationes civitatum* follows a similar pattern to *Ne irascaris* in its layout of voice groups. Because of the large proportion of homophony and the short sections in part 1, the amount of melodic expansion is minimal, but it is not non-existent. At the end of part 1, on the section “Domine, ad te sunt oculi nostri ne pereamus” (Lord, toward you are our eyes lest we perish), there is some degree of melodic expansion on the word “pereamus” (we perish) – another example of emphasis of an especially vivid word. The full text of this section is presented twice, first in the upper three voices alone, and then in full voices. In both presentations of the text, there are expansions on “pereamus.” In its first appearance (Superius, mm. 29–31), “pereamus” exhibits three notes for the penultimate syllable. However, in the Medius in mm. 31–33 (at the end of the first presentation of the full text for this section), there are six notes for the penultimate syllable within the same amount of space as the first example.

The last section of part 3 of *Tribulationes civitatum* (the end of the song) is fairly long, lasting from mm. 142–70. Within this section, the text, “et vide afflictionem nostram” (and see our affliction), appears several times in all voices, providing an opportunity to observe how the melody changes over time. As might be expected, there is a substantial increase in the melismatic treatment of the final word of the text toward the end of the

section. The first time “nostram” (our) appears (Tenor, m. 145), it contains only two notes for the penultimate syllable. However, somewhat later in the Bassus (mm. 156–57), the penultimate syllable of “nostram” is set to seven notes. And by the end of the song (Medius, mm. 168–69), the penultimate syllable occupies nine notes. Once again, the melodic expansion on the final word of the text increases as the section comes to a close.

Domine secundum multitudinem, in contrast with the previous four songs, contains only one part. Also in contrast to many of the songs discussed thus far, *Domine secundum multitudinem* has sections of text that are continually elided with one another, making it more difficult to determine where one section ends and another begins.¹¹ This naturally has an effect upon the expansion of melodies toward the ends of musical passages. In several cases, the amount of melismatic treatment for a section of text is greater at the beginning of the musical passage than at the end. One such example can be found in the section “in corde meo” (in my heart). The first time the word “meo” (my) appears in the Contratenor in mm. 21–24, the penultimate syllable occupies thirteen notes, but the last time it appears (Medius, mm. 32–33), the penultimate syllable occupies only two.

However, the final section of the song, “laetificaverunt animam meam” (have gladdened my soul), returns to a more typical layout of horizontal textural density. The words “laetificaverunt” (have gladdened) and “animam” (soul) are consistently treated to syllabic melodies, but “meam” is consistently melismatic, perhaps reflecting the personal nature of the text (which is presented entirely from a first-person singular perspective). The extent of this melismatic treatment increases from the beginning of the passage to the end; in its first appearance (Medius, mm. 50–51), the penultimate syllable occupies three notes, but

¹¹ It also contains only one clause, which may be the reason for the relative lack of sectionalization.

in one of its last appearances (Superius, mm. 62–64), the penultimate syllable occupies nine (Example 4.20).

Example 4.20: *Domine secundum multitudinem*, mm. 62–64

The musical score consists of five staves, each representing a different vocal part. The lyrics are written below the notes. The Superius part has the lyrics "- mam me - - - - - am.". The Medius part has "[a] - ni - mam me - - - - - am.". The Contratenor part has "[me] - - - am, a - - - ni - mam me - - - am.". The Tenor part has "a - ni - mam me - - - - - am.". The Bassus part has "[me] - - - - - am.". The music is written in a common time signature and features a variety of note values, including minims, crotchets, and quavers, with some notes tied across measures.

The increase of horizontal textural density changes from the early part of the song to the end and may reflect the switch of topics by the speaker from his sorrow to his consolations, or the switch to the poetic “I”. Furthermore, it might also reflect the syntactical weight of the end of the text, which is also reflected by a build-up of voices.

Laetentur coeli follows a rather unusual pattern of horizontal texture in that the densest melodic region by far is the beginning section, “*Laetentur coeli et exultet terra*” (May the heavens be glad and may the earth rejoice). Lasting from the beginning of the song to m. 14, this passage is replete with semiminims. The reason for this high degree of melodic density at the beginning of the song is likely due to the text at hand. As I mentioned earlier

in this chapter, there is a peak in voice entries surrounding the word “exultet” (rejoice), which is treated to extremely short sections.¹² The peak in melodic density reflects the emotional energy of this section of text as also exhibited in the number of voice entries.

Nevertheless, despite the presence of a melodically dense passage at the beginning of the song, there is also an (expected) increase in melodic density toward the end of the song. The final section of text from part 2 of the song, “et pauperum suorum miserebitur” (and for his own poor people he will have mercy), exhibits an increase in melodic length for “miserebitur” (he will have mercy). However, the melismas on “miserebitur” are not confined to the very end of the piece, but instead are found throughout the passage. In fact, the most extreme melisma on “miserebitur” appears early in the passage (Superius, mm. 73–76); there are three notes for the antepenultimate syllable and five for the penultimate (Example 4.21).

¹² As I also mentioned earlier in this chapter, this treatment of “exultet” in *Laetentur coeli* mirrors its treatment in *In resurrectione tua*.

Example 4.21: *Laetentur coeli*, mm. 73–76

The musical score consists of two systems of five staves each, representing different vocal parts: Superius, Medius, Contratenor, Tenor, and Bassus. The lyrics are distributed across these parts as follows:

System 1:

- Superius:** - o - - - rum mi - - - se - re - - - -
- Medius:** - re - - - - - bi - tur,
- Contratenor:** - tur, et pau - - - pe - rum su -
- Tenor:** mi - se - re - - - - bi - tur, mi - se -
- Bassus:** - rum mi - - - - se - re - - - - bi -

System 2:

- Superius:** - - bi - - - - - tur, mi - - - se - re -
- Medius:** et pau - - - pe - rum su - o -
- Contratenor:** o - - - rum, et pau - - - pe -
- Tenor:** re - - bi - tur,
- Bassus:** tur, et pau - pe - rum su -

In this instance, there is also a marked use of semiminims in contrast to the use of minims elsewhere in the passage. The combination of more melodically dense musical material and

a thicker texture of voices together indicate the impending end of the song, and they also emphasize the core message of the Respond.

Like vertical textural density, horizontal textural density follows both syntactical and semantic protocols. There is a marked tendency toward increasingly complex musical treatment toward the end of a section of music; as I stated, I would argue that once the listener has had sufficient time to hear the text, it becomes increasingly permissible to break it down into constituent components or to stretch it out into lengthy melismas. However, increases in melodic density can also be used to emphasize particular words for a number of reasons: because they are inherently paintable words in the context of a highly enigmatic text; because they are key words within the context of its overall message; or because they express particular pathos. Thus, the context of rhetorical style and function is essential to understanding Byrd's treatment of texture in these songs.

Case study of Byrd's treatment of texture: *O quam gloriosum*

Thus far in this chapter, I have focused on a wide range of songs and textural procedures. However, it would also be useful to spend some time looking at a single song in depth to understand how these textural procedures work in the context of one another and in the broader context of text-setting. The song I have selected for this purpose is *O quam gloriosum*, which I have already examined in the context of counterpoint, voice entries, and textural density. This particular song is an excellent example of the textural choices I discussed earlier in the chapter.

O quam gloriosum contains very little homophony other than a few brief passages of parallel motion (and texts) between two voices. Thus, it stands in contrast to songs such as

Tristitia et anxietas and *Ne irascaris*, both of which contain extraordinarily long homophonic passages. As I discussed in chapter 2, these two songs contain vivid description with the purpose of moving the listener, while *O quam gloriosum* expresses exultation without such a high degree of pathos. Because *O quam gloriosum* does not contain as many vivid words as *Ne irascaris* and *Tristitia et anxietas*, it is not subject to the same kind of extreme sectionalization as those two songs. (See Appendix 1 for a comparison of texts.) Nevertheless, like many of Byrd's songs, it is still divided into musical "chunks" that set short passages of text, even though the transitions from one chunk to another are relatively smooth.

In terms of transitions from section to section, the only full stop occurs between parts 1 and 2. However, even this stop is somewhat questionable conceptually—if not musically—since part 1 ends in the middle of a sentence on the word "dicentes" (saying); part 2 follows with the saints' quotation. Outside of this transition, the closest that the piece comes to a full stop musically is at the end of the first sentence of part 1 (m. 22), where four of the five voices complete the sentence together, though even here the end of sentence 1 is elided with the beginning of sentence 2—a technique to be found throughout Byrd's 1589 collection for joining musical and textual chunks.

Byrd's treatment of transitions in *O quam gloriosum* does, of course, have an effect upon the increase and decrease in the number of voice entries per unit of time as well as upon textural density. By avoiding full stops through the elision of musical sections, Byrd both prevents the texture from decreasing too far and allows it to decrease gradually. Thus, despite Byrd's division of texts into relatively short sections for musical setting, it is clear that his main tendency is to ensure that most sections progress from one to another without

major structural breaks. Such breaks in the texture are thereby given greater weight when they do occur. For example, the break between parts 1 and 2 could be understood as a deictic pause in the sense that the end of part 1 points to what all the saints are saying (the topos of part 2), and the pause increases the dramatic effect of the pointing. Thus, vertical textural density plays a vital role in the song's rhetoric.

Looking at the chart of voice entries for *O quam gloriosum* also reveals some insights into rhetoric in this song (see Appendix 2). The first peak of voice entries occurs between mm. 17–24: a block of music encompassing the end of the first sentence of text and the beginning of the second. Similarly, the second peak of voice entries occurs between mm. 41–48: a block of music encompassing the end of the clause “sequuntur Agnum quocunque ierit” (they [the saints] follow the Lamb wherever he goes), just before the final participial phrase of part 1. Given this pattern of voice-entry peaks toward the end of musical and textual sections, one might expect another peak toward the end of part 1. However, this is not the case; instead the number of voice entries per unit of time continues to drop after the second peak between mm. 41–48. Moreover, there is a rapid leap in the number of voice entries per unit of time between the end of part 1 and the beginning of part 2.

I would argue that Byrd is not only using the violation of expectations for dramatic effect but also recognizing the syntax of the text. Rather than weighting the voice entries toward the end of part 1 as he did with the ends of other musical sections, Byrd seems to acknowledge that the word “dicentes” (saying) is not an end in itself but a preparation for the formula that follows. Byrd does something similar in part 2; rather than building up the number of voice entries toward “in saecula saeculorum amen” (forever and ever amen) in mm. 96–104, he places a nadir of voice entries here. By doing so, he avoids building up the

expectation for the impending end of the piece, as the music continues (with the aforementioned text) for another eighteen measures. The greatest peak of voice entries in the entire song occurs in the last eight-measure block, and there is a rapid rise in the number of voice entries preceding it. Finally, Byrd provides a clue that the end of the song is near.

While vertical textural density and peaks/troughs of voice entries play an important part of shaping the rhetoric of *O quam gloriosum*, another aspect of the song that is important to consider is horizontal textural density—a musical feature that is intimately connected with the others I have discussed with this piece. As I have remarked before, horizontal textural density tends to increase toward the end of a section of text and music, and *O quam gloriosum* is no exception to this trend. And quite often Byrd seems to increase the number of notes per syllable in order to highlight particular words. For example, in the first sentence of part 1, the most striking melismas occur on “gaudent” (rejoice): eleven notes in the Medius in mm. 17–19, and thirteen notes in the Tenor in mm. 15–17. In this case, “gaudent” not only occurs near the end of the first sentence but also has an emotional power that distinguishes it from the surrounding text. Byrd does something similar at the end of parts 1 and 2, highlighting “dicentes” (saying) and “amen” through particularly elaborate melismas. Neither of these words is especially “paintable,” but they both serve important rhetorical functions: “dicentes” points to what the saints are saying in part 2, and “amen” signifies the conclusion to the song. As this examination of *O quam gloriosum* has revealed, Byrd not only has an awareness of text in his creation of musical texture but also uses texture to establish the rhetoric of his songs.

Conclusion

As this chapter has shown, texture is an important aspect of the rhetoric of the 1589 *Cantiones*. Byrd's decisions regarding counterpoint, voice entries, and textural density all link up with rhetoric in various ways. Given the parameters of rhetorical styles and their associated functions, one can predict what Byrd might do texturally with a given text. As I discussed in the section on textural density, it is possible to construct a hierarchy of elements Byrd considers in setting text to texture: rhetorical style; specific rhetorical devices that fit the style; counterpoint that illustrates devices and procedures in the text; and patterns of textural density that allow ideas and grammatical structures to flow smoothly. And in making decisions about texture, Byrd is frequently faced with the question of reconciling grammar and meaning. In the cases of imitation versus homophony, voice entries, and horizontal textural density, Byrd tends to stress the meaning of specific words or short phrases. However, in the case of vertical textural density, Byrd tends to value grammatical (and therefore musical) continuity over the separate treatment of separate ideas.

Each of the three aspects of texture I have examined in this chapter (counterpoint, entries of voices, and density) serves as a tool for text-setting, though the degree of specificity varies among these tools. By that, I mean that different aspects of texture can account for different levels of text-setting: individual words, short phrases, and entire clauses. Alternations in the counterpoint between homophony and imitation tend to require a relatively large amount of space to take effect; therefore, counterpoint tends to affect text-setting on the unit of the phrase or the clause rather than on the individual word. One exception to this general rule is the homophonic presentation of "Tristitia" at the beginning of *Tristitia et anxietas*. As I discussed in chapter 2, this homophonic presentation of

“Tristitia” (prior to its contrapuntal presentation in the context of the subject of the sentence as a whole) is an example of meditation. The violation of expectations in this particular case serves to increase the prominence of this musical passage.

While some patterns of counterpoint can be linked with text-setting, others seem to be largely unrelated to the text. For example, the similarities between the beginnings of *Ne irascaris* and *Tribulationes civitatum* appear to be more than coincidental; both songs begin with homophony, alternating between the upper-register voices and the lower-register ones. However, this commonality would better be explained through recourse to musical style than to text-setting, given that there are few obvious textual similarities between the beginnings of these two songs other than their use of somewhat complex clauses. Thus, contrasts in counterpoint serve multiple functions in the 1589 *Cantiones*. In some instances, contrasts between homophony and polyphony clearly reflect something in the text, whether in the nature of the discourse (as in the *Tristitia et anxietas* example) or in the meaning of a particular word(s) (as in the example of “omnibus dico” in *Vigilate*). Moreover, these contrasts can also tie in to the rhetorical devices and procedures I discussed in chapter 2. However, it is also necessary to look beyond the texts in order to discuss Byrd’s conventions for setting voices contrapuntally.

Similar “problems” arise in analyzing voice entries and textural density. There are certain predictable patterns in voice entries that occur in every song, regardless of the text. For example, there is a tendency toward a decrease in voice entries near the end of a song; by this point all five voices are generally participating in the texture. This presence of all five voices near the end of a song (and near the ends of shorter sections of text as well) also reflects the tendency for vertical textural density to increase over time. Given the ubiquity of

these trends, I would argue that they signify a musical rhetoric rather than a text-driven one. Furthermore, some of the aspects of voice entries and textual density reflect other aspects of the music rather than acting independently. For example, peaks and troughs in voice entries are closely related to (and contingent upon) the nature of the counterpoint. In passages with continuous homophony, the number of voices present in the texture will usually remain static; doing otherwise would necessarily disrupt the homophony.

With both voice entries and textual density, it is the violation of expectations that proves most interesting. Generally, the number of voice entries reaches a peak near the end of a large section of text. Thus, changes in the number of voice entries over time reflect text-setting on a large scale. However, as I also noted earlier in this chapter, there are instances where peaks in voice entries coincide with individual words in ways that suggest text painting. For example, in *In resurrectione tua*, there is a peak of voice entries on the word “Alleluya” connected with the increasing complexity of the counterpoint. I have argued that the increase in voice entries reflects the rejoicing and thanks to God connoted by this word, which in turn reflects the meaning of the overall text. Something quite similar occurs on the word “Amen” at the end of *O quam gloriosum*; the peak of voice entries reflects the mood of rejoicing. In both cases, this type of emphasis is directly tied to the rhetorical style and function of the text.

In analyzing textural density, I have noted that melodic density tends to increase toward the end of a section of text, marking the impending end of that section. In one respect, this demarcation signifies a text-setting consideration; the listener is prepared for the end of the section of text. However, just as importantly, it marks the end of a section of music. In this respect, the increase of melodic density signifies a musical concern no less

than a textual one. Nevertheless, there is also a textual logic to the increase of melodic density toward the end of a section. In many cases, Byrd first presents a portion of text syllabically, and then treats it melismatically. Once the listener has had the opportunity to learn the text without interruption, it can be treated more elaborately without danger of being incomprehensible.

But perhaps the most important theme running throughout this chapter is the importance of rhetorical strategies. Coordinating the various aspects of texture in these songs requires planning on a variety of textual levels: the word, the phrase, the clause, and the text as a whole. As the analyses in this chapter have shown, Byrd taps into the enigmatic potential of his texts to search for broad strategies and then uses these strategies to determine his responses to specific situations in setting individual words and phrases. But key to understanding these strategies and responses is the notion of rhetorical function. As I discussed in some detail in chapter 2, rhetorical functions play a vital role in determining where and how various figures (such as text painting and deixis) are to be used. What has emerged in this chapter is that texture is one of Byrd's primary tools in uncovering the "hidden and concealed" powers within his texts.

Nevertheless, it is vital to add the caveat that texture in Byrd's 1589 *Cantiones* is not a product solely of text-setting procedures; there are "purely" musical procedures as well that have an effect on texture as well. One procedure that I did not discuss at length in this chapter is *fuga*, a contrapuntal practice that dominates polyphonic writing of this period yet (as John Milsom argues) has not been examined in nearly as much depth as it should.¹³ The

¹³ John Milsom, "Crecquillon, Clemens, and Four-Voice *Fuga*," in *Beyond Contemporary Fame: Reassessing the Art of Clemens non Papa and Thomas Crecquillon*, ed. Eric Jas (Turnhout: Brepols, 2006), 293–345.

reason that I have not discussed this procedure in this chapter is that it is largely separate from text-setting. In fact, when text-setting does come into the picture in the presence of *fuga*, it is largely to disrupt the latter; since *fuga* is a self-contained procedure, the addition of text could hardly do anything else. Similarly, one could argue that some of the more extreme examples of sectionalization in the 1589 *Cantiones* (such as in *Tristitia et anxietas* or *Ne irascaris*, for example) are due to Byrd's allowing text-setting concerns to disrupt the flow of the music. As those examples show, there are times when text-setting is clearly at the top of the list of Byrd's compositional priorities.

However, it is also important to remember that text-setting procedures are not the only ones in play in these songs. For example, the increase of melodic density toward the end of musical sections seems to be a universal procedure among the 1589 *Cantiones*, regardless of the specific text being set; thus, it would appear to be a feature of ending a section rather one for ending a specific type of section. Moreover, it is important to avoid the trap of expecting text-setting procedures to be absolutely deterministic in their effect upon the music. For example, a "text paintable" word in the context of a text whose function is the move the listener would be expected to be emphasized in some way, but it would be difficult to predict precisely what pitches and rhythms would be used for this emphasis. Similarly, one would expect Byrd to increase melodic density on a word like "gaudent" (they rejoice) in *O quam gloriosum*, it would be difficult (if not impossible) to predict exactly what melodies Byrd will use and how they will be arranged. This is not a flaw of Byrd's compositional style nor a flaw of my analysis; it is the natural result of compositional procedures that are deterministic only up to a point—a topic I discuss further in my conclusion. Nevertheless,

despite this (rather lengthy) caveat, texture is one of the main musical features Byrd uses to bring out the rhetoric of the text.

CHAPTER 5

SONORITY

In the previous chapter of this study, I examined texture from a deductive standpoint, looking at songs individually with the goal of examining how various aspects of texture (contrasts between homophony and counterpoint, concentrations of voice entries, textural density, etc.) relate to events in the text. As I would expect, each song contains a unique arrangement of musical events; this is only natural given that each song contains a unique text. Nevertheless, I also discovered that underneath this façade of uniqueness lies a hierarchy of rhetorical choices, with Byrd reacting to rhetorical style and function with the use of texture and other devices. And as I found in looking at Byrd's techniques for bringing out the meaning or structure of the text, texture can work on a variety of levels: the word, the phrase, the clause, and even the text as a whole.

However, while an examination of texture provides a methodology for examining semantics and grammar, it does not provide an adequate methodology for studying Byrd's treatment of sound in the context of a rhetorical framework. In *The Arte of English Poesie*, George Puttenham discusses figures associated specifically with poetry—figures that deal with the relationship between words and sounds. While Puttenham's figures may not all be applicable to Byrd's settings, nevertheless I would argue that the idea of aural rhetoric is quite important to understanding how Byrd sets texts to music.

Text as sonority—aural qualities and syntax

To develop a methodology for analyzing aural rhetoric, I would like to consider two aspects of the text: its aural qualities and its syntax. In analyzing songs, there is a natural tendency to consider the aural qualities of the notes—pitch, rhythm, dynamics, intonation, etc. However, languages have their own aural qualities independent of the music to which they are set. One would be inclined to assume that a competent composer would set a text in such a way as both to bring out the natural rhythm of the text and (perhaps more importantly) to make the performers' task of articulating the text as straightforward as possible.

Exceptions to this rule would require a good reason, perhaps something in the music or in the meaning of the text that suggests some sort of disruption of the normal flow of the language.

Language contains the two basic aural building blocks of consonants and vowels, which are combined and accented in various ways to construct words. And when these words are placed together to form a sentence, this new unit has a “melody” of its own; emphasis is placed on particular words and not on others depending on the syntax of the sentence. Even on the level of the consonant and vowel, however, it is important to consider how specific phonemes might influence musical setting. All phonemes are not created equal, and the particular placement of these phonemes within a musical setting will greatly affect both their production by singers and their perception by an audience. For example, plosive consonants in English such as *p*, *b*, *t*, *d*, (hard) *c*, *k*, and *g* allow for a quick and clear articulation, making them suitable for use in fast, elaborate counterpoint. However, fricative consonants in English such as *f*, *v*, *s*, and *z* require a slower expulsion of air, making them more difficult to enunciate quickly. Liquid consonants in English such as *l* are likewise difficult to enunciate quickly, but they are more pleasant to listen to for an extended period.

Vowels also have different aural qualities that affect their vocal production. For example, open vowels in English such as the long *a* are relatively easy to sing in a high register, whereas close vowels such as the long *e* are more difficult. Therefore, one would not expect a competent composer to set a word beginning with an open vowel and ending with a close one to a melody with an upward contour without a good reason for doing so.

Keeping these factors in mind, one can formulate a set of expectations for the relationship between phonemes and musical texture. The advantage of using such a system is readily apparent; since there is a fixed set of phonemes common to all the songs of the 1589 collection and all sections of individual songs, one can reasonably expect phonemes to behave in a certain way regardless of the meaning of the text. In an examination of consonants and vowels in the 1589 songs, one should consider several factors: accented syllables, assonance, alliteration, melismas, and Latin pronunciation.

As I mentioned earlier, the quick and crisp articulation of plosive consonants makes them suitable for use in fast and elaborate counterpoint, and this aural characteristic is especially important at the beginning of a section of music. In a contrapuntal setting, the repetition of numerous fricative consonants would drown out other simultaneously sounding phonemes and obfuscate the text; such consonants are more suitable for homophony, in which the beginning and ending of their articulation can be highly coordinated. Thus, one would expect passages of imitative counterpoint to begin with plosive consonants. I would also argue that liquid consonants are likely to be accented since the *l* sound is more open than that of fricative consonants and thus better suited to accenting in a polyphonic setting.

In addition to considering the beginnings of sections, it is also important to consider syllabic accents within sections, both within individual words and within the section as a

whole. In songs, accented syllables tend to be treated with higher pitches relative to those of unaccented syllables, following the pattern of speech. However, this tendency can conflict with the tendency to treat open vowels differently from closed ones, creating unnatural syllabic accents for individual words. The accenting of syllables by pitch can also be traced through a musical section as a whole. One would expect syllables brought into prominence by an especially high register to contain open vowels and perhaps plosive consonants as well.

Assonance and alliteration are important features of the 1589 *Cantiones* texts, appearing both within short sections and across longer passages. In thinking about the effects of assonance and alliteration on the musical texture, one should consider two main factors: the local effect and the long-term effect. The local effect of assonance would be seen in those passages beginning with numerous repeated vowel and/or consonant sounds. As I mentioned earlier, contrasts between strong (plosive) and weak (fricative) consonants and those between open and close vowels both lead to contrasts in pitch and treatment of vertical texture. Thus, if the consonants or vowels are static, it begs the question of whether the music remains static as well. Given this logic, one would expect a series of repeated vowels or consonants to lead to a relatively flat melody.

Vowel and consonant repetition can also be viewed on a larger scale, over the entirety of a section or even across sectional boundaries. In imitative counterpoint, it is quite common to see short musical and textual phrases repeated in sequences. These sequences naturally lead to the repetition of specific consonants and vowels. And this repetition of specific consonants and vowels provides anchor points for performers and listeners, giving a sense of direction to the melody. While the repetition of specific phonemes is inevitable in sequences (and not particularly infrequent in imitative polyphony in general), the question

still remains of whether these anchor points serve some sort of structural purpose through large-scale voice leading on a background level. The answer to that question will lie both within the melody (or melodies) under consideration and in the context of the sonorities in place at these anchor points. This is not to suggest that Byrd's music follows large-scale tonal patterns from tonic to dominant and back to tonic, but rather that Byrd may use sonorities paired with voice leading paired with textural articulations to create a sense of direction to his polyphony.

Melismas are another phenomenon in which the role of vowels is important. These tend to occur on the penultimate syllable of the last multisyllabic word of a section regardless of the vowel. However, that is not to say that either all melismas are equal or that all vowels are equally suitable for melismatic treatment. For example, the long *e* in English (a close vowel) is not nearly as easy to sing melodically as the more open sound "ah." In cases where the penultimate syllable of the last multisyllabic word of a section is a close vowel, one would expect a less elaborate melismatic treatment (i.e. fewer notes overall, fewer notes per measure, fewer melodic leaps, less rhythmic complexity, etc.) than might occur in cases where the vowel is open and easier to articulate melodically. Exceptions might be expected either on key words with particular importance to the meaning of the text or on words concluding the song (or song part).¹

The "proper" pronunciation of Latin is a difficult topic to master, yet it is essential to an understanding of the aural qualities of the text. Numerous scholars such as Ross Duffin, Timothy McGee, A. G. Rigg, and David Klausner have examined Latin pronunciation specifically from a musical point of view in order to show how its pronunciation varied

¹ A role in determining the complexity of melismas may be also be played by syntax, as I shall discuss in a later section of this chapter.

according to the time, locale, and vernacular. Although some later conventions of Latin pronunciation are believed to be a significant departure from classical conventions, it is nonetheless important to be aware of these later conventions for two reasons. First, local conventions of Latin pronunciation shaped strategies of text-setting, even though many of Byrd's texts pre-date his settings by several centuries. Therefore, using time- and place-specific pronunciations in an analysis of text-setting is more likely to reveal Byrd's compositional techniques. Secondly, while "authentic" pronunciation in actual performance cannot allow modern performers and audiences to experience Byrd's music as his contemporaries did, it is nevertheless more likely to reveal subtleties of alliteration, assonance, and accent.

To generate a pronunciation guide for the pronunciation of Latin in sixteenth-century England, scholars have studied two types of evidence: contemporary witness accounts of Latin pronunciation and evidence provided by contemporary Latin texts.² The former is fairly self-explanatory; contemporary accounts provide a direct translation from Latin phonemes to English ones, though it is first necessary to have a firm grasp of the witnesses' pronunciation of English. In searching for evidence in contemporary Latin texts, scholars have looked primarily at locations in the text where rhymes ought to occur, making connections between vowels that occur in these locations.

A full examination of Latin pronunciation in sixteenth-century England is too large a project to undertake adequately in this study. Fortunately, however, other scholars have laid the groundwork. The most prominent and comprehensive study of this sort is *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance*,

² Ross W. Duffin, "National Pronunciations of Latin ca. 1490–1600," *Journal of Musicology* 4 (1985–86): 217.

a project edited jointly by Timothy J. McGee, A. G. Rigg, and David N. Klausner. I make frequent use of this book in examining the aural qualities of Byrd's texts.

In addition to the aural qualities of the text, one important feature that is often overlooked in its relation to musical texture in song is syntax. The syntax of each individual text in the 1589 *Cantiones* is in some ways unique, as no text is completely identical; my examination of voice entries has demonstrated this individuality of each song. However, there are common features to the language that can be examined for the collection as a whole without regard to the meaning of each individual text. Here I speak of syntax not as the specific ordering of words for a particular text, but as the way in which sentences are constructed. Sentences in the 1589 *Cantiones* vary greatly in their complexity; while some follow a straightforward pattern of subject, object, verb (or some inversion of this order) in the present indicative, others employ mixtures of moods (indicative, subjunctive, imperative), tenses, and even the number of the speaker (a singular "I" versus a group "we"). Although none of the grammatical constructions in the 1589 *Cantiones* approaches the complexity of Cicero's writings, grasping the meaning of a sentence with complex grammatical constructions is nevertheless somewhat more challenging than performing the same task with simpler constructions. And as I discussed in chapter 4, grammatical constructions are not uniformly elegant; in fact, some (like those in *O Domine adjuva me*) are quite awkward and present numerous problems for musical setting.

This distinction between simple and complex grammatical constructions is an important one in several ways. Since texts with more complex constructions necessarily involve more effort to comprehend than those without, one would expect a composer interested in conveying the meaning of those texts to set these texts in a straightforward

manner. That is to say, one would expect the composer to avoid complex imitation and unusual sectionalization that might obscure the flow of a sentence. However, with sentences whose meaning is clearer (or those familiar by way of common liturgical or other usage), the composer would be free to use elaborate counterpoint with numerous melismas and to divide of the text into minute sections. In other cases, however, the complexity of the music would tend to be inversely proportional to the complexity of the text. Furthermore, one would expect that the amount of time expended on each word in a section of relative syntactical complexity would be shorter than that expended on each word in a section of relative syntactical simplicity, in which the composer would be free to repeat the text elaborately, at length, and in short sections. Thus, textual syntax in songs can be considered not just in its own right as a means of organizing text, but also as sound that must be translated into something meaningful by listeners.

As I have discussed in previous sections of this study, the concept of time is important. In the case of Byrd's songs, one would expect sections of greater syntactical complexity (which would likely be set to straightforward music) to contain the text that moves the "plot" forward. One would thus expect sections of lesser syntactical complexity (which would likely be set to more complex music) to contain more contemplative text. An examination of syntax in the way I have just described, together with an examination of the aural qualities of phonemes, will provide an analytic methodology for looking at all the songs of the 1589 collection independently of the meaning of individual texts. And an examination of time in these songs will allow syntax to be brought into the context of specific songs.

Once again, one might expect violations of these general rules regarding syntax and time in cases where the need for text painting is paramount. Moreover, one might encounter

a tension between the expectations generated by the aural qualities of the texts and those generated by syntax. For example, as I mentioned before, melismas are governed by musical conventions dictating which syllables should be treated melismatically (or at least which ones should be treated more elaborately). However, syntax also dictates how elaborately melismas should be treated. The way in which these two aspects of the text vie for superiority in the music, and what role text painting plays in upsetting my expectations for both aspects will be an important phenomenon to observe in my examination of the 1589 *Cantiones*.

With these general expectations for how sonority will impact text-setting within the collection as a whole, we can proceed through the songs individually, both to demonstrate the validity of these expectations and to study those exceptions that do occur. As I demonstrate, exceptions take place when the need to highlight a particular word or passage becomes more important than the need to follow aural and syntactical conventions of text-setting. Nevertheless, as I also show, these exceptions are fairly limited in scope.

Aural qualities of the texts—normative practice

Defecit in dolore provides a useful example of how expectations for the treatment of phonemes are fulfilled and thwarted. The song begins with the plosive consonant *d* (from the word “defecit”), which is well suited to imitative counterpoint (Example 5.1).

Example 5.1: *Defecit in dolore*, mm. 1–4

The musical score consists of five staves, each representing a different vocal part. The lyrics are distributed across these parts as follows:

- Superius:** No lyrics.
- Medius:** No lyrics.
- Contratenor:** De - - - fe - - - cit in do -
- Tenor:** No lyrics.
- Bassus:** De - - - fe - - -

The second system of the score includes the following lyrics:

- Superius:** De - - - fe -
- Medius:** No lyrics.
- Contratenor:** lo - - - re vi - - - ta - - - me -
- Tenor:** De - - - - - fe - - - - - cit in
- Bassus:** cit in do - lo - - - re,

And surely enough, the song begins with a section of imitative counterpoint, though it is interesting that this counterpoint is not entirely consistent from one voice to another; in some

voices the pitch rises a half step on the second syllable of “defecit” and in others it drops.

What is more interesting (but not surprising), however, is the relative flatness of the melody in all voices, regardless of contour, presumably because of the distribution (and repetition) of exceptionally flat vowels: “Defecit in dolore.” The vowels *e* and *i* from this passage are somewhat different in the sixteenth-century English convention of Latin pronunciation from classical convention or Italianate “church Latin”; the *e* vowel would have been somewhat brighter, while the *i* vowel would have leaned toward a “schwa” in its sound.³

This melodic flatness changes abruptly in the next section of text: “*vita mea.*” Once again, because of the vowels present in the passage of text, this shift in melodic treatment is not surprising. In this case, there are sharper contrasts between close and open vowels instead of the repeated vowel sounds found in the previous passage, and this shift in vowels is reflected by a widening of the register and an increase in melodic density. However, the following section (“*et anni mei, in gemitibus*”) begins somewhat strangely, seemingly departing from the expectations for both vowel and consonant accents. Once again there is no consistent melody for all five voices, but for each voice, there is a drop in pitch in the transition from “*et*” to the first syllable of “*anni.*” Looking at the vowels (*et anni mei*) from a classical Latin perspective, one would expect the second, more open vowel to be set to a higher pitch than the first. However, according to Rigg’s essay on “Anglo-Latin,” the difference between these two vowels in early seventeenth-century Anglo-Latin actually may be rather subtle – the difference between the IPA character ε and the character æ .⁴ The

³ A. G. Rigg, “Anglo-Latin,” in *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance*, ed. Timothy J. McGee, A. G. Rigg, and David N. Klausner (Bloomington and Indianapolis: Indiana University Press, 1996), 54–55.

former is somewhat more closed than the latter in Anglo-Latin, but not to the degree it would be in classical Latin.

Examining consonants in this particular case provides a similar experience to examining vowels. Looking at the consonant *t* in “et” from a classical Latin perspective would lead one to view it as a strong plosive consonant. Thus, one might expect the vowel following this strong consonant to be accented by a higher pitch, which does not happen here. However, according to Rigg, when the consonant *t* appears in the final position of a word after a vowel, it receives the IPA pronunciation θ , a fricative rather than a plosive (equivalent to the *th* in a modern English pronunciation of “thorn”). With this comparatively weaker consonant, an accent in the following syllable would be highly unexpected.

Similarly, in the last section of the first sentence of the text (in *gemitibus*), the consonant *g* would be a relatively strong plosive in classical Latin, but in Anglo-Latin of the late sixteenth century it takes on the comparatively weaker sound $dʒ$, equivalent to a modern *j* in English. In contrast, the following consonant is the more powerful *m* (the same in Anglo-Latin and classical Latin). Thus, one would expect a stronger accent on the second syllable of “*gemitibus*” than on the first (Example 5.2).

⁴ Ibid., 54. For a discussion of IPA (International Phonetic Alphabet) characters and their pronunciation, please see the “Phonetic Chart” in the same volume, 297–99.

Example 5.2: *Defecit in dolore*, mm. 27–29

Superius
[in] ge - mi - - - - - ti - bus, ge - mi - ti -

Medius
- mi - ti - bus, in ge - mi -

Contratenor
- bus, in ge - mi - - - - - ti - bus, in

Tenor
[-mi] - ti - bus, in ge -

Bassus
in ge - mi - - - - - ti - bus,_____

And sure enough, there is a leap from the first syllable to the second—a minor third in some voices and a perfect fourth in others, perhaps also as a representation of sighing. As the passages progresses, however, the treatment of “in gemitibus” becomes increasingly elaborate, and here it may be necessary to turn to both syntax and text painting. As I mentioned in chapter 4, there is a tendency for melodic density to increase toward the end of a large section of text; this tendency certainly holds true for the end of the first sentence of *Defecit in dolore*. Furthermore, the meaning of “gemitibus” (sighing) allows for fairly simple text painting—an expansion of the melody through long melismas as a gesture of mimesis. Nevertheless, despite the increasingly elaborate treatment of “gemitibus” toward the end of the passage (lasting from mm. 19–35), it is important to note that throughout the passage, the rise in pitch from the first syllable to the second remains unchanged.

In the second sentence of *Defecit in dolore* (and the last sentence of part 1), similar principles of vowel and consonant accents apply. Like “defecit” from the first sentence, the first word of the second sentence (*infirmata*) is set to a relatively flat melody, and once again this reflects a flatness in the progression of vowels; the word begins with two identical vowels. For an example of musical accents based on consonants, one can fast-forward to the next section: “et dolor meus.” Within this text, the most prominent consonant is *d* (the same in Anglo-Latin as in modern English), so one would expect a rise in pitch on the first syllable of “dolor.” And this is precisely what happens; there is a leap upward on the first syllable of “dolor” and a stepwise motion downward on the second syllable. The former is, of course, explained by the presence of the strong, plosive consonant *d*. The latter is likewise not unexpected; the difference in vowels between the first and second syllables of “dolor” (*o* and *o*, respectively) is fairly minor, leading to a relatively smooth melody line.⁵

However, in the final section of this sentence and of part 1 (“renovatus est”), the melody does not seem to follow any set pattern, alternating between stepwise motion downward, stepwise motion upward, and leaping motion. In spoken Latin, the penultimate syllable of “renovatus” should be accented, but this does not happen consistently here (although it may be more articulated in performance). The question that must now be asked is why does this passage not follow the established conventions for the treatment of vowels and consonants. To answer this, there are a couple of possible approaches. One, as I used earlier in this section of the chapter, is to view the variegated treatment of “renovatus” as a signifier of the impending end of the section. This happened at the end of the previous

⁵ One could also argue that the stepwise motion down on the second syllable of “dolor” right after an upward leap is a convention of good contrapuntal writing; the two possibilities are not mutually exclusive.

sentence, and it happens at plenty of other section endings. Another possibility is that long, multi-syllabic words with an accent on a later syllable are more difficult to set musically given a preference for accents on either the first syllable or the second (anacrusis).

The principle of consonant and vowel accents can be traced into part 2 of *Defecit in dolore*, beginning with the phrase “Sed tu Domine.” Examining the consonants in this phrase, one would expect one of the plosive consonants to be accented above the others. In this particular case, the first syllable of “Domine” receives the greatest accent with an upward leap (in most voices) of either a third or a fourth (Example 5.3).

Example 5.3: *Defecit in dolore*, mm. 70–72

The musical score for five voices (Superius, Medius, Contratenor, Tenor, and Bassus) shows the phrase "Sed tu Domine". The Superius part has a whole rest followed by a half note on 'Sed' and a quarter note on 'tu'. The Medius part starts with a half note on 'Sed', followed by a quarter note on 'tu', and then a dotted half note on 'Do' with a sharp sign, followed by a quarter note on 'mi'. The Contratenor part has a half note on 'Sed', a quarter note on 'tu', and then a dotted half note on 'Do' with a sharp sign, followed by a quarter note on 'mi' and a half note on 'ne'. The Tenor part has a whole rest followed by a half note on 'Sed', a quarter note on 'tu', and then a dotted half note on 'Do' with a sharp sign, followed by a quarter note on 'mi'. The Bassus part has a whole rest followed by a half note on 'Sed' and a quarter note on 'tu'.

This accent of “Domine” makes sense in several ways, the first of which is the accent of the plosive consonant *d*. In addition, “Domine,” as a vocative, functions as a deictic word, interrupting the flow of the text; thus, one would expect some sort of gesture to mark this moment. Furthermore, “Domine” (Lord) is the object of the speaker’s attention, and one

might expect a gesture to mark the importance of this particular word. In addition, it is worth noting that “Domine” provides an accent on the first syllable, which is easier to set musically. These readings are not mutually exclusive; and, in fact, they are complementary. While the consonant *t* in “tu” (you) is more plosive than *d*, “tu” does not have the same affective quality as “Domine” even though they refer to the same individual. Rhetorically, Byrd is acknowledging the greater energeia of “Domine.”

The general principle of accenting the strongest plosive consonants (which I have italicized) remains throughout the final clause of part 2 and of the piece as a whole: “et in *misericordia tua consolatus sum” (and in your mercy I am consoled). The two main accents as determined by raised pitch occur on the fourth syllable of “*misericordia*” and the first syllable of “*consolatus*,” both of which are strong plosive consonants. It also seems more than coincidental that the two accented syllables exhibit both alliteration and assonance with one another. As I mentioned earlier in this section, alliteration and assonance could both provide structural stepping stones from one moment in a song to another.*

Thus far I have considered Byrd’s setting of individual consonants and vowels, but it is also important to consider how Byrd deals with consonant-vowel combinations and whether viewing phonemes in this sense might allow for greater subtleties in text-setting strategies. One consonant that comes up with great frequency in the 1589 *Cantiones* is *d*—a fact that is not especially surprising given the frequent addresses to God (“Domine”). However, in light of my question about consonant-vowel combinations, it would be interesting to examine how *d* is combined with various vowels. One song that contains a number of *d* combinations (*da*, *de*, *di*, and *do*) is *O Domine adjuva me*.

O Domine adjuva me begins with an example of *do* in “Domine,” but in this case the *do* sound is not accented. In terms of an aural rhetoric, the absence of an accent does not seem to make sense; the plosive *d* and more open vowel in the first syllable of “Domine” (compared with “O” at the beginning of the text) would on the face of it suggest an accent (Example 5.4).

Example 5.4: *O Domine adjuva me*, mm. 1–3

The musical score consists of five staves, each representing a different vocal part. The lyrics are written below the corresponding staves. The Superius part has rests in all three measures. The Medius part starts with a whole note 'O' in the first measure, followed by a half note 'Do' with a sharp sign in the second measure, and a half note 'mi' in the third measure. The Contratenor part starts with a whole note 'O' in the first measure, followed by a half note 'Do' in the second measure, and a half note 'mi' in the third measure. The Tenor part starts with a whole note 'O' in the first measure, followed by a half note 'Do' in the second measure, and a half note 'mi' in the third measure. The Bassus part starts with a whole note 'O' in the first measure, followed by a half note 'Do' in the second measure, and a half note 'mi' in the third measure.

However, I would argue that in this case, Byrd is deliberately avoiding the expected accent as an appeal to pathos, reflecting the pathetic and sinful state of the speaker (who cannot even call to God properly). Thus, Byrd prioritizes the broader rhetorical style of the text as a whole above the expected setting of this particular syllable. Just as with texture, Byrd is forced to make decisions about how to prioritize the expected use of an individual figure in regard to broader rhetorical strategies; and once again, broader strategy takes priority.

The phoneme (and word) *de* appears in the phrase “et libera me de laqueo mortis aeternae” (and free me from the snare of eternal death). Within this clause the greatest accent in terms of highest pitch and longest note duration is not on *de* but on the first syllable of “laqueo.” This accent on “laqueo” rather than on *de* makes sense in terms of how Byrd might have scanned the text for words with the greatest enargetic potential; the word “snare” is much more vivid than the word “from.” And in terms of aural rhetoric, Byrd may also have been prioritizing vowels over consonants – hence the accentuation of the first syllable of “laqueo” with its open vowel and liquid consonant.

The phoneme *da* appears in the clause “Et si commisi unde me damnare potes” (And if I have committed that for which you can condemn me). In this clause the greatest accent occurs on the second syllable of “damnare” rather than on the first (Example 5.5).

Example 5.5: *O Domine adjuva me*, mm. 41–43

The musical score for Example 5.5 consists of five staves, each representing a different voice part. The lyrics are distributed across the staves as follows:

- Superius:** [un] - de me dam - na - re po - - - - -
- Medius:** dam - na - - - re po - - - - -
- Contratenor:** me dam - na - re, dam - na - - - re po - - - - -
- Tenor:** dam - na - - - re, dam - na - - - re po - - - - -
- Bassus:** un - de me - - - - - dam - na - - - - re po - - - - -

In scanning the text for enargetic potential, Byrd would certainly have located “damnare” as the most vivid word of the clause, and he has indeed given it special emphasis. However, in accenting the word, Byrd has chosen to acknowledge the normal syllabic accent on the penultimate syllable rather than accenting the first (even with its combination of plosive consonant and open vowel).⁶ A similar acknowledgment of syllabic accent occurs on the word “perditione” (perdition), in which the penultimate syllable (the one usually accent) is emphasized rather than the second with its plosive consonant *d*. While phonemes are an important tool for placing emphasis on particular words (and for complying with expectations of ease of singing), standard syllabic accents seem to take priority over the accentuation of particular sounds.

With this survey of phoneme treatment in the 1589 *Cantiones*, we can come to some general conclusions about the role of phonemes in establishing an aural rhetoric. With all things being equal, Byrd tends to accent plosive consonants and open vowels. However, in many cases, all things are not equal. If the syllable/word in question occurs within the context of a clause with a more enargetic word, then the latter tends to be emphasized; this is not entirely unexpected given Byrd’s recognition of enargeia in dealing with texture. However, words also have their own norms of accent, and it would be indecorous to violate those norms without a good reason—extreme textual pathos requiring extreme musical pathos.

⁶ For Example 5.5, I have chosen to reject Brown’s underlay for “damnare” in parsing the word as “dam-na-re” rather than as “da-mna-re.” The 1589 partbooks provide no help in selecting one over the other. However, since the *mn* combination is an awkward one, my thought is that the accented second syllable is an attempt to separate the two consonants from one another.

Syntactical qualities of the texts—normative practice

In addition to the aural qualities of phonemes, syntax provides a way to examine a variety of texts independent of their meaning. As I mentioned earlier in this chapter, it would be logical to expect complex grammatical structures more straightforwardly than simpler ones. This expectation is based not so much on the strictures of the Council of Trent (which arguably would not apply to extra-liturgical music such as Byrd's *cantiones*, with their mixture of Sarum-rite, Roman-rite, and non-liturgical texts), but on the common-sense assumption that an intelligent and sensitive composer of vocal music, as Byrd has been labeled abundantly, would wish to make his text understood.⁷ Conversely, one would also expect Byrd to set syntactically simple texts to elaborate music in order to keep things as interesting as possible. To show the validity of this thesis, I examine a number of passages of simple and complex syntax and demonstrate how this principle applies throughout the collection as a whole.

One example of an extensive passage of straightforward syntax can be found in part 1 of *Tristitia et anxietas*; indeed, the entire first part of the song consists almost entirely of sentences with a subject-verb-object organization. Thus, according to my theory of an inverse relationship between the complexity of the text and the complexity of the music, one would expect a fairly elaborate treatment of this particular text. And this is indeed what happens in part 1 of *Tristitia et anxietas*.

As I have discussed, my expectation is for a strong plosive consonant like *t* (at the beginning of “tristitia”) to introduce a section of imitative counterpoint, though perhaps the

⁷ One could also argue that being able to hear the text is especially important with these particular texts due to their religious content. However, I prefer to put that argument aside for the moment in favor of an aurally-centered approach.

combination of *t* and *r* would weaken that effect. However, what happens instead is a section of homophony on the word “tristitia” alone followed by a section of imitative counterpoint on the longer phrase “tristitia et anxietas.” In chapter 2 (where I deal with meditation in sixteenth-century devotional literature), I discussed the similarities between the repetition of and expansion upon a single word in *Tristitia et anxietas* and the meditative exercises prescribed by St Ignatius. I still consider that to be a perfectly viable explanation for why Byrd treats certain words more elaborately than others. However, I would also argue that it is the syntactical simplicity of the sentences that allows for such elaborate treatment.

Since I have already discussed this particular song at length, I shall not go into detail about the treatment of each individual word and phrase, though I shall discuss a few moments and passages of special interest. One is the clause “Moestum factum est cor meum in dolore” (mm. 43–55). This passage begins homophonically but switches over to imitative counterpoint for the text “in dolore.” The contrast between the homophonic section and the contrapuntal one is quite striking; “Moestum factum est cor meum” is presented only once, while “in dolore” is repeated several times. In many ways this is quite ungrammatical if one considers the syntactical relationship between the main body of the clause and “in dolore,” a brief prepositional phrase tacked on at the end. In my chapter dealing with meditation, I hypothesized that the partitioning of this clause and the repetition of “in dolore” is an example of meditation—that the individual word “dolore” (grief) functions as a microcosm of the entire clause. However, what is worth noting in the context of syntax is that this contrast in texture occurs not only within a single sentence, but also within a single clause. This type of contrast, while reflecting the meditative nature of the text, could occur only in a text with this degree of syntactical simplicity. What is remarkable about the beginning of

this passage is that this syntactical simplicity is unmasked by the homophonic and non-repetitive setting of “Moestum factum est cor meum.” (Example 5.6.)

Example 5.6: *Tristitia et anxietas*, mm. 43–47

The musical score consists of five staves, each representing a different voice part. The lyrics are written below the notes. The Superius part has a dotted quarter note for 'Moe' and a quarter note for 'stum'. The Medius part has a dotted quarter note for 'Moe' and a quarter note for 'stum'. The Contratenor part has a dotted quarter note for 'Moe' and a quarter note for 'stum'. The Tenor part has a dotted quarter note for 'Moe' and a quarter note for 'stum'. The Bassus part has a dotted quarter note for 'Moe' and a quarter note for 'stum'. The lyrics are: Moe - - - stum fa - - ctum est cor me -

The image shows a musical score for five voices: Soprano, Alto, Tenor 1, Tenor 2, and Bass. The lyrics are: me - - - - - um in do - . The score is written in G-clef for the upper voices and F-clef for the Bass. The lyrics are: me - - - - - um in do - .

But as I discussed in chapter 2, the number of repetitions of the letter *m* at both the beginnings and ends of words is quite remarkable. As this particular consonant is not well suited to complex setting, the relatively simple treatment of this sentence is not especially surprising. This is a passage of aural awkwardness that Byrd needs to deal with in some manner. Rather than amplifying this awkwardness through repetition (which could be considered a rhetorical vice), Byrd instead chooses to set it as quickly as possible; issues of sonority have overridden syntactical ones.

Another example of straightforward syntax is the song *In resurrectione tua*. In this song, the text consists of single sentence followed by (and interrupted by) an interjection: “In resurrectione tua, Domine, Alleluya, laetentur coeli et exultet terra. Alleluya.” (At your resurrection, Lord, Alleluya, may the heavens be glad and may the earth rejoice. Alleluya.) The structure of this text allows it to be divided quite easily into small sections: the

introductory prepositional phrase; the vocative address to God; the two minuscule (two-word) clauses; and the medial/final interjection. Given the relative syntactical simplicity of the text, one would expect a variety of musical approaches and potentially some highly contrapuntal writing. What emerges from an inspection of the musical setting is a texture weighted heavily toward the ending; the last ten of the total thirty-seven measures of the piece are a setting of the interjection “Alleluya.” Considering the amount of space the word “Alleluya” occupies in the overall text, this extravagant treatment may seem way out of proportion to its weight in the text.

However, if one thinks about syntax and comprehensibility of the text, this more elaborate treatment of “Alleluya” makes perfect sense. As a familiar interjection with no grammatical function within a larger sentence, “Alleluya” is immediately understandable. Moreover, there is no need to present material afterward or remember material from earlier in the sentence (since the entire sentence consists of one word), so there is no sentence structure that would be lost by an expansive musical setting. One could also argue, quite reasonably, that the expansive treatment of “Alleluya” is an example of text painting, a mirroring of the joyous expression of the word within the music. As I have said before, text painting and syntactical organization are not mutually exclusive, and there is no reason why these two explanations cannot coincide with one another.

Within the main sentence of the song, the setting is quite varied. The introductory prepositional phrase (to which the vocative “Domine” is joined) is presented with a long and fairly conjunct melody; the biggest leap in the melody is between the antepenultimate and penultimate syllables of “resurrectione,” a phenomenon I would attribute to the expansion from a close vowel to an open one. For “et exultet terra,” the melodies become highly

disjointed (almost entirely syllabic with lots of rests between words); in this case I believe the particular setting of these words is connected with the meaning of the text; the exultation of the text is portrayed through the ebullient setting (Example 5.7).

Example 5.7: *In resurrectione tua*, mm. 23–24

The musical score consists of five staves, each representing a different vocal part. The lyrics are distributed across the staves as follows:

- Superius:** [et] ex - ul - tet, ex - ul - tet, ex - ul - tet ter -
- Medius:** - ul - tet, ex - ul - tet, ex - ul - tet ter - - -
- Contratenor:** ter - - - - - ra, ex - ul - tet, ex - ul - tet
- Tenor:** ter - - - - - ra, ex - ul - tet, ex -
- Bassus:** et ex - ul - tet, ex - ul - tet, ex - ul - tet

The aural qualities and the meaning of the text are both important to text-setting strategies. In their overall mood, *In resurrectione tua* and part 1 *Tristitia et anxietas* are quite different from one another; the former is entirely joyous, while the latter is exceptionally gloomy. Nevertheless, these two songs share a fairly simple syntax, and it is this clear syntax that allows both songs to explore a variety of melodic and textural possibilities.

In contrast to *Tristitia et anxietas* and *In resurrectione tua, O Domine adjuva me* contains strongly differentiated syntactical structures.⁸ In *O Domine adjuva me*, the syntax is not uniformly complex, but instead alternates between simple and complex passages. Not surprisingly, this alternation is reflected in the music. For the two clauses, “sed vigilantem semper reperiat” (but may he [the clever enemy] always find me watchful) and “quia peccavi nimis” (for I have sinned excessively), the syntax is relatively straightforward.⁹ In the first of these clauses, there is a subjunctive verb, but the word order is fairly simple, separating the predicate adjective (sed vigilantem) from the predicate (semper reperiat); this separation is reflected in the extra repetitions of “semper reperiat.” In the second of these clauses, the syntax is even simpler, and the entire clause is repeated at least twice in all voices.

However, in the following sentence, “Et si commisi unde me damnare potes, non amisisti quo me salvare potes” (And if I have committed that for which you can condemn me, you have not lost that by which you can save me), the syntax becomes considerably more complex. More precisely, the units of text become substantially larger. Dividing this text into small units, as Byrd did in his setting of the previous two clauses, would serve only to obscure its meaning. For that reason, the text is divided into two large units, the subordinate clause beginning with “si” and the independent clause following it. Both clauses are presented just once, and there is a fair degree of coordination between the voices: the imitation is simple; the number of voices present at any given moment remains almost entirely static; and the beginning and ending of the first clause are coordinated. I would

⁸ The syntax of *O Domine adjuva me* is complex in the context of the other songs of the 1589 collection, although none of these songs has a particularly complex syntax, as difficult sentence structures would not lend themselves especially well to musical setting.

⁹ The subject of the first of these clauses (“hostis astutus” – the clever enemy) is not explicitly stated within the clause itself, but it is clear from the previous clause.

argue that Byrd's setting of this sentence acknowledges its syntactical complexity by maintaining the integrity of large units of text and simplifying the texture. I would also argue that the lengthy, parallel construction of these two clauses (which both end with the word "potes") stands out against the comparatively smaller constructions of the surrounding clauses. One could furthermore argue that this sentence encapsulates the meaning of the entire song, so that special treatment of the sentence is an example of some sort of sophisticated rhetorical emphasis. Once again, I believe these two explanations can safely coincide with one another.

Aural qualities of the texts—departures from normative practice

One example of a song that departs from the normative treatment of consonants and vowels is *Laetentur coeli*. Specifically, strong plosive consonants go unaccented while other, less powerful consonants are accented in their stead. The first such example of a departure from expectations occurs in part 1 on the phrase "quia Dominus noster veniet." Since the first syllable of "Dominus" contains the only plosive consonant within the phrase, one would expect it to be accented with the highest pitch in the phrase and/or with a long duration. However, this is not the case; instead, the first syllable of "noster" receives the greatest accent. There is no syntactical reason for "noster" (our) to be accented more than "Dominus" (Lord), though the expansion from the close vowel at the end of "Dominus" to the more open vowel at the beginning of "noster" may go some way toward explaining this phenomenon.¹⁰ More importantly, however, the upward melodic contour of "Dominus" allows for an arch-

¹⁰ If one wished to read this text in a Catholic recusant context, one could argue that the emphasis of "noster" is a reference to the English Catholic community and a message of solidarity, a fairly sophisticated type of text painting.

shaped melody for the overall phrase. Within the phrase of text, there is a total of ten syllables, and the accent on the first syllable of “noster,” syllable number six, divides the phrase approximately in half; from there, the melody moves gradually downward.

Another example of thwarted expectations for the treatment of phonemes also occurs in part 1 of *Laetentur coeli*. In the clause “et pauperum suorum miserebitur,” one would expect the first syllable of “pauperum,” with its strong plosive consonant, to receive the greatest accent. However, instead of an upward leap from “et” to the first syllable of “pauperum,” in most voices there is a downward contour from “et” through the last syllable of “pauperum.”¹¹ There is no instantly apparent reason for this treatment of “et pauperum” in the system I have presented for the setting of phonemes, as the consonant in “et” is fricative, and the first vowel of “pauperum” is more open than the one immediately prior to it (Example 5.8).

¹¹ This downward melodic contour does not appear in every instance of “et pauperum;” in some cases, there is an upward leap from “et” to the first syllable of “pauperum.” However, the former greatly outnumbers the latter: thirteen to three. This pattern continues into part 2, where this text appears a second time. The treatment of “suorum miserebitur” varies considerably.

Example 5.8: *Laetentur coeli*, mm. 79–81

Superius
et pau - pe - rum su - o -

Medius
- rum su - o - - rum, et pau - pe - rum su - o -

Contratenor
et pau - pe - rum su - - - o - rum

Tenor
- o - rum mi - se - re - - -

Bassus
- re - bi - tur, et pau - pe - rum su -

However, looking at the meaning of the text might perhaps provide more clues. The clause translates as “and on his own poor people he will show mercy,” and the downward contour of the melody on “pauperum” may represent the poverty of the people. This treatment of “pauperum” is consistent with Byrd’s setting of “Domine” in *O Domine adjuvame*. In both cases, Byrd makes an appeal to pathos, though in the former he does so with an especially vivid word. But in addition to taking a rhetorical view of the passage, one could also take a modal one. The downward contour of the melody could be seen as a descent toward the modal final of F. Such a descent can be seen in mm. 41–42 of part 1 and in mm. 79–80 of part 2. Although these descents do not occur at the end of parts one and two, they do come to cadences involving the outer voices.

As these examples have shown, what appears to be abnormative in relation to an absolutist system of phoneme treatment may not be abnormative at all in the context of

rhetorical strategies. In some cases, Byrd does something unexpected in order to avoid further awkwardness, as in his setting of “*Moestum factum est cor meum.*” Similarly, a pattern of accentuation that appears in one voice may not necessarily appear in others; exact imitation can also create awkwardness in terms of dissonance between voices. In other cases, Byrd violates expectations to make an appeal to pathos, as in his setting of “*pauperum*” in *Laetentur coeli*, where he softens the plosive *p*. Thus, it does not pay to think of the norms of phoneme treatment in an absolutist sense. Instead, phoneme treatment is subsumed under the broader rhetorical goals of Byrd’s settings, with the latter taking priority when necessary.

Syntactical qualities of the text—departures from normative practice

Defining a normative practice is somewhat more difficult for syntax than for the aural qualities of the text. The expectations for the treatment of phonemes may be fairly clear—save for the complications introduced by musical (and vocal requirements)—given the existence of hierarchical taxonomy of consonants (based on the crispness of their articulation) and vowels (based on a spectrum from close to open). However, syntax cannot be labeled quite so neatly; there is an infinitely variegated set of possibilities in the spectrum between “simple” and “complex.” Further complicating matters, the texts of the 1589 *Cantiones* tend toward a low level of syntactical complexity. Most clauses in these songs are short, and the longer ones tend to be easily divisible into smaller segments. However, as my study of *O Domine adjuva me* has shown, even small increases (or decreases) of syntactical complexity can have profound changes on the setting of the text.

Although straightforward syntax would not necessarily have to lead to complex text-setting, I have found this to be the case for both *Tristitia et anxietas* and *In resurrectione tua*.

In both cases, segments of the text are repeated multiple times, often in highly elaborate imitation.¹² One prominent counter to this, however, is *Vide Domine afflictionem*.¹³

Throughout the song (in both part 1 and part 2), there is a striking amount of homophony and lack of repetition. Although some of the sentences in this song are rather long, they are easily divisible into shorter segments: clauses, prepositional phrases, appositives, subjects, predicates, etc. An excellent example of such a sentence occurs at the beginning of part 2: “Sed veni, Domine, et noli tardare, et revoca dispersos in civitatem tuam” (But come, Lord, and refuse to delay, and call back the dispersed people into your city). In the musical setting, the sentence is partially divided into smaller segments, but these segments are not fully separated from one another.¹⁴ Instead they are juxtaposed with virtually no text repetition, allowing the entire sentence to be declaimed at once.¹⁵ Given that this is a quotation from a Respond, perhaps Byrd’s strategy is to maintain the integrity and clarity of this quotation.

A similar pattern continues for the first clause of the next sentence: “Da nobis, Domine, pacem tuam diu desideratam, pax sanctissima” (Give us, Lord, your long desired peace, peace most holy). While there is slightly more repetition for this clause (albeit not much), it nonetheless remains primarily homophonic (Example 5.9).

¹² While I attribute Byrd’s choice of which words or phrases he set elaborately to the meaning of the text, I attribute the availability of this choice to use elaborate settings to the relatively simple syntax of the text.

¹³ In sixteenth-century Anglo-Latin, the letter *v* is pronounced as it is in modern English.

¹⁴ The segmentation goes as follows, with oblique lines representing slight breaks in the texture: Sed veni Domine, / et noli tardare, / et revoca dispersos / in civitatem tuam.

¹⁵ It is also striking that the end of this sentence is followed by a full stop in the texture before the beginning of the next sentence.

Example 5.9: *Vide Domine afflictionem*, mm. 81–83

The musical score consists of five staves, each representing a different voice part. The lyrics are written below the notes. The text is: "Da no - bis Do - mi - ne, da". The Superius, Medius, and Bassus parts have a similar melodic line, while the Contratenor and Tenor parts have more varied rhythmic patterns. The Tenor part includes a final "da" at the end of the phrase.

However, this pattern of homophony and minimal repetition changes for the final clause of part 2: “et miserere populi tui gementis et flentis, Domine Deus noster” (and have mercy on your moaning and weeping people, Lord our God). At this point, Byrd introduces a much greater degree of imitation as well as more repetition of smaller segments of text. The first clause of this sentence is arguably more syntactically complex than the second, given the presence of the vocative “Domine” that interrupts the flow of the sentence and given the appositive “pax sanctissima” (peace most holy) at the end of the clause. However, it would be fairly easy to split this clause into smaller units, as Byrd does through small breaks in the

texture.¹⁶ Similarly, splitting the following clause into smaller units is a fairly simple task, as there are logical structural breaks based on the separation of modifiers and vocatives.¹⁷

Since the distinctions in syntactical complexity between the three clauses of part 2 of *Vide Domine afflictionem* are minimal, syntax does not appear to be a primary factor in determining the setting of this text. However, the shift in style from homophony and minimal repetition of text to imitative counterpoint with significant repetition of small segments of text establishes a strong contrast between the body of the text and the final clause. This contrast draws particular attention (or at least, a particular kind of attention) to the final clause, whose plea for mercy encapsulates the essence of the song's overall message. But in establishing this contrast, Byrd does take advantage of syntax in a somewhat perverse manner; by willfully disregarding the opportunity for complex counterpoint afforded by the relatively straightforward syntax of the text, Byrd establishes a tension that is not resolved until the contrapuntal section at the end of the song.

However, as I have discussed in my chapter on rhetorical commonplaces, syntax is not necessarily the only potential determinant of text-setting. As I discovered in my comparison between *Tristitia et anxietas* and *Vide Domine afflictionem*, distinctions between texts based on their enargeia also play a role in shaping their reading (and setting). As I have stated in my analysis of the normative treatment of syntax, I do not consider these two determinants of text-setting to be mutually exclusive, though I do believe it important to examine how they compete (or cooperate) with one another.

¹⁶ The segmentation here goes as follows: Da nobis Domine, / pacem tuam / diu desideratam, / pax sanctissima.

¹⁷ For the final clause of *Vide Domine afflictionem*, the segmentation goes as follows: et miserere populi tui / gementis et flentis, / Domine Deus noster.

One such example of a song where these determinants sometimes compete is *Tristitia et anxietas*. Earlier in this chapter I used *Tristitia et anxietas* as an example of how simple syntax and easily divisible phrases of text allow for expansive and complex musical treatment, and in most phrases of text, this is the case. However, there are exceptions, perhaps most prominently the clause from part 1: “Moestum factum est cor meum” (Gloomy is made my heart). In contrast to the text immediately before and immediately after it, this particular clause is presented homophonically and is not repeated. As I discussed in chapter 2, what is particularly striking is the emphasis of the final prepositional phrase of this clause: “in dolore” (in grief). And as I also stated in that chapter, the emphasis of the phrase “in dolore” reflects the meditative nature of the text.¹⁸

While a meditative reading of the text provides an explanation for why an emphasis of “in dolore” would be desirable, it does not explain how and why this emphasis is effective. By taking advantage of the relative syntactical simplicity of the previous text, Byrd establishes a pattern of elaborate musical treatment. However, the text “Moestum factum est cor meum” is no more syntactically complex than what occurs before it; thus, Byrd’s straightforward, homophonic treatment of this text establishes not only a contrast from earlier material but also a certain degree of tension. This tension is released with “in dolore,” which restores the prior mode of declamation. Thus, Byrd makes a virtue out of a necessity (simple setting of the *ms*). In this regard, Byrd’s treatment of this clause is similar to his treatment of most of the text of *Vide Domine afflictionem*. In both *Vide Domine afflictionem* and *Tristitia et anxietas*, the relationship between textural contrast and syntax is used to highlight particular portions of text, though this technique is admittedly used with much greater

¹⁸ The emphasis of “in dolore” mirrors the emphasis of “tristitia” at the beginning of the song.

frequency in the former than in the latter. Once again, I would attribute this difference in frequency to the different types of texts and their different functions.

Larger-scale aural phenomena

In chapter 2 I listed a number of figures of repetition that apply to the relationship between text and sound: alliteration, assonance, consonance, and homoiototon. And as I discussed, these figures can be found throughout the 1589 collection. However, two questions that still remain are what functions these figures serve in the texts, and how the music interacts with these functions. In terms of the text, repetition of sounds can create various parallelisms that connect words to one another. If these words contain related ideas, then these parallelisms would function to highlight those ideas. In terms of the music, various patterns can be constructed to further highlight parallelisms in the text. For example, long-term voice leading could serve to connect a passage full of repeated syllables. In examining syllable and phoneme repetitions in these songs, I shall consider how the music serves to bring out various elements of the texts' rhetorical functions.

As I discussed in chapter 2, the beginning of *Tristitia et anxietas* is odd in many ways, but one specific oddity worth considering in some detail is the repetition of the vowel *i* in the word "tristitia."¹⁹ In a song with less pathos and less vivid description, the vowel repetition might not matter so much. However, this text is full of appeals to pathos, full of vivid description, and full of repeated images. Given Byrd's renowned sensitivity to texts, one would be surprised if Byrd did not take full advantage of this enargetic text in his

¹⁹ I am indebted to Kerry McCarthy and the other participants in the roundtable discussion at the International William Byrd Conference (Duke University, November 2005) for a fascinating discussion of vowel treatment in Byrd's polyphony.

musical setting. For the beginning of this setting, Byrd chooses to repeat “tristitia” numerous times in each voice, with only minimal melodic movement. Thus, the repetition of the vowel is reflected in the repetition of the word – an example of epizeuxis that serves to increase the pathos of the music. Such extreme repetition might be viewed as a rhetorical vice with a less intense text, but with *Tristitia et anxietas* it does not stray from decorum.

Tristitia et anxietas also contains an example of alliteration and consonance with the clause “Moestum factum est cor meum.” As I have already discussed at length, this clause provides Byrd with a problem in musical setting: it is full of pathos, yet it is simultaneously an awkward text to sing (and consequently an awkward one to set). Byrd deals with this problem by putting aside the pathos of the text in favor of avoiding the awkwardness of multiple repetitions. This is one of the few cases where vivid description takes second place to ease of composition; setting this awkward text to elaborate imitation could be construed as a violation of decorum given the awkwardness.

In addition to consonant and vowel repetition, one can also find in these texts examples of homoiototon—repetitions of case endings. Nowhere is this more apparent than in *Deus venerunt gentes*. While to some extent inevitable in an inflected language like Latin, these repetitions of case endings are quite striking and serve to maintain a sense of flow through all four parts of the text. There is a certain irony, however, to having such elegant language to describe so ugly a scene: the defiling of the temple; the laying out of corpses; the pouring out of blood; and the scorn of witnesses. Thus, a key question to ask is how the music functions in setting this text: Does it reflect the elegance of the language, or does it reflect the ugliness of the scene?

One of the most striking examples of homoiopiton in *Deus venerunt gentes* occurs in the middle of part 1: “polluerunt templum sanctum tuum” (they have polluted your holy temple). The treatment of this clause varies to some extent in each voice, though there are some commonalities worth noting. In almost all cases, there is a lengthy melisma on the penultimate syllable of “templum” (temple). This emphasis of “templum” could be understood as an appeal to pathos – reminding God that it is *his* temple that has been polluted by the gentiles. In terms of long-term voice leading, the second syllable of the words “templum” and “sanctum” occurs more often than not on the same pitch; however, there is not a consistent descent in all voices on “tuum.” In setting repeated syllables to music, Byrd seems to prioritize pathos over any sort of predetermined pattern of middleground descents. Although melodic descents are to be expected toward the end of a musical passage (in preparation for a cadence), it would be somewhat surprising to see a consistent descent appearing in all voices.

In answer to the question I raised in the previous paragraph – in this particular case, Byrd acknowledges the pathos of the text (the ugliness of the events described). However, with his repetition of pitch on the final syllables of “templum” and “sanctum,” Byrd also acknowledges the elegance of this particular rhetorical figure and its contribution to the flow of the text. Thus, Byrd is sensitive to both the meaning and the structure of the text in his treatment of repeated syllables – a fact that should not come as a surprise given the power of rhetorical style and function in determining the treatment of texture.

It is also not especially surprising to find a lack of large-scale voice-leading patterns within the music. As I have argued in the last three chapters, Byrd tends to divide his music into “chunks,” each of which sets a short passage of text. Thus, while one might find brief

melodic descents approaching a cadence, one would not expect to find larger-scale descents running through an entire song (or even an entire part of a song). Byrd's composition by chunks not only removes an expectation for large-scale modal patterns (i.e. organization of cadential pitches), it also removes an expectation for large-scale (i.e. Schenkerian) patterns of phoneme treatment. This is not to say that patterns of phonemes are lacking in the text; the repetition of vowels, consonants, and case endings is a common motif in many of Byrd's texts. However, there is an important difference between textual patterns and musical ones; one cannot necessarily be assumed to lead to the other.

Case study of Byrd's treatment of sonority: *Domine secundum multitudinem*

Thus far in this chapter I have focused on a variety of specific phonemes and a few more general principles, but it might be useful also to spend some time considering broader principles and their application to a particular song from the 1589 collection. For this purpose, I have selected *Domine secundum multitudinem*, a piece that allows us to examine a variety of phonemes and one whose powerful contrasts between sections provides us valuable information about the relationship between syntax, phonemes, and sonority.

Syntactically, *Domine secundum multitudinem* is not the simplest text within the collection. Rather than beginning with a basic subject-verb-object construction, it instead begins with a lengthy prepositional phrase with an embedded genitive phrase and prepositional phrase, though it does end with a simpler construction for the main part of the clause (see Figure 5.1).

Figure 5.1: Text of *Domine secundum multitudinem*

Domine secundum multitudinem dolorum meorum in corde meo, consolationes tuae laetificaverunt animam meam.

Lord, according to the multitude of my sorrows in my heart, your consolations have gladdened my soul.

As I argued earlier, such a complex grammatical construction would seem to militate against a complex musical setting. However, even with this relatively complex structure, Byrd still manages to divide the text into short, discrete chunks based upon grammatical divisions: “Domine secundum multitudinem” (prepositional phrase) ... “dolorum meorum” (genitive phrase) ... “in corde meo” (prepositional phrase) ... “consolationes tuae” (subject) ... “laetificaverunt” (verb) ... “animam meam” (object). While the syntax is ostensibly more complex than that of *Tristitia et anxietas* (for example), it nonetheless lends itself to the sort of sectional divisions present elsewhere in the 1589 collection.

In terms of phonemes, *Domine secundum multitudinem* reflects the principles of phoneme treatment I discussed earlier in this chapter. The song begins with the phoneme *do*: a combination of a plosive consonant and an open vowel, which makes it well suited to being accented with a higher pitch, as indeed happens in all voices. It is also the accented syllable within the word “Domine” (Lord), which makes it all the more likely to be accented by pitch. However, in the second section of the text—“dolorum meorum” (of my sorrows)—the accents by pitch fall on the first syllable of “dolorum” and the second syllable of “meorum.” The latter is to be expected because of both the standard syllabic accent and the open vowel, but the former violates the normal syllabic accent. However, if we think of accent by rhythm rather than by pitch, the first two syllables of “dolorum” are consistently set to a minim followed by a semibreve; thus the second syllable is, in fact, accented by duration.

Moreover, the first syllable of “dolorum” never appears on an accented beat: in the 4/2 meter notated in *The Byrd Edition*, this syllable appears on either beats 2 or 4—not 1 or 3. Why Byrd chooses to place a pitch accent on this syllable is not entirely clear, though it could be some sort of text painting—the use of a sighing motif to represent sorrow.

In the following section—“in corde meo” (in my heart)—the main accent by pitch occurs on the first syllable of “corde” (heart). This is not especially surprising given that this syllable contains both a strong plosive consonant and an open vowel. Rhythmically, however, the syllable receiving the greatest degree of attention is the first syllable of “meo” (my). This syllable is set to elaborate melismas in several voices—thirteen notes in the Contratenor (mm. 21–23), for example. However, this should not be surprising either: as happens quite frequently in these songs, Byrd chooses to emphasize personal pronouns—especially those in the first person. When this section ends in (approximately) m. 33, four of the five voices sing the final syllable of “meo” together just before the beginning of the main part of the clause, which is the closest the song comes to a full stop before the final cadence.

By far the most exciting section of this song texturally is the setting of the verb “laetificaverunt” (have gladdened). It is also one of the longest sections of the song, extending from mm. 48–59. What makes this section so exciting is that instead of a progression of voices imitating one another individually, voices start to move together in groups of two or three. This change in texture is likely due at least in part to the joyful nature of the word “laetificaverunt”—certainly a change from the sorrows that the speaker bemoaned earlier in the song. And in terms of aural qualities, this word is not the easiest to sing due to its alternation between liquid, plosive, and fricative consonants. Thus, it lends itself to a relatively clear texture for the purely practical purpose of being clearly understood.

In the context of a rich counterpoint of five independent voices, the consonants might not be as readily perceived by listeners, and “laetificaverunt” clearly represents a change in the mood of the text. Moreover, this word also marks a change in the music given that the accidentals of F-sharp, C-sharp, and G-sharp (all largely absent before) are introduced into the mix.

This section of “laetificaverunt” is partly elided with the final section of “animam meam” (my soul); in some voices “animam meam” appears directly after “laetificaverunt,” and in others “laetificaverunt” is repeated by itself. This partial elision of sections was also apparent in *Tristitia et anxietas*, where Byrd effected a partial separation between verbs and their direct objects—i.e. “occupaverunt interiora mea” (have occupied my inner self).

Notably, however, Byrd’s setting of “animam meam” is not marked by the kind of homorhythm that marks his setting of “laetificaverunt.” Although this may be due in part by a need to emphasize the idea of gladness, I would argue that it is also due in part to differences in phonemes. While “laetificaverunt” contains an alternation between plosive and fricative consonants, “animam meam” is marked by the nasal consonants “n” and “m.”

In *Tristitia et anxietas*, the quick succession of nasal consonants (“Moestum factum est cor meum” – Gloomy is made my heart) mandated homophonic setting. But in this case, the syntax is extremely simple (just two words). Given that these words are introduced in the relatively clear texture accompanying “laetificaverunt,” they can be treated polyphonically once they have been heard and understood. And given that “animam meam” appears at the end of the song, it is subject to Byrd’s tendency of melodic expansion toward the end of a section.

This brief examination of *Domine secundum multitudinem* gives us a body of evidence with which to formulate some general principles of how Byrd deals with phonemes and syntax. Most generally, I would argue that Byrd's treatment of sonority follows a broad notion of decorum—avoiding awkwardness in his settings. Thus, Byrd finds ways of accenting syllables that ought to be accented according to the conventions of Latin syllabic accent. However, these ways of accenting syllables vary according to the situation. For example, on “dolorum,” the standard syllabic accent would fall on the second syllable. And Byrd does indeed place a stress on this syllable through the duration of the note. However, the pitch of the first syllable is higher than that of the second, which places a certain degree of stress on the syllable with the higher pitch. As I argued earlier, this may be some sort of (broadly conceived) text painting to illustrate sorrow through downward melodic motion.

As I also found with this song, Byrd managed to take a text with an ostensibly complex syntax and divide it into short sections for musical setting. Given the tendency of most of the texts of the 1589 *Cantiones* to be divided into such sections, it seems that Byrd has prioritized the division of text and music into sections or has selected texts that are readily divisible (or both). But regardless of why Byrd has selected particular texts, the fact nonetheless remains that his settings appear to be planned primarily on a local level rather than on a larger one—a finding that correlates quite well with what I discovered about his treatment of mode. However, that is not to say that Byrd is insensitive to transitions from one section to another. For example, in setting “laetificaverunt” (have gladdened) homorhythmically, Byrd sets this word off from the surrounding text, which not only represents a transition from sorrow to joy but also emphasizes “laetificaverunt” as the most important word of the entire song. Given Byrd's attention to rhetoric in so many other

instances, he certainly would not have been unaware of what he was doing in emphasizing this particular word.

But in addition to considering syntax, syllabic accent, and individual phonemes, Byrd also seems to have paid considerable attention to the ease of singing particular passages of text and what their broader aural effect would be. For example, “laetificaverunt” contains alternations between plosive and fricative consonants. If sung in a thick polyphonic texture, it might not be understood so readily due to the wash of consonants. However, when performed homorhythmically, it is quite easily understood. In a similar vein, in setting “Moestum factum est cor meum” in *Tristitia et anxietas*, Byrd employed a homophonic texture to allow the repeated “m” to take advantage of the humming effect while still allowing the declamation of the text to remain clear. This type of approach to sonority is significantly more sophisticated than simply accenting particular phonemes wherever they appear. And given the degree of subtlety I discussed regarding the rhetorical commonplaces of text painting and deixis, one would hardly expect anything less in Byrd’s treatment of textual sounds and syntax.

Conclusion

As this examination of phonemes and syntax has shown, sonority provides a valuable analytical tool for approaching text-setting in Byrd’s music. By formulating a set of basic, commonsense expectations for the treatment of phonemes and syntax, one can examine individual pieces with the goal of either confirming these norms or (perhaps more interestingly) showing where these expectations are violated in order to deal with other, more important rhetorical expectations. Having such a set of expectations provides the benefit of

illuminating some key aspects of text-setting in Byrd's 1589 *Cantiones*—aspects which to some extent depend on elements of the text other than its meaning, but which also interact with meaning and function.

Overall, Byrd's style of text-setting (as defined by his treatment of phonemes and complex versus simple syntax) is fairly consistent. As I have shown, in most cases, my expectations for both phonemes and syntax are met. And when they are violated, there are good rhetorical reasons for doing so. Byrd tends to treat phonemes in such a way as to accent the strongest consonants and to place open vowels in a higher register than close vowels in the vicinity. And Byrd tends to employ rhythmically and melodically complex counterpoint with texts that are structurally simple, while he sets texts with more complicated syntax in a more austere way. Thus, Byrd displays a systematic sensitivity to the jobs of the performers—who need to be able to sing through passages without undue strain on the voice—and the listeners, for whom lengthy and syntactically complex texts require a significant amount of concentration. And while Byrd sometimes repeats portions of text in ways that interrupt the flow of sentences, he nonetheless divides his texts into sections based upon logical grammatical divisions: subjects, predicates, prepositional phrases, etc. Even in songs with ostensibly complex syntax (such as *Domine secundum multitudinem*), Byrd seems to seek out ways of dividing the text into sections for musical setting.

In cases where expectations for the treatment of phonemes and syntax are violated, there are good reasons for doing so that derive from both textual and musical concerns. In *Laetentur coeli*, I found two examples of departures from the normative setting of phonemes—specifically the accenting of fricative consonants over plosive ones. In the case involving the phrase “quia Dominus noster veniet,” I believe that the choice of accents is due

to a particular musical concern, the construction of arched melodies with approximately equal numbers of a syllables on the upward and downward contours of the arch. And in the case involving the phrase “et pauperum suorum miserebitur,” I believe that the choice of accents is due to the need for a continuously downward melodic contour in order to illustrate the idea of poverty—a musical decision based fundamentally on enargetic concerns.

For an example of violations of normative treatment of syntax, I discussed *Vide Domine afflictionem*, whose text Byrd sets simply despite the potential for complex contrapuntal treatment. Compared with a song with a similar level of syntactical complexity (or lack thereof) such as *Tristitia et anxietas*, *Vide Domine afflictionem* contains a striking amount of homophony as well as a noticeable lack of textual repetition. Although this treatment of syntax in *Vide Domine afflictionem* appears to violate Byrd’s established conventions of text-setting, I believe that Byrd is actually doing something rather clever with this song. By violating conventions for most of the song, Byrd relieves the musical tension with the more expansive counterpoint at the end of the piece, where the text presents a plea for mercy that encapsulates the overall meaning of the song.

In addition to providing a methodology for discussing similarities among the 1589 *Cantiones* (and dealing with songs that violate expectations), this approach of analyzing the treatment of phonemes and syntax presents an opportunity to examine how Byrd prioritizes various concerns in setting texts. Given that most of the songs fulfill the expectations I laid out early in this chapter, this sonority-based approach to text-setting seems to be a high priority. However, various exceptions occur either for musical effect (as in *Laetentur coeli*) or to bring out the meaning of the text (as in *Vide Domine afflictionem*). As with texture, sonority is dependent on musical concerns as well as textual ones.

Instead of becoming employed exclusively in text painting, sonority (in the sense that I have defined it in this chapter) provides a basic framework for dealing with various texts regardless of their specific meanings. However, as I showed in my discussion of *Tristitia et anxietas*, the musical environments established by Byrd's treatment of syntax and phonemes allows for varying degrees of rhetorical and textural play. Thus, sonority serves as an important limiting factor in determining what kinds of musical-rhetorical (or purely musical) devices Byrd can use. Although Byrd does violate his own norms from time to time, the nature of these violations says a great deal about both the significance of the expectations and the importance of those occurrences of their violation.

In the end, however, nothing is *in principle* abnormative; there is always some compositional process to explain why a particular decision was made, even if that process is completely unrelated to one that has apparently been violated. As these chapters have shown, there are multiple processes involved in the setting of texts, and sometimes these processes conflict with one another in various ways. And they can also conflict with purely musical processes (i.e. those unconnected with text-setting) such as *fuga* and mode, as I showed in chapters 3 and 4. Moreover, as I also argued at the end of chapter 4, there is a danger in assuming that any individual text-setting procedure is wholly deterministic in the composition of music. Nevertheless, as I discuss in the conclusion to this study, there are ways of conceptualizing the relationship between different compositional processes that allow us to reconcile the similarities and differences between these songs as well as permitting us to reconcile the dichotomy of normative versus abnormative.

CHAPTER 6

CONCLUSION

In concluding a study such as this, I find it useful to reminisce on what I set out to do, to consider what I have accomplished during the process of striving toward my goals, and to think—with an eye toward the future—about what my research has revealed in terms of work still remaining to be done. The purpose of my dissertation has been twofold: to identify and discuss text-setting strategies in Byrd's 1589 *Cantiones*; and to identify and discuss analytical strategies best suited to an examination of Byrd's sacred polyphony. One of the greatest strengths of this study is its engagement with a variety of musical phenomena and its examination of a range of analytical approaches. But despite the examination of multiple aspects of the music, this study nevertheless has a consistent focus on text-setting procedures and a coherent thesis based on a broad notion of decorum that underlies all of Byrd's settings. The main weakness of the dissertation is that by limiting my discussion to text-setting, I am forced put aside questions about a number of potentially interesting avenues of inquiry: compositional procedures unrelated to text-setting; the lineage of Byrd's compositional techniques; the religious and political interpretations of the 1589 *Cantiones*; the process by which the book was put together; and the subsequent reception of the collection and the individual songs. I do touch upon each of these topics at various points in my dissertation, but the need for a coherent thesis prevents me from focusing on them at length.

I believe that the contributions of my dissertation to Byrd scholarship (and the discipline of musicology more generally) lie in a number of aspects: my systematic approach to text-setting in Byrd's polyphony; my development of new analytical tools (and novel application of pre-existing ones); my formulation of new ways of conceptualizing the compositional process itself; and my examination of a book and a genre that has long been in need of further study. Byrd's text-setting procedures have been considered by numerous scholars in their analyses of individual songs, but they have rarely been examined in any sort of systematic way; one of my main contributions to the field has been to make text-setting itself the subject of my inquiry. And thinking with an eye toward the future, I believe it would be highly profitable for scholars of the Renaissance to look more closely at the details of text-setting and perform comparative analysis on different settings of the same text—along the lines of what I did (albeit briefly) with Byrd's and Clemens's settings of *Tristitia et anxietas* and *Vide Domine afflictionem*.

In terms of bringing new and/or unorthodox analytical approaches to English polyphony, I am in good company, joining scholars such as Jessie Ann Owens, John Milsom, Davitt Moroney, James MacKay, Julian Grimshaw, and David Trendell (to name a few who presented papers at the recent International William Byrd Conference). The question of in what context(s) to view Byrd's work is a perennial—and perennially difficult—one to handle, and there is not necessarily a single, correct answer. In some ways it may be best to view Byrd as a particularly English composer, but in others it may be preferable to view his work as an extension of Continental traditions. I certainly do not claim to have a simple answer to this question, but I believe that thinking about the compositional process in novel

ways and moving beyond the complacency engendered by ill-defined ideas of mode and imitation are a step in the right direction.

As I discussed earlier in the conclusion, I have found it necessary not only to define what the dissertation is, but also what it is not. In part, this was an exercise geared toward developing a consistent and coherent thesis. However, it has also been an exercise in determining topics in need of study—some of which I touched upon when necessary but did not develop as fully as I might like. For example, the question of how this collection was assembled and what kinds of editorial decisions were made in the process remains a vitally important area of inquiry. For the sake of simplicity, I have worked with a “best text” rendition of the collection, but future scholarship may wish to consider various states of the partbooks, manuscript versions of the songs, and even English contrafacta. Such consideration has the potential not only to provide insight into the compositional and editorial processes, but also to give an inroad to the reception of the songs by Byrd’s contemporaries and by later audiences.

For the purposes of my study, I have envisioned a sort of imaginary audience of readers, listeners, and performers as a thought-experiment in order to determine the sorts of things Byrd might do to appeal to various constituencies. I could, in fact, quite easily imagine these songs appealing to a wide variety of individuals given that they can be interpreted in so many ways: as quasi-liturgical works to be celebrated by Catholics; as private meditative devotions to be celebrated by Catholics and Protestants alike; as political commentaries-cum-lamentations for the plight of English Catholics; or simply as works of rhetorical genius to be appreciated by anyone with the necessary training and sensitivity to do so—a view of these pieces that connects quite clearly to Byrd’s famous preface to the 1605

Gradualia, which I addressed at the beginning of this study. However, the fact remains that very little is known with any degree of certainty about the audience (or audiences) for this collection.

While focusing on this question would have been both excessively time-intensive and distracting in this present study, nevertheless I believe that further research into Byrd's audience(s) deserves to be done. Moreover, I believe that it would be useful to examine this topic not only through the lens of reading practice, but also through the lens of performance practice. In my study, I analyzed Byrd's text-setting by thinking of Byrd primarily as a reader rather than as a singer, with some exceptions—most notably my analysis of phonemes. However, further study into performance practice has the potential of providing insight into the questions of what kind of ensemble might have performed these songs, how they might have performed them, and what kinds of compositional choices Byrd might have made to accommodate those who wished to perform his music.

But keeping an eye toward my own scholarly future, I see two especially fascinating questions arising from the dissertation: defining what constitutes a Byrd "motet"; and determining how these pieces compare with other genres from Byrd's opus. In addition to revealing a number of insights into Byrd's text-setting strategies, my research revealed an intense need for more scholarship on the lineage of Byrd's "motets" (i.e., the 1575, 1589, 1591 *Cantiones*; the "para-liturgical" songs published along with the 1605 and 1607 *Gradualia*; and Byrd's opus of Latin polyphony found only in manuscript form). So many questions still remain regarding these songs: what are they, who are they for, where do they come from, and what do they mean? In the coming years, I plan on examining this complex of topics in some detail, looking at these songs and comparing them with their English and

Continental predecessors in terms of text choices, text-setting, pitch organization, and counterpoint. Perhaps further analysis of text-setting and other compositional procedures will help to resolve some of the questions regarding the extent of Byrd's "Englishness" and his personal idiosyncrasy.

It is my hope (and belief) that the analytical techniques I have developed in this study will be a welcome contribution to Byrd scholarship: they will fit quite well into the quickly growing body of research into Byrd's compositional procedures. And it is also my hope that the work I have done will prompt other scholars to focus their attentions on Byrd's text-setting strategies. As I have argued many times in this paper, I believe that rhetorical figures and a broad notion of decorum are key to understanding how Byrd sets texts to music—proper words for the functions of the text, and proper musical setting to illuminate the words and their functions. While further research is required to answer the question of to what extent extra-textual concerns impact Byrd's composition of vocal polyphony, I think that there can be little doubt as to the texts' powerful impact on their musical settings. As Byrd himself claims, the text's power is so great as to make its setting virtually automatic for those with the proper training and mindset. Perhaps Byrd has overstated his case to a certain extent in maintaining the conceit of ostensible humility in the preface to his 1605 *Gradualia*. Nevertheless, as this study has shown, analyzing Byrd's 1589 *Cantiones* through the lens of rhetorical frameworks gives them new and no-longer-concealed power.

APPENDIX 1:

THE TEXTS, TRANSLATIONS, AND SOURCES¹

| <i>Song number:</i> ² | <i>Text and translation:</i> | <i>References:</i> | <i>Other settings:</i> |
|----------------------------------|---|---|------------------------|
| 1 (i) / 1 | {Defecit in dolore vita mea, et anni mei in gemitibus. Infirmata in paupertate virtus mea} ^a , {et dolor meus renovatus est.} ^b | (a) Psalm 30.11, without word “quoniam” at the beginning of the text (b) Psalm 38.3 | Lasso (1594) |
| | My life has faded in grief, and my years in sighing. In poverty my strength has failed, and my grief is renewed. | | |

¹ I am heavily indebted in the construction of this chart to Alan Brown, whose textual commentary in the second volume of *The Byrd Edition* served as a starting point for my own work (William Byrd. *The Byrd Edition*, volume 2, ed., Alan Brown [London: Stainer & Bell, 1988]: xxii-xxix; 247–55). For the Vulgate Bible, I used the online resource The Clementine Vulgate Project to perform full-text searches; and for liturgical sources, I used the online resource Cantus (“The Clementine Vulgate Project,” <http://vulsearch.sourceforge.net/gettext.html>, accessed 1 February 2006; “Cantus,” <http://publish.uwo.ca/%7Ecantus/>, accessed 1 February 2006). Although the Clementine Vulgate was not completed until 1590 and not printed until 1598, Byrd’s scriptural texts nonetheless correlate quite well with it. For a list of motet texts in sixteenth-century sources, I am heavily indebted to Harry Lincoln’s guide to printed collections, as well as to worklists in the *New Grove Dictionary of Music and Musicians* (Harry B. Lincoln, *The Latin Motet: Indexes to Printed Collections, 1500–1600* [Ottawa: The Institute of Mediaeval Music, 1993]).

² The number before the slash is the modern standard for numbering the songs (16 songs, some of which have multiple parts). The number after the slash is the one which appears in the 1589 print by the song/song part in question. The original numbering system, which seemed to give individual song parts a greater degree of independence, has been superseded by a new one that undermines that independence. As a matter of convenience and for the sake of clarity, I have chosen to adopt the modern standard in my own writing.

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| 1 (ii) / 2 | Sed tu, {Domine, refugium factus es mihi} ^c , et in misericordia tua consolatus sum. But you, Lord, have become a refuge to me, and in your mercy I am consoled. | (c) Psalm 93.22, with changes to the word order | None |
| 2 (i) / 3 | {Domine, {praestolamur adventum tuum} ^b , ut cito venias, et dissolvas jugum captivitatis nostrae.} ^a Lord, we wait for your coming; may you quickly come and dissolve the yoke of our captivity. | (a) Invitatory for first Sunday of Advent, Roman Rite* (b) Judges 6.18 (fragment)* | None |
| 2 (ii) / 4 | Veni, Domine, noli tardare. Relaxa facinora plebi tuae, et libera populum tuum. Come, Lord, refuse to delay. Forgive the deeds of your people, and free your people. | Respond for Friday in fourth week of Advent, Sarum Rite; for Sunday in third week of Advent, Roman Rite | Courtois (1543) Morales (1549) Verdelot (1549) Palestrina (1572) Lasso (1583) |
| 3 / 5 | {O Domine, {adjuva me, et salvus ero} ^b : et {libera me de laqueo mortis aeternae} ^c , ne me surripiat hostis astutus, sed vigilantem semper reperiat, quia peccavi nimis. Et si commisi unde me damnare potes, non amisisti quo me salvare potes: nec gaudes perditione morientium, sed ut viverunt tu mortuus es, et mors tua peccatorum mortem occidit in saecula.} ^a O Lord, help me, and I shall be safe: and free me from the trap of eternal death. Let not the clever enemy steal me, but may he find [me] watchful always, for I have sinned exceedingly. And if I have committed that for which you | (a) Setting by Petit Jean De Latre – Susato, <i>Liber secundus ecclesiasticarum cationum quatuor vocum</i> (Antwerp, 1553). Byrd does not use the entirety of De Latre's text. (b) Psalm 118.117 (c) Respond from Requiem service | De Latre (1553) |

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| | <p>can condemn me, you have not lost that by which you can save me: nor do you rejoice in the perdition of the dying, but so that they may live you have died, and your death has slain the death of sinners forever.</p> | | |
| 4 (i) / 6 | <p>{Tristitia et anxietas occupaverunt interiora mea. {Moestum factum est cor}^b meum in dolore, et {contenebrati sunt oculi mei.}^b Vae mihi, quia peccavi.</p> <p>Sadness and anxiety have occupied my inner self. Gloomy is made my heart in fire, and darkened are my eyes. Woe is me, for I have sinned.</p> | <p>(a) Setting by Jacobus Clemens non Papa – Susato, <i>Liber primus ecclesiasticarum cantionum quatuor vocum</i> (Antwerp, 1553). (b) Lamentations 5.17 (in part – the text switches “nostrum” to “meum” and “nostri” to “mei”)</p> | Clemens (1553) |
| 4 (ii) / 7 | <p>Sed tu, Domine, qui non derelinquis sperantes in te, consolare et adjuva me propter nomen sanctum tuum, et Miserere mei.}^a</p> <p>But you, Lord, who do not abandon those hoping in you, console and help me on account of your holy name, and have mercy on me.</p> | See above. | Clemens (1553) |
| 5 / 8 | <p>{Memento, Domine}^a, {congregationis tuae, quam possedisti ab initio.}^b {Libera}^c eos {ex omnibus tribulationibus}^c, et mitte eis auxilium.</p> <p>Remember, Lord, your congregation, whom you have possessed from the beginning. Free them from all tribulations, and send them aid.</p> | <p>(a) Psalm 131.1* (b) Psalm 73.2 (c) Psalm 24.22 “Memento Domine” also begins a number of Introits and antiphons.</p> | None |

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| 6 (i) / 9 | <p>{Vide, Domine, afflictionem nostram, et in tempore maligno {ne derelinquas nos.}^b Plusquam {Hierusalem facta est desolata}^c, civitas electa, {gaudium cordis nostri conversum est in luctum}^d, et jocunditas nostra in amaritudinem conversa est.</p> <p>See, Lord, our affliction, and in this wicked time do not abandon us. Moreover, Jerusalem, the chosen city, has been made desolate, the joy of our heart is turned into grief, and our pleasure in turned into bitterness.</p> | <p>(a) Setting by Jacobus Clemens non Papa – Susato, <i>Liber quartus sacrarum cantionum quatuor vocum</i> (Antwerp, 1547). (b) Jeremiah 14.9 (fragment)* (c) Isaiah 64.10 (fragment inverted)* (d) Lamentations 5.15 (text altered slightly)* “Vide Domine afflictionem” also begins a Passion Sunday antiphon.</p> | <p>J. La Fage (1520) Anonymous (1538) Clemens (1547) Felis (1585)</p> |
| 6 (ii) / 10 | <p>Sed {veni, Domine, et noli tardare}^e, {et revoca dispersos in} civitatem tuam. Da nobis, Domine, pacem tuam diu desideratam, pax sanctissima, et miserere populi tui {gementis et flentis}^f, Domine Deus noster.}^a</p> <p>But come, Lord, and refuse to delay, and call back the dispersed people into your city. Give us, Lord, your peace long desired, holy peace, and have mercy on your moaning and weeping people, Lord our God.</p> | <p>(e) Respond for Friday in fourth week of Advent, Sarum Rite; for Sunday in third week of Advent, Roman Rite (“<i>terram suam</i>” is replaced with “<i>civitatem tuam</i>”)* (f) <i>Salve Regina</i> antiphon, Roman Rite (short fragment)*</p> | <p>Clemens (1547)</p> |
| 7 (i) / 11 | <p>Deus, venerunt gentes in hereditatem tuam; polluerunt templum sanctum tuum; posuerunt Hierusalem in pomorum custodiam.</p> | <p>Psalm 78.1</p> | <p>Festa (1527) Anonymous (1528) Conseil (1528) Marenzio (1611)</p> |

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| | Lord, the gentiles have come into your inheritance; they have polluted your holy temple; they have placed Jerusalem into the custody of apple trees. | | |
| 7 (ii) / 12 | {Posuerunt morticina servorum tuorum escas volatilibus coeli, carnes sanctorum tuorum bestiis terrae.} ^{ab} | (a) Psalm 78.2 (b) Verse for the Octave of the Holy Innocents, Roman Rite* | See above (continuation from above text) |
| | They have made the corpses of your servants meat for the birds of the air, the flesh of your saints for the beasts of the earth. | | |
| 7 (iii) / 13 | {Effuderunt sanguinem ipsorum tanquam aquam in circuitu Hierusalem, et non erat qui sepeliret.} ^{ab} | (a) Psalm 78.3 ("ipsorum" appears in place of "eorum" from the Clementine Vulgate) (b) Respond for the Octave of the Holy Innocents, Roman Rite* | See above (continuation from above text) |
| | They have drained the blood itself like the water encircling Jerusalem, and there was nobody who buried [them]. | | |
| 7 (iv) / 14 | Facti sumus opprobrium vicinis nostris, subsannatio et illusio his qui in circuitu nostro sunt. | Psalm 78.4 | See above (continuation from above text) |
| | We have become a disgrace in the eyes of [our] neighbors, a mockery for those who are around us. | | |
| 8 / 15 | {Domine, tu jurasti patribus nostris daturum te semini eorum terram fluentem lacte et melle} ^a ; nunc, Domine, memor esto testamenti quod posuisti patribus nostris, et erue nos {de manu Pharaonis Regis Aegypti} ^a , et ex servitute Aegyptiorum. | (a) Jeremiah 32.22 (with alterations)* (b) Deuteronomy 7.8 (fragment)* | None |

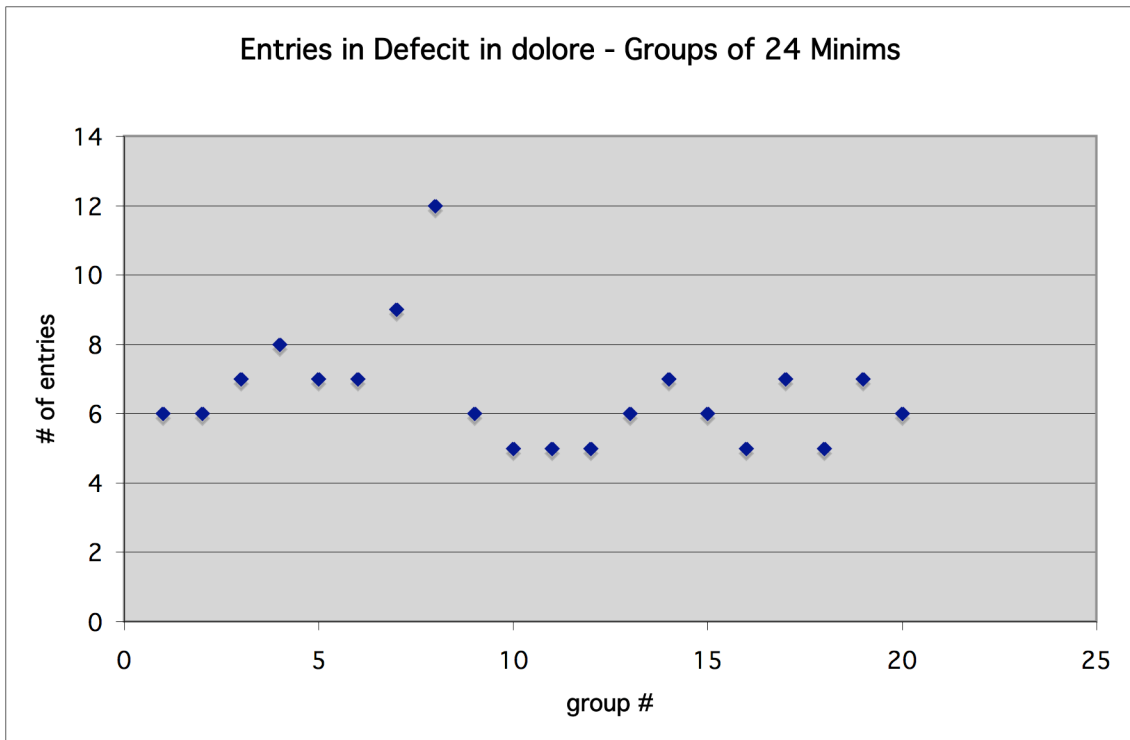
| | | | |
|---------|---|---|---|
| | <p>Lord, you have promised to our fathers to give to their seed a land flowing with milk and honey. Now, Lord, remember your covenant that you made with our fathers, and deliver us from the hand of the Pharaoh king of Egypt, and from slavery of the Egyptians.</p> | | |
| 9 / 16 | <p>{Vigilate, nescitis enim quando Dominus domus veniat}^b: sero, an media nocte, an gallicantu, an mane. {Vigilate ergo,}^a ne cum venerit repente inveniatis vos dormientes. Quod autem dico vobis omnibus dico: Vigilate.</p> <p>Be watchful, you know not indeed when the Lord of the house may return: in the evening, in the middle of the night, at cock-crow, in the morning. Be watchful, therefore, lest he come suddenly and find you sleeping. Moreover, what I say to you I say to all: Be watchful.</p> | <p>Mark 13.35–37, with transposed material (a) from beginning of text (b) Introit for Monday on the third week of Lent, Roman Rite*</p> | <p>Merulo (1584)</p> |
| 10 / 17 | <p>In resurrectione tua, Domine, laetentur coeli et exultet terra. Alleluya.</p> <p>At your resurrection, Lord, may the heavens rejoice and the earth exult. Alleluya.</p> | <p>Easter versicle, Sarum Rite (with added “exultet” and “Christe” replaced with “Domine”)</p> | <p>Felis (1596) – last part of song (“Laetentur” onward) G. Guami (1585) – last part of song (“Laetentur” onward) Lasso (1569) – last part of song (“Laetentur” onward)</p> |

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| 11 (i) / 18 | Aspice, Domine, de sede sancta tua, et cogita de nobis: inclina, Deus meus, aurem tuam et audi. Aperi oculos meos, et vide tribulationem nostram. Lord, from your holy seat, and think of us: incline, my Lord, your ear and hear. Open my eyes, and see our tribulation. | Respond for Sundays in November, Sarum Rite; Summer histories, from the Prophets, Roman Rite (“meos” appears in place of “tuos”) | Sermisy (1526) J. La Fage (1535) Phinot (1543) Pionnier (1556) Porta (1559) Morari (1583) |
| 11 (ii) / 19 | Respice, Domine, de sanctuario tuo et de excelsis coelorum habitaculis. Look down, Lord, from your sanctuary and from the highest dweeling of the heavens. | See above | See above (continuation from above text) |
| 12 (i) / 20 | {Ne irascaris, Domine, satis, et ne ultra memineris iniquitatis nostrae.} ^b Ecce, respice, populus tuus omnes nos.} ^a May you be sufficed with your anger, Lord, and may you no longer remember our iniquity. Behold, look, we are all your people. | (a) Isaiah 64.9 (b) Verse for Responsory in song 11* | None |
| 12 (ii) / 21 | Civitas sancti tui facta est deserta. Sion deserta facta est. Jerusalem desolata est. Your holy city has become a desert. Sion has become a desert. Jerusalem is abandoned. | Isaiah 64.10 | None |
| 13 (i) / 22 | {O quam gloriosum est regnum in quo cum Christo gaudent omnes sancti. {Amicti stolis albis} ^b sequuntur Agnum quocunque ierit, laudantes Deum et dicentes} ^a : | (a) Magnificat antiphon for All Saints, Sarum and Roman Rites (b) Revelation 7.9 and 7.13 | De Silva (1549) Montagnana (1563) S. Roy (1568) Victoria (1585) Riccio – keyboard (1589) Vespa (1594) |

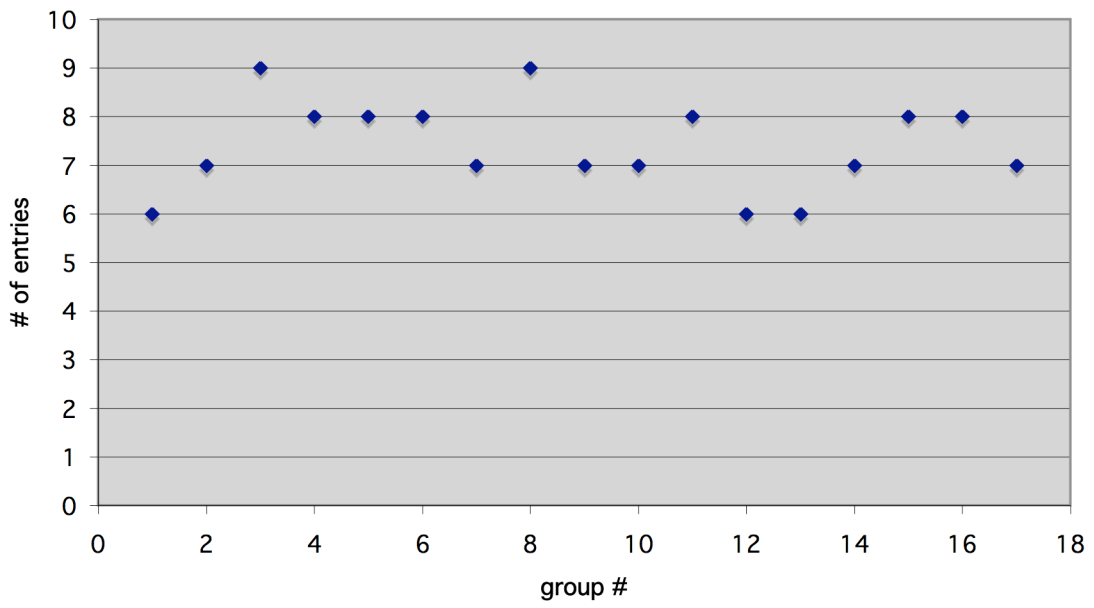
| | | | |
|---------------|--|--|---|
| | <p>O how glorious is the kingdom in which all the saints rejoice with Christ. Clothed in white robes they follow the lamb, praising God and saying:</p> | | |
| 13 (ii) / 23 | <p>{Benedictio, et claritas, et sapientia, et gratiarum actio, honor, virtus et fortitudo Deo nostro in saecula saeculorum. Amen.} ^{ab}</p> <p>Blessing, and fame, and wisdom, and thanksgiving, honor, strength, and courage to our God for ever and ever. Amen.</p> | <p>(a) Revelation 7.12 (b) Antiphon for Trinity, Roman Rite*</p> | Lasso (1582) |
| 14 (i) / 24 | <p>{Tribulationes civitatum audivimus, quas passae sunt, et defecimus.} ^a {Domine, ad te sunt oculi nostri, ne pereamus.} ^b</p> <p>We have heard the tribulations that the cities have suffered, and we grown weak. Lord, to you are our eyes lest we perish.</p> | <p>(a) Respond, Sarum Rite; Summer histories from Judith, Roman Rite* (b) Respond for Sundays in October, Sarum Rite</p> | <p>Anonymous (1543, 1549) Clemens (1553) Mortera (1539)</p> |
| 14 (ii) / 25 | <p>{Timor et hebetudo mentis cecidit super nos et super liberos nostros. Ipsi montes nolunt recipere fugam nostram. Domine, Miserere.} ^a</p> <p>Fear and dullness of mind have fallen over us and over our children. The mountains themselves refuse to receive our flight. Lord, have mercy.</p> | See above | <p>See above (continuation from above text)</p> |
| 14 (iii) / 26 | <p>{Nos enim pro peccatis nostris haec patimur.} ^c {Aperi oculos tuos, Domine, et vide afflictionem nostram.} ^d</p> | <p>(c) II Maccabees 7.32 (d) Respond for Tuesdays in October, Sarum Rite; Summer histories from Maccabees, Roman Rite*</p> | <p>Benedictus (1553) – last part of text ("Aperi" onward) Clemens (1554) – last part of text ("Aperi" onward)</p> |

| | | | |
|--------------|--|--|--|
| | We, in fact, for our sins suffer these things. Open your eyes, Lord, and see our affliction. | | |
| 15 / 27 | Domine, {secundum multitudinem dolorum meorum in corde meo, consolationes tuae laetificaverunt animam meam.} | Psalm 93.19 | Rore (1544) |
| | Lord, according to the multitude of my sorrows in my heart, your consolations have gladdened my soul. | | |
| 16 (i) / 28 | {{Laetentur coeli et exultet terra. Jubilate montes laudem, quia} ^b Dominus noster veniet, {et pauperum suorum miserebitur.} ^b | (a) Respond for first Sunday of Advent, Sarum Rite; first Monday of Advent, Roman Rite* (b) Isaiah 49.13 (with alterations) | Rore (1544) Lasso (1569) G. Guami (1585) Felis (1596) |
| | May the heavens rejoice and the earth exult. Sing joyfully praise, mountains, for our Lord will come, and he will show mercy to his own poor people. | | |
| 16 (ii) / 29 | {Orietur in diebus tuis iusticia et abundantia pacis.} ^c [Et pauperum suorum miserebitur.} ^b] ^e | (c) Psalm 71.7 | See above (continuation from above text) |
| | There will arise in your days justice and an abundance of peace. And he will show mercy to his own poor people. | | |

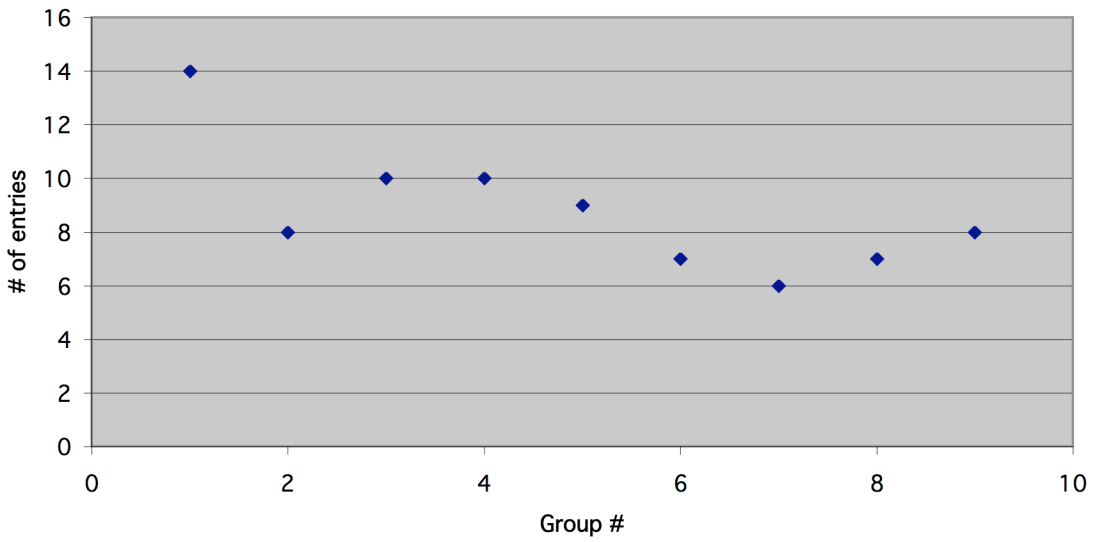
APPENDIX 2:
CHARTS OF VOICE ENTRIES

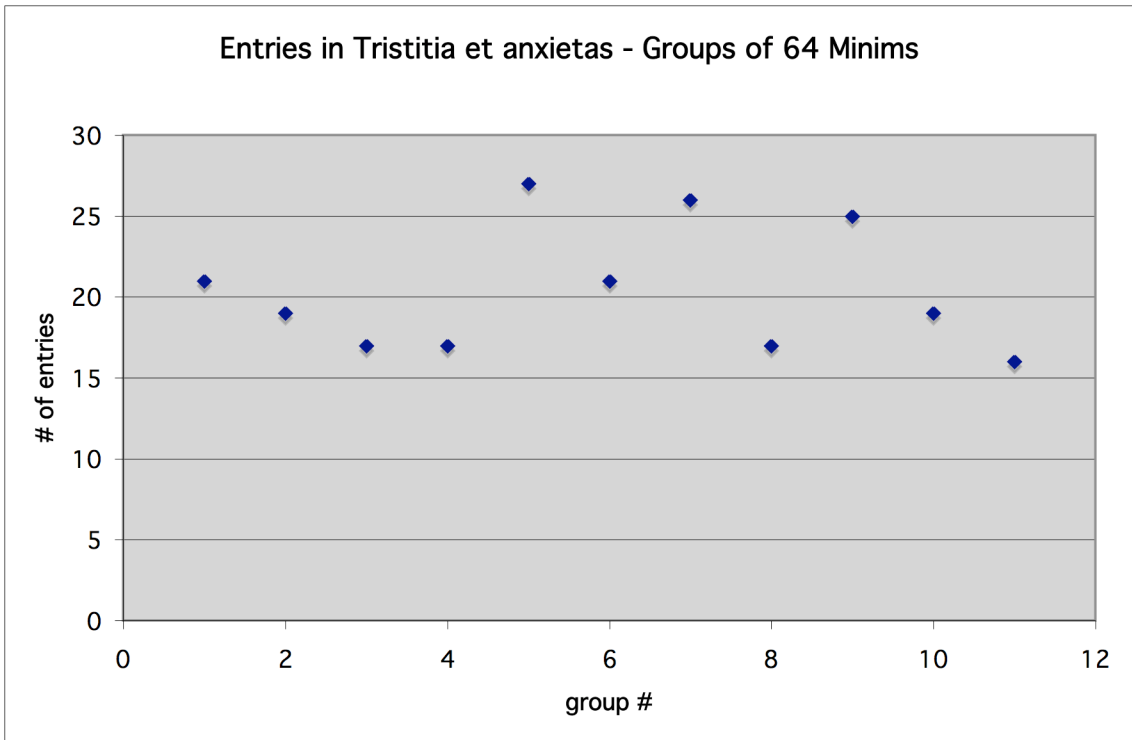
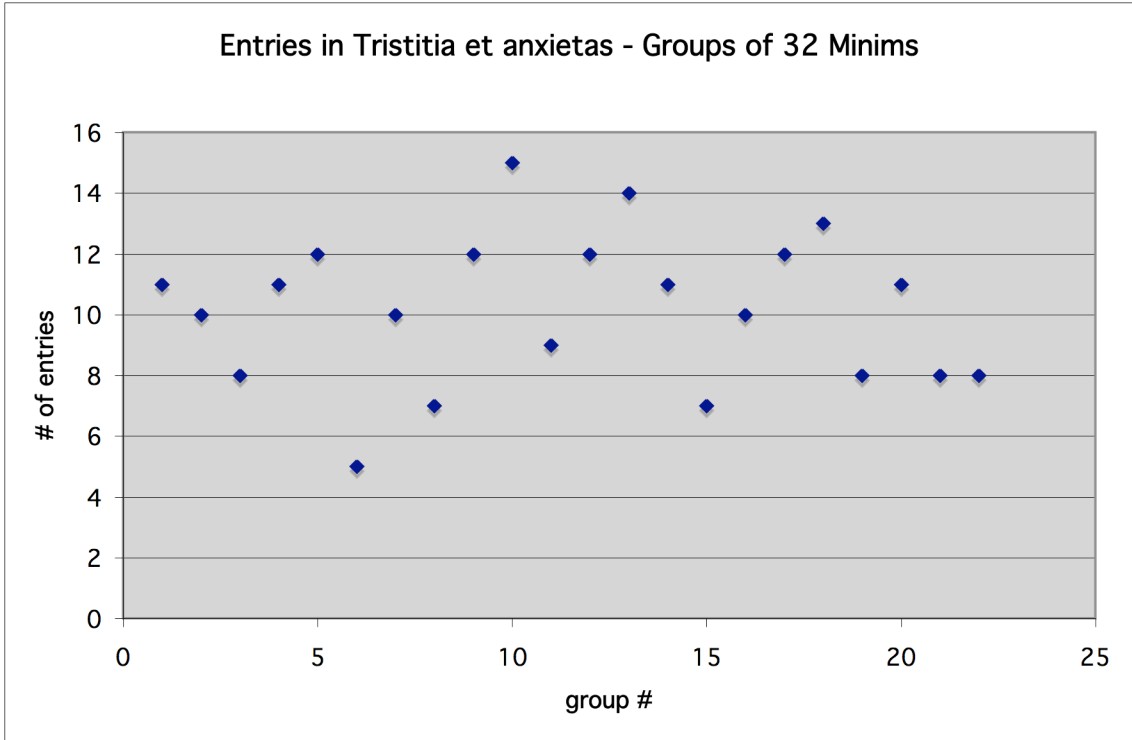


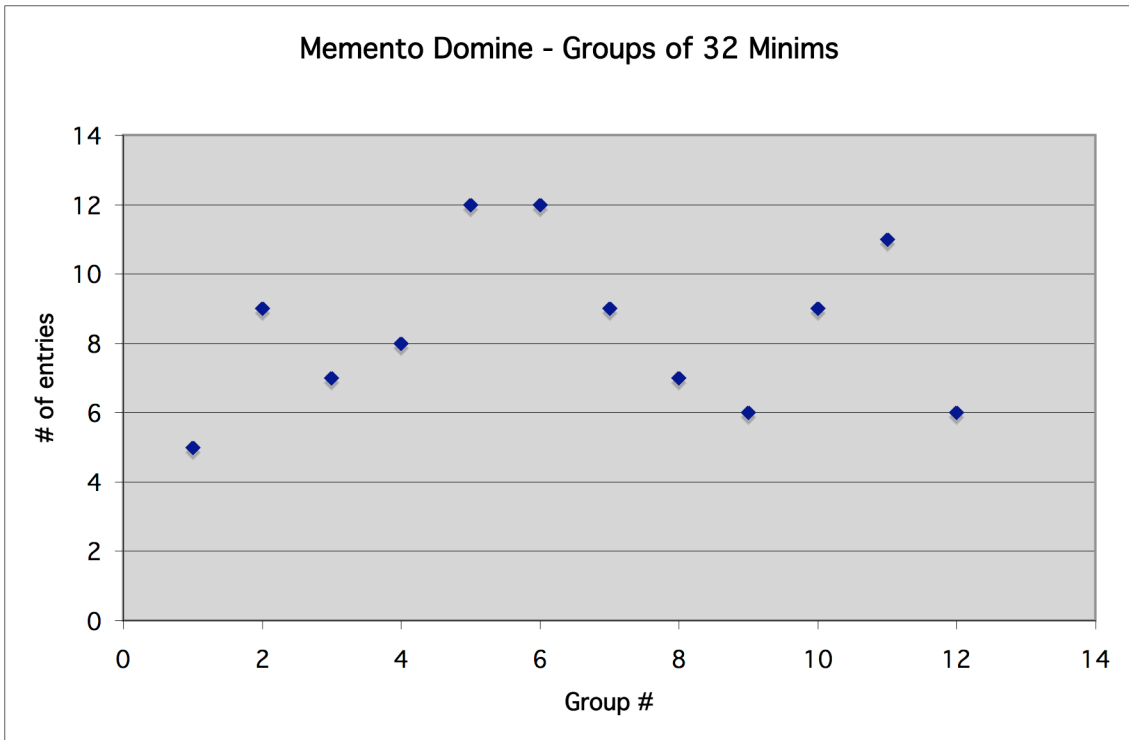
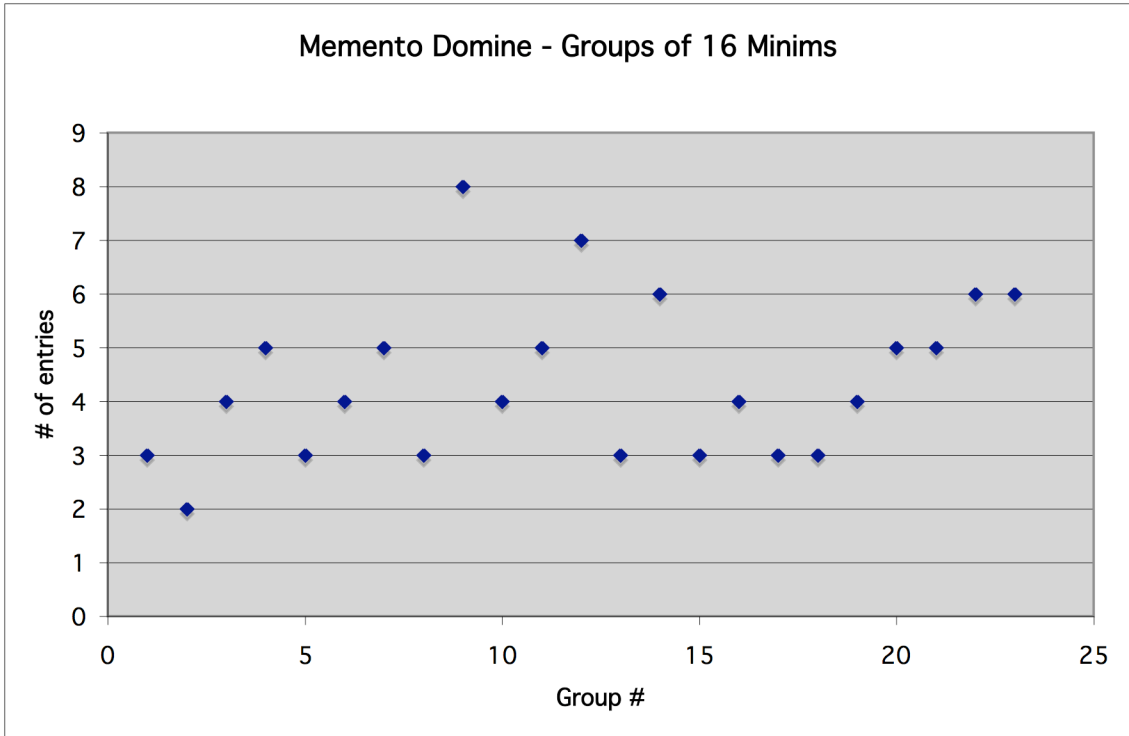
Entries in Domine praestolamur - Groups of 32 Minims

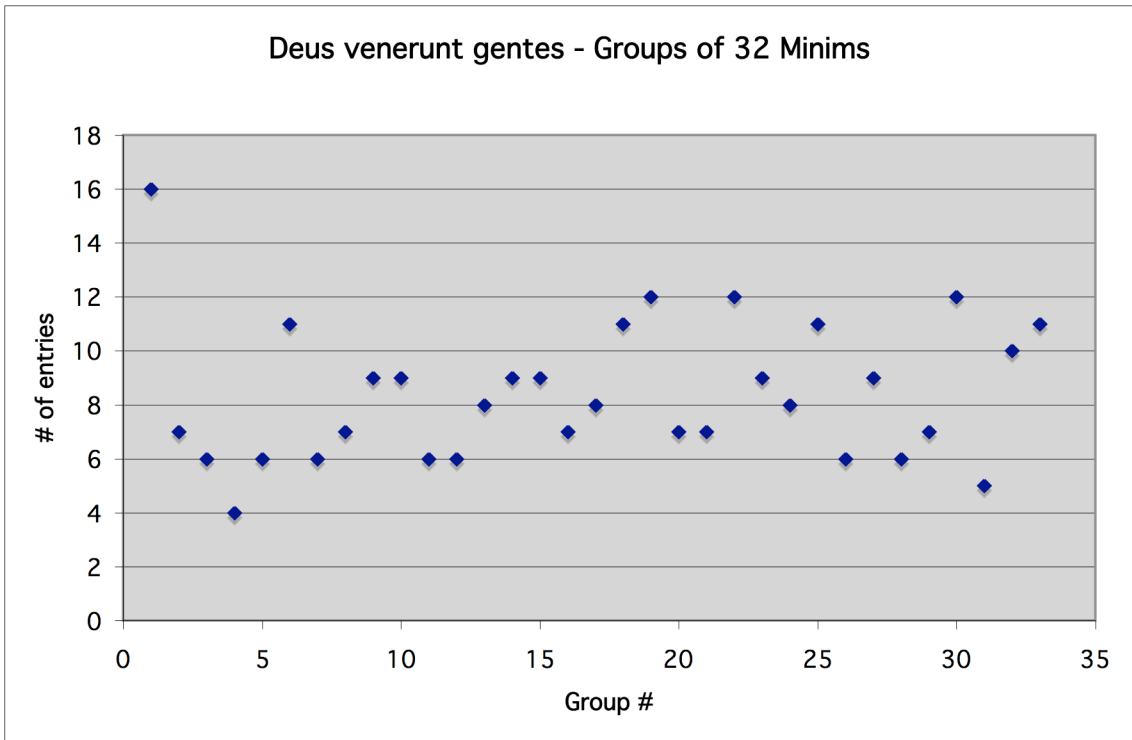
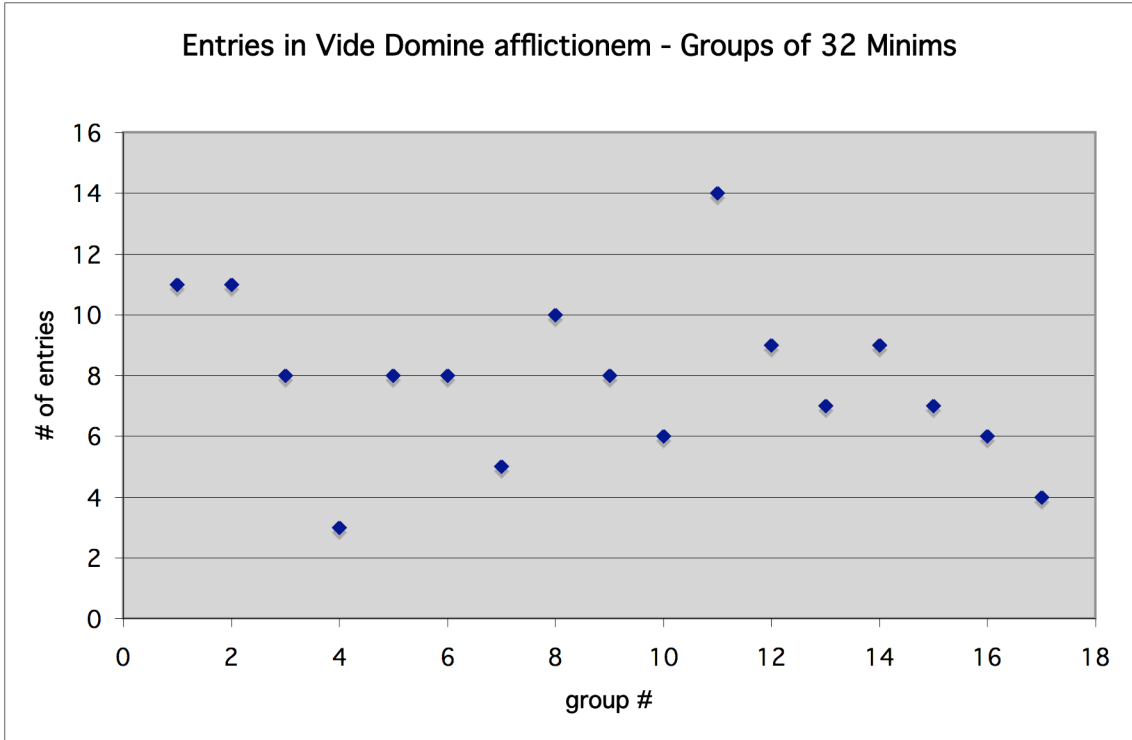


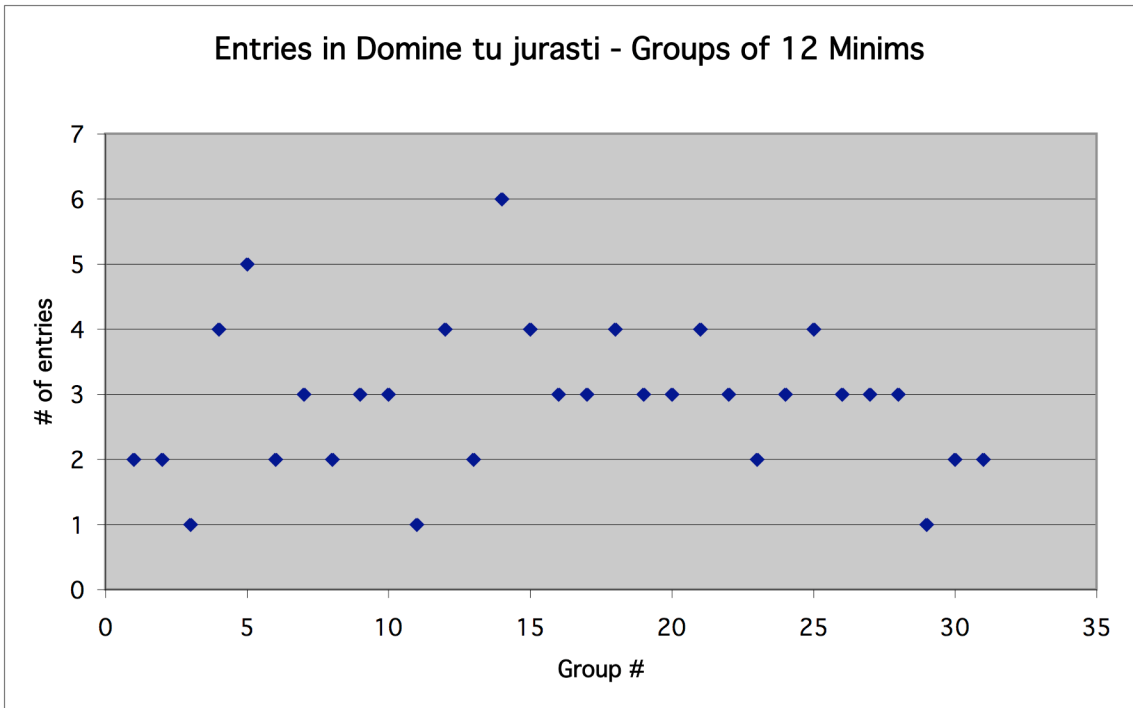
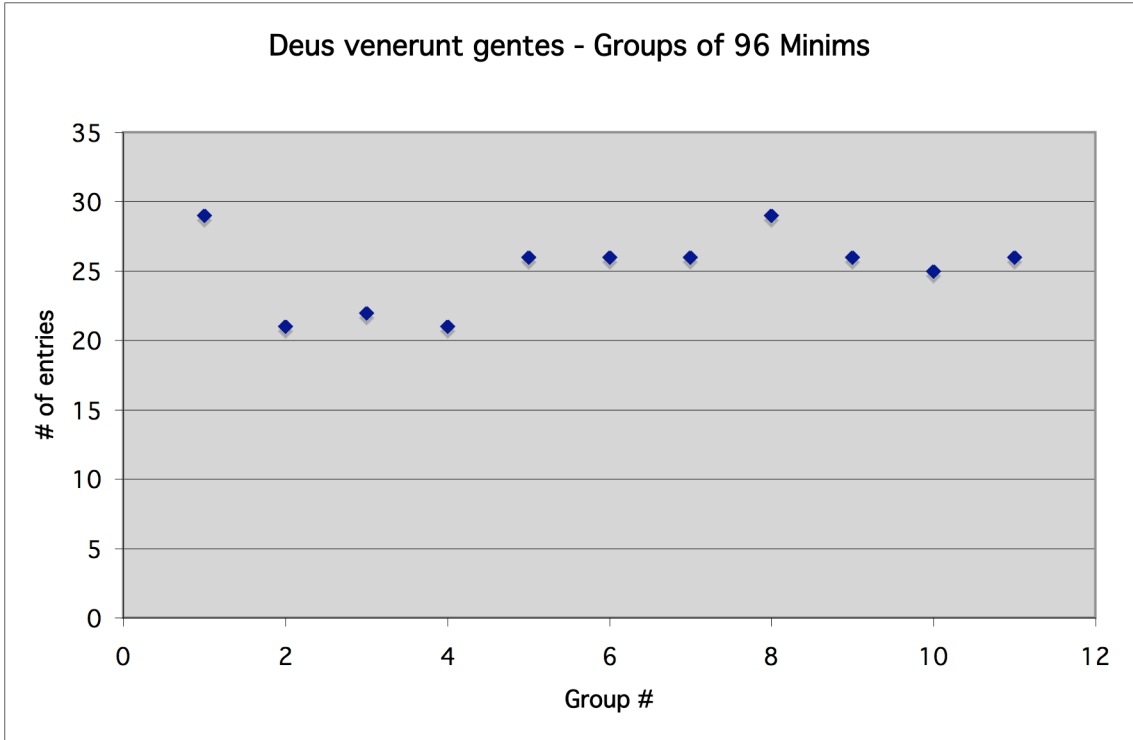
Entries in O Domine adjuva me - Groups of 36 Minims



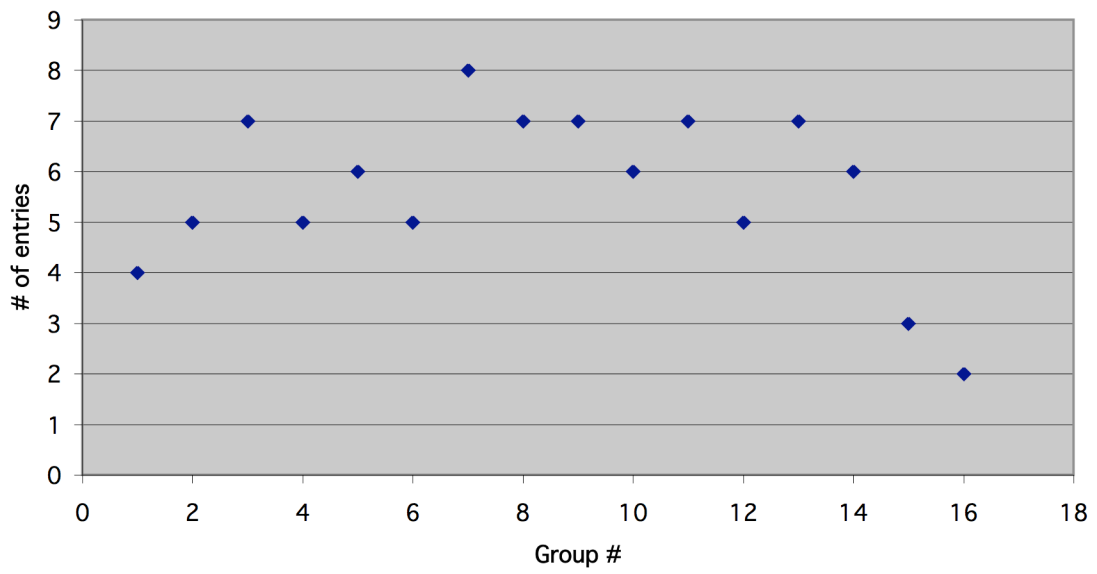




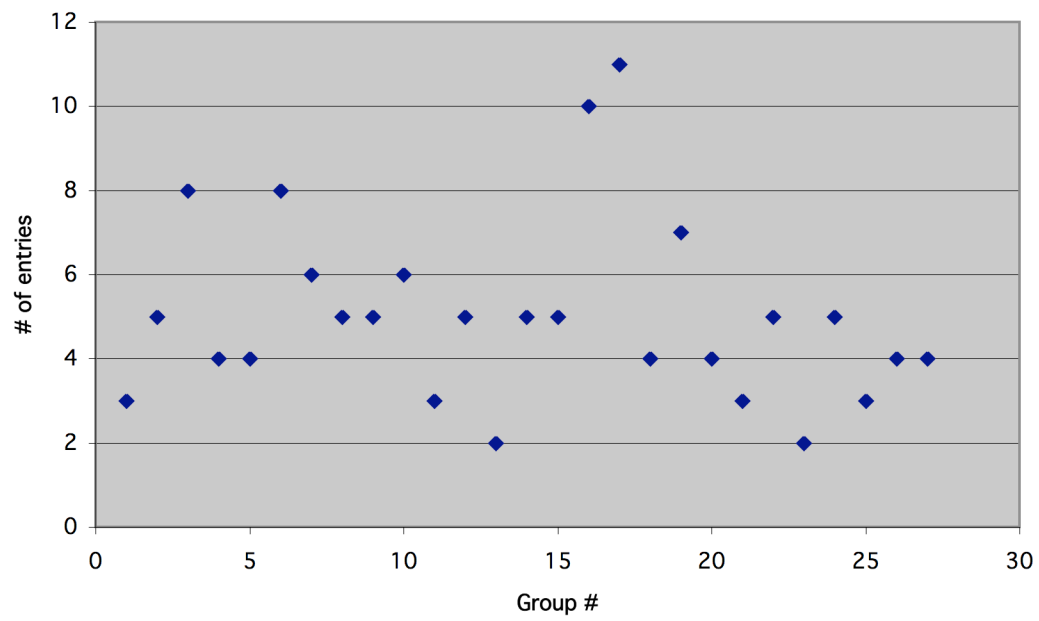


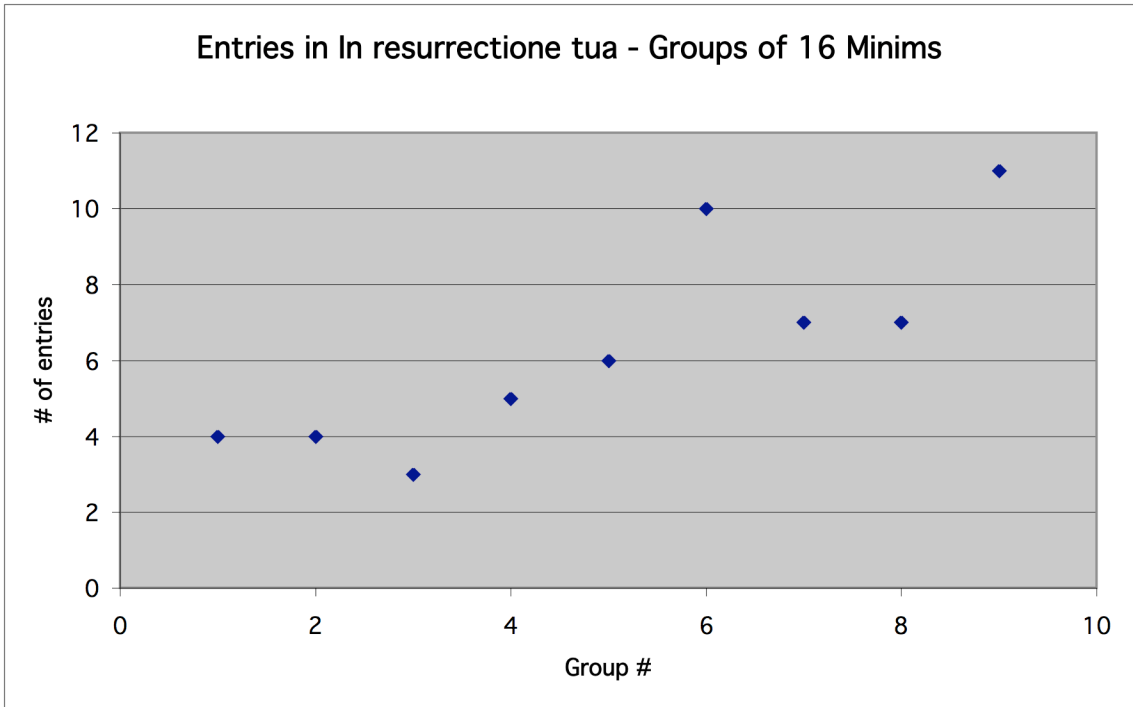
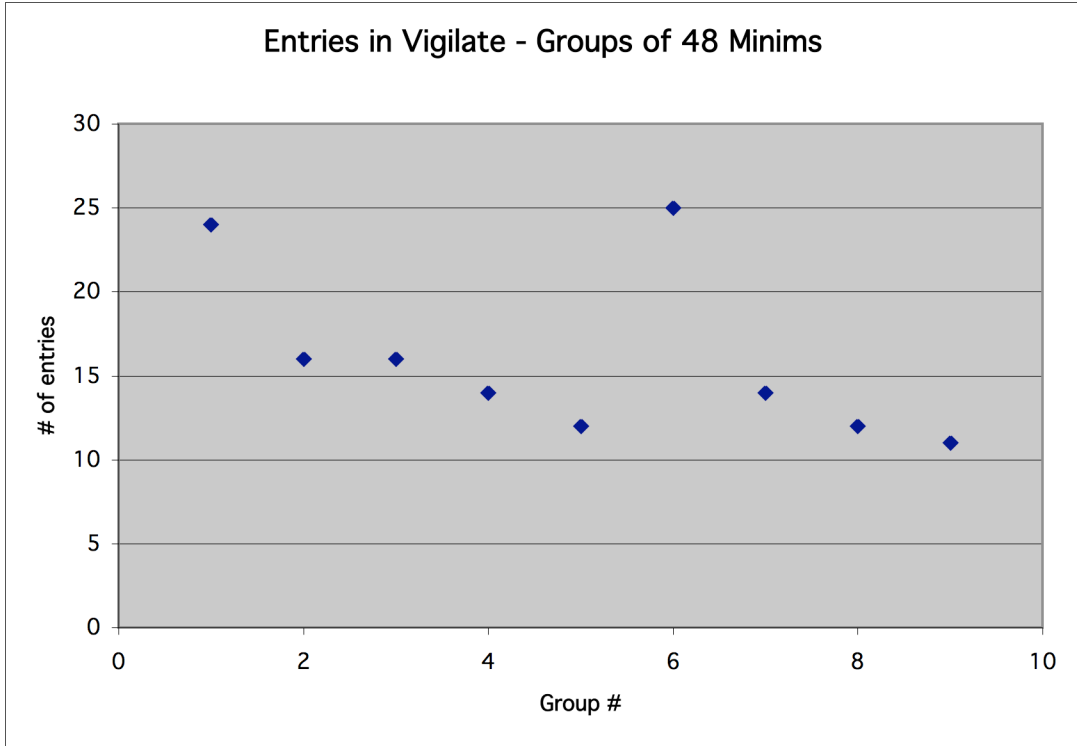


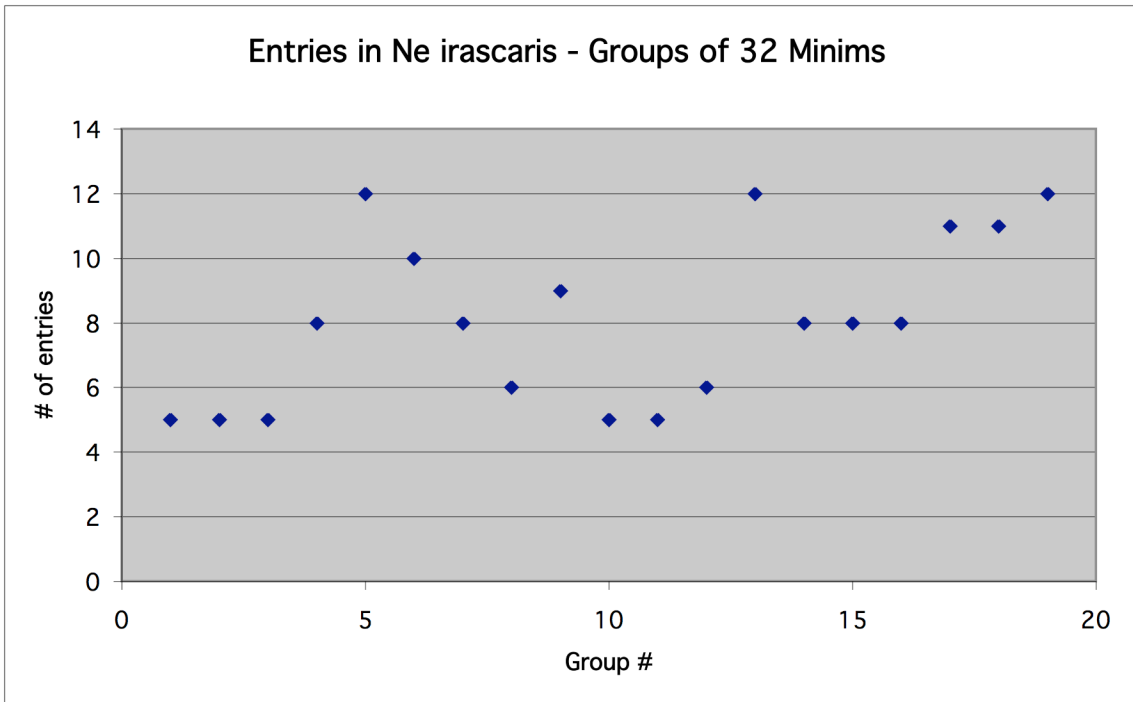
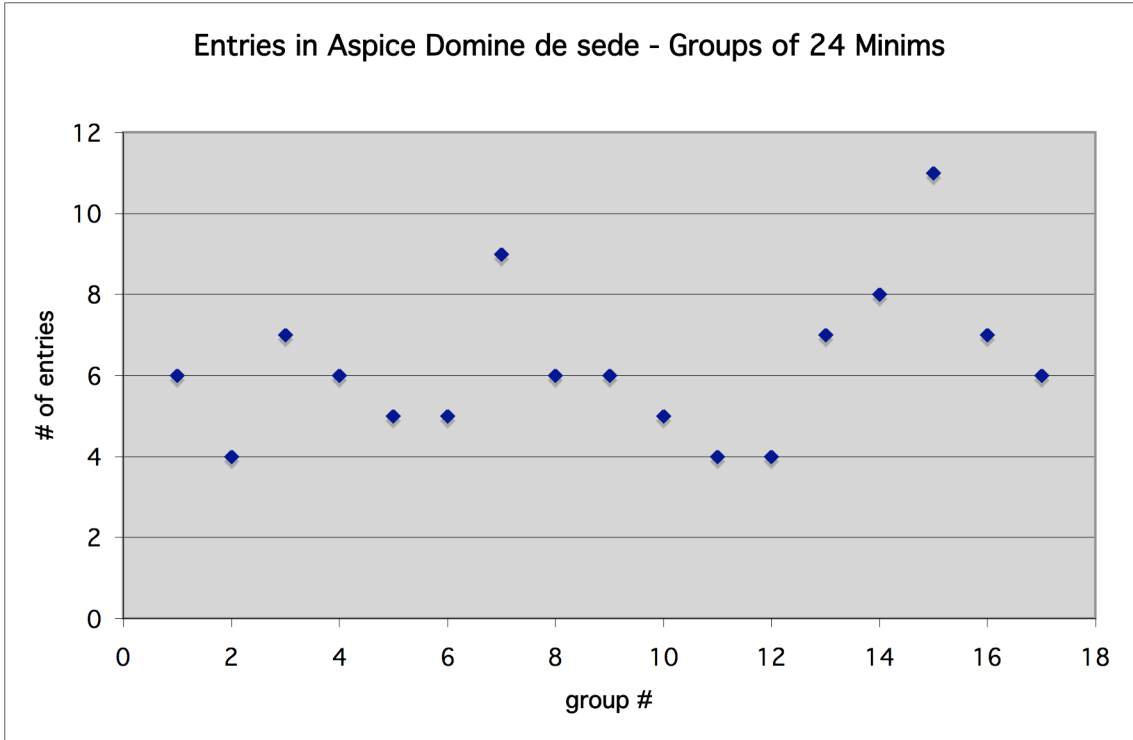
Entries in Domine tu jurasti - Groups of 24 Minims

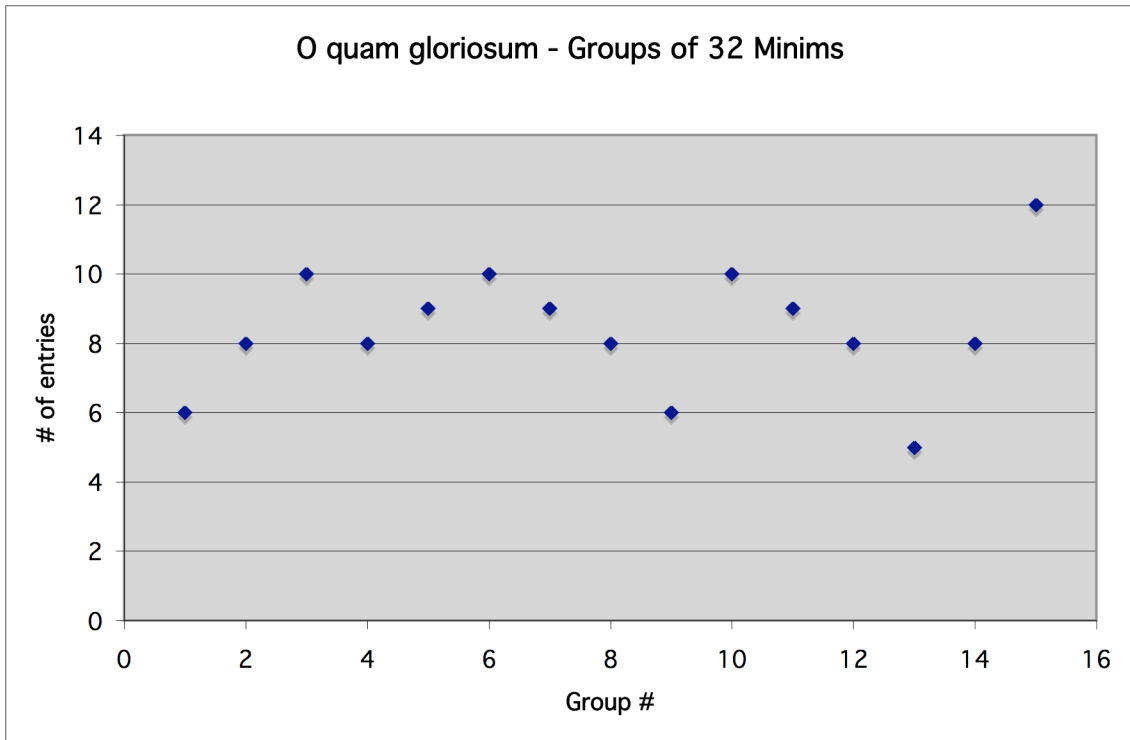
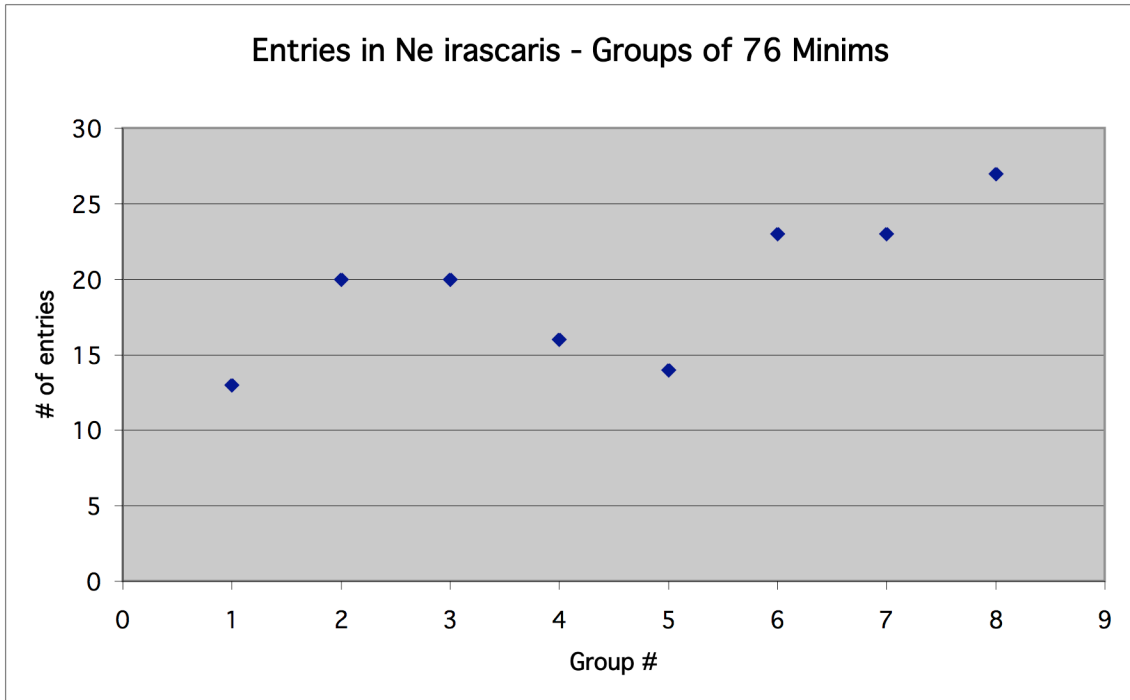


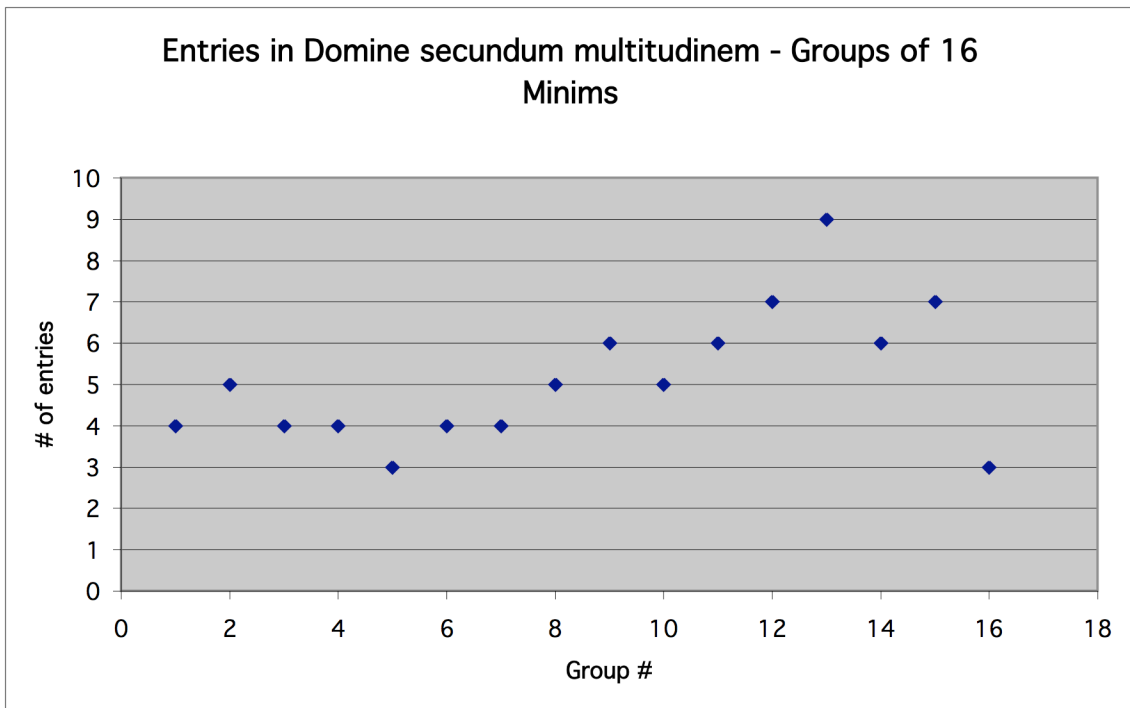
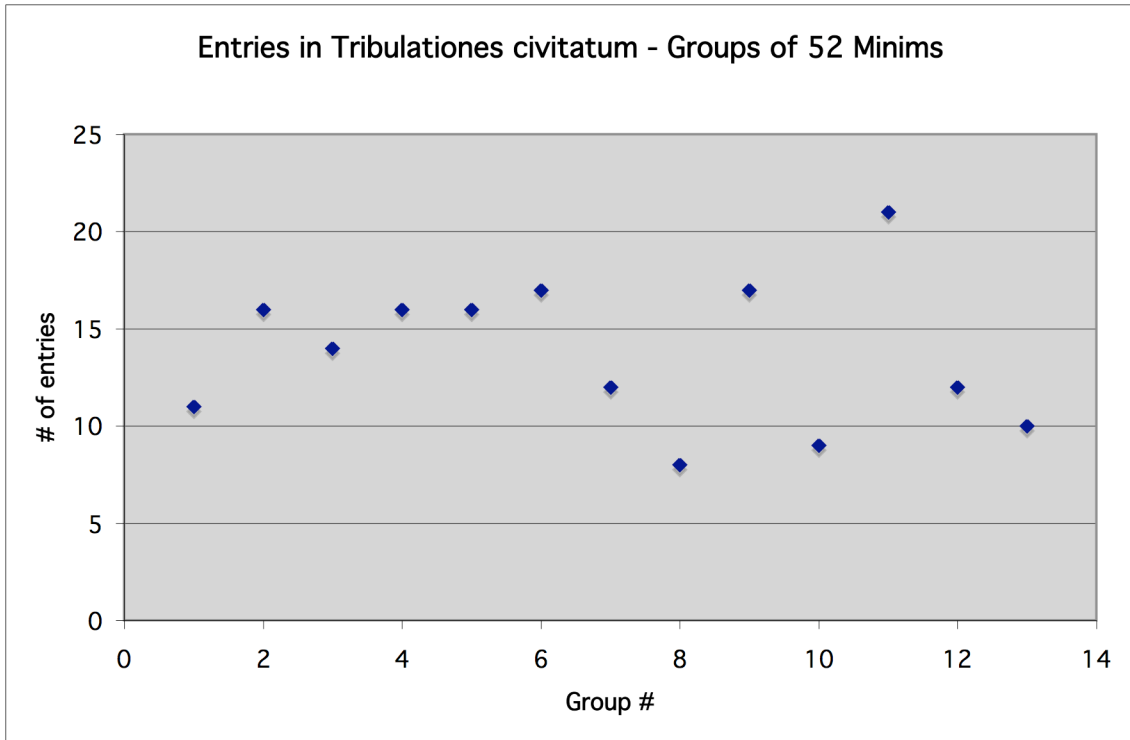
Entries in Vigilate - Groups of 16 Minims

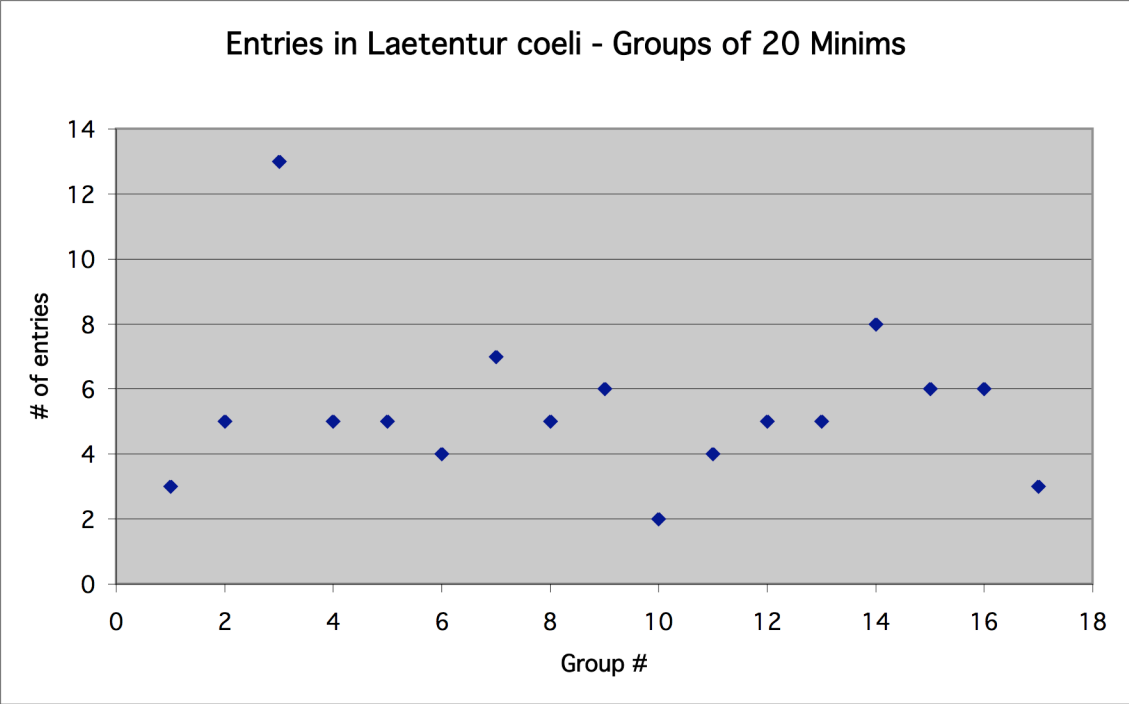












APPENDIX 3:

GLOSSARY OF IMPORTANT TERMS³

Alliteration – the repetition of a sound at the beginning of adjacent words

Anaphora – the repetition of a word (or group of words) at the beginning of successive phrases or clauses

Antimetabole – the repetition of words in successive phrases or clauses in reverse grammatical order

Assonance – the repetition of adjacent vowel sounds

Commixtio – the mixing of modes by combining the fifth species of one mode with the fourth species of another. William Mahrt has discovered evidence of this process in the 1589 *Cantiones* and links it to affect. I find this evidence compelling, though I hesitate to label it with modal terminology, given the extensive debate over mode versus key for English Renaissance music.

Consonance – the repetition of a consonant at the end of adjacent words

Decorum – the appropriate fitting of words and rhetorical figures to the style, subject matter, and audience. Decorum is one of the fundamental principles guiding how and when particular figures are used.

Deixis – a linguistic theory explaining the function of “pointing” words such as imperatives, personal pronouns, direct addresses (vocatives), or other words conveying a person, time, or location

Enargeia – the function of vivid description and figures designed to serve this purpose

Epimone – the repetition of a plea in similar (but not identical) words

Epistrophe – the repetition of a word (or group of words) at the end of successive phrases or clauses

Epizeuxis – the successive and uninterrupted repetition of a word or group of words

³ I have included this glossary in order to define terms that are likely to be either unfamiliar or used in an unfamiliar way in this study. My definitions of rhetorical terms are based largely on those provided by Gideon Burton in his comprehensive online rhetoric guide “Silva Rhetoricae” (<http://rhetoric.byu.edu/>).

Exergasia – the repetition of an idea with different words or treatment

Form – In this study, I have used the term “form” to refer specifically to Platonic forms. As I argue in my conclusion, Platonic forms are helpful for understanding how individual pieces of music were perceived by Renaissance listeners, but they are not helpful for analyzing specific musical features or for discussing how features of one piece relate to those of another.

Historicism – one of the logical fallacies addressed by Thomas Christensen in his essay “Music Theory and Its Histories”; the idea that present-day scholars can read and hear music in the same way that its original readers and audiences did. In my introduction, I argue against thinking of historicism and presentism (see below) as the only two available options.

Homoiototon – the repetition of case endings in adjacent words

Liturgy – a term with two different meanings in this study. First, I have used “liturgy” in the conventional musicological sense of texts (and melodies) that function in specific ways in church services. And secondly, I have used this term in the more limited sense of Anthony Low’s model (discussed in chapter 3 of this study), which identifies a liturgical text as one geared toward public performance both in its mode of address and in its use of meter and/or rhyme.

Meditation – a term with two different meanings in this study. First, I have used “meditation” in the sense of St. Ignatius’s *Exercises*, as a process of preparing oneself for a deeper interaction with God through a number of prescribed mental, emotional, and spiritual exercises; this was a common motif in Protestant circles as well as Catholic ones. And secondly, I have used this term in the more limited sense of Anthony Low’s model (discussed in chapter 3 of this study), which identifies a meditative text as one geared toward private devotion both in its use of the first-person singular and in its narrow focus on a single image

Mode – For the purposes of this study, I have adopted Harold Powers’s “tonal types” (cleffing, ambitus, signature, and final) as the basis for my discussion of mode. Powers argues that “mode” is a post-compositional phenomenon, while “tonal types” are a pre-compositional one.

Motet – a genre of vocal polyphony with sacred texts; designed to be performed outside of church services, though some texts are liturgical either in part or in their entirety. For the purposes of this study, I have avoided the term “motet” as a descriptor of Byrd’s *cantiones*

Presentism – a logical fallacy addressed by Thomas Christensen in his essay “Music Theory and Its Histories”; the idea that music has been steadily evolving in a teleological way toward its present manifestations, so that scholars ought to study earlier music in terms of how it functioned as a precursor to music of the present day. In my introduction, I argue against thinking of presentism and historicism (see above) as the only two options.

Sonority – For the purposes of this study, I view two aspects of Byrd’s texts in terms of their impact upon sonority: phonemes (vowels and consonants) and syntax (relative complexity versus simplicity). I argue that these two aspects of the texts have a profound impact upon both melody and rhythm.

Style – a term that is often used rather promiscuously in musical analysis. For the purposes of this study, I have defined musical style as a complex of musical structures and features that are heard and identified by listeners as a coherent whole. In rhetoric, however, style has a somewhat different meaning; it constitutes a taxonomy of three functions: (1) moving the reader’s or listener’s feelings (high style); (2) pleasing the reader or listener (middle style); and (3) teaching the reader or listener (low style).

Text painting – the setting of text to music in such a way as to bring out particular gestures and images. In chapter 2 of this study, I argue that certain words are more inherently “paintable” than others and that certain songs contain more of these “paintable” words than others.

Textural density – In chapter 4 of this study, I identify textural density as both a vertical phenomenon (the number of voices present at any given moment) and a horizontal one (the number of notes per given unit of time).

Voice entries – In chapter 4 of this study (and in Appendix 3), I divide the songs of the 1589 collection into a discrete number of equal units of time, identifying points where a voice previously absent from the texture enters.

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