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- 6 W. J. von Wasielewski, a. a. O., S. 124 und Notenanhang Nr. 18; H. Riemann, *Handbuch der Musikgeschichte II/1*, Leipzig ²1920, S. 451; ferner G. Sutherland, *The Ricercari of Jacques Buus*, in: MQ 31, 1945, S. 450.
- 7 Di Gio. Battista Conforti. *Il primo libro de ricercari a quattro voci, nuovamente da lui composti, & dati in luce (Rom 1558, V. Dorico)*. - Vgl. D. Kämper, *Studien zur instrumentalen Ensemblesmusik des 16. Jahrhunderts in Italien (Analecta Musicologica, Bd. 10)*, Köln-Wien 1970, S. 132 ff.; ders., *Artikel Conforti, Giovanni Battista*, in: MGG XV (Suppl.), Sp. 1558 f. - Vollständige Neuauflage der Conforti-Ricercare (mit Ausnahme von Nr. 13) in: M. A. Swenson, *The Four-Part Italian Ensemble Ricercar from 1540 to 1619*, Diss. Indiana University, Bloomington 1971.
- 8 M. Seiffert, *J. P. Sweelinck und seine direkten deutschen Schüler*, in: VfMw VII, 1891, S. 165.
- 9 W. Apel, a. a. O., S. 171.
- 10 Nr. 3/4 seiner Madrigale 1567 "S'hoggi son senz' honor" ist auf den Tod Willaerts geschrieben und schließt mit den Worten "èche 'l grand' ADRIAN di vit' è spento".
- 11 Vgl. W. Apel, a. a. O., S. 179; Neuauflage der Ricercate Rodios: Rocco Rodio, *Cinque Ricercate . . .*, hrsg. von M. S. Kastner, Padua 1958.
- 12 Vgl. J. Müller-Blattau, a. a. O., S. 47; Neuauflage der Philips-Fantasie: *The Fitzwilliam Virginal Book*, hrsg. von J. A. Fuller Maitland und W. Barclay Squire, Bd. I, Leipzig o. J., S. 335.

Lucy Hallman Russell

A COMPARISON OF THE "WALSINGHAM" VARIATIONS BY BYRD AND BULL*

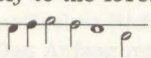
English virginal music of the late sixteenth century attained an unprecedented niveau in regard to idiomatic keyboard composition and shows the development of important concepts of musical cohesion. Most of the techniques and idiomatic figuration dominating non-organ keyboard music in the succeeding centuries first appears in English virginal music and may be surveyed in the "Walsingham" variations by William Byrd and Dr. John Bull.


Though Byrd and Bull each composed 15 sets of variations, "Walsingham" is the only tune used by both men. Thus, this comparison most clearly shows the contrasts between their individual methods of composition. Byrd's 22 variations appear as early as 1591 in 'My Ladye Nevells Booke', and Bull may have intended to surpass this monument with his 30 variations written ca. 1610, both sets of which are included in the 'Fitzwilliam Virginal Book'. These two largest examples of the song variation idiom contain varying and relating elements which greatly contributed to the emancipation of instrumental music from the looser, improvisatory fantasia, and which indicated the growing tendency toward coherent form.

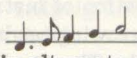
The original "Walsingham" text by Thomas Deloney and a corrupted version of both text and tune sung by Ophelia in Shakespeare's 'Hamlet', concern a maiden's query about her lost lover to a pilgrim returning from the shrine of Our Lady of Walsingham, which was destroyed in 1538. In all versions of the "Walsingham" tune, a piquant modulatory character is implicit due to the major third close to the end of the melody. The initial ambiguity suggesting both a minor and c major evolves into a secure a major.

While Bull continuously adheres to the original melody, Byrd retains the exact first half of the tune but adds a new figure in the second half which he treats further as the basic melodic line. This alteration emphasizes the authentic cadence by reaching the dominant on the third semibreve of the seventh measure, rather than a minim later. Providing a strong cadential effect, this melodic turn occurs in the bass part in eight variations (4, 5, 6, 7, 15, 17, 18, 20) and builds a significant dominant-to-tonic bass movement. Three of every four of the Byrd variations effect the chord change and indicate his predilection for strong functional cadences. Only one of three Bull variations employs the dominant chord on the third semibreve, though all indicate a V-I bass movement.



Bull's melody is consistently located in the upper part, while Byrd offers a complex graphical arrangement with the melody located primarily in the soprano and tenor parts. There being only three octave pitch levels for Byrd's melody suggests the vocal origins of the tune, since the instrumental range specifies no such limitations. Contrasting with the vocal and organ works of the sixteenth century, English virginal music exploited free part-writing with changing numbers of independent and stylistically diverse parts. The unique articulation and harmonic textures available on the virginal gave rise to new compositional techniques, exemplified in the basically three- and four-part writing of Byrd and the predominantly three-part variations of Bull. One or two of Byrd's consistently present parts are often subordinate to the others, while Bull's variations evidence more equal voicing or subordination to one part with lute style chord filling and ambivalent sparser voicing occurring frequently in both works. In most of Byrd's and especially Bull's variations flowing scale passages play an important role, exploring the "Rausch" effect of the diverse instruments called virginals. Bull employs sixteenth-note passages while Byrd favors eighth-notes. Bull's extraordinary development of plucked instrument technique is seen in scale figures divided between the hands, simple and double arpeggi and alternating large and small broken intervals.

Motivic usage in the two sets of variations is at once both similar and different, Bull's oeuvre being easier to analyze due to clearly delineated differences in figuration and recurrent motives. Byrd's work shows a more subtle, refined and interwoven use of motives, with counterpoint and syncopation coming most prominently to the fore. The most significant motive in the Bull work is the initial two bass measures , moving in parallel tenths below the melody (2, 14, 18, 25). The second bass measure corresponds exactly to the fourth melody measure in order to retain its harmonic function sustaining the tonic chord. In six variations (7, 8, 16, 22, 24, 27) this motive is coupled with a full left-hand harmonic figure, reminiscent of the *faburden* tradition. This bass line is strongly suggested within disguising figuration in all other variations except variations 1, 10 and 30, but there is no pervasive parallelism stemming from this two-measure motive throughout any one variation. Byrd's limited, more subtle use of this initial parallel bass line (2, 3, 19, 21) may have prompted Bull's extensive use of it.


It has been noted that variations are occasionally paired by the virginalists, but the extent of this technique has been overlooked.¹ The two-against-three cross rhythms and sextuplets of Byrd variations 16 and 17 and Bull variations 20 and 21 exemplify the consecutive rhythmic pairing of variations. Byrd further relates variations 10, 11 and 18 with an unobtrusive, syncopated melodic figure characterized by the  movement of a falling third. Byrd varia-

tions 19, 20 and 21 are based on the stepwise  pattern - in variations 19 and 20 ascending and in variation 21 descending, in alternate measures. All three variations evidence a "stretto" build-up in the last few bars, the rhythmic pattern occurring in several parts consecutively. Such relationships among variations are integral to musical cohesion, whether it be perceived aurally or analytically.

Bull's recurrent figuration signifies an intrinsic urge to relate variations in a manner other than the contrapuntally oriented one of Byrd. Interwoven relationships are found only in Bull's

"Walsingham", e. g., variations 17 and 18 show similar broken intervals in the bass line. Variations 15 and 17 present a simple, almost through-composed figuration of three simultaneous rhythmic paces , each in an independent part - a differentiated part-writing technique not employed by Byrd. Variations 15, 26 and 29 all share the common element of a stepwise third within a bass pattern of sixteenths , dissolving in each case into freer figuration.

Syncopation is an important varying, relating element. It appears in all 22 Byrd variations and intimates a proximity to contemporaneous vocal polyphonists. Syncopation in 11 Bull variations (2, 4, 7, 10, 13, 18, 19, 20, 21, 29, 30) is more piquant and exciting than Byrd's but is used more for cadential concentration than for unifying. Certain instances of syncopation shared between voices suggest earlier hocket practices (2, 4, 7, 10, 18).

Both the Byrd and the Bull opere witness the development of a specific syncopated figure into a convention. The figure  is seen in various functions in each of Byrd's variations. Bull's conventional figure, appearing in 10 variations, is the literal motive from Byrd variation 11, i. e., the escape tone figure.

Cadence structure is treated carefully by both composers, the authentic cadence always occurring between the seventh and eighth measures in $\frac{3}{2}$ meter. Thereafter comes a plagal cadence in 11 Byrd variations and in 20 Bull variations. Half the Byrd variations contain chord progressions in the last measure and many have figuration or simple repeated chords on the tonic.

Bull's cadence structure is more integral to the character of the composition as well as more diversified. All cadences exhibit broken chords to some extent, the last struck tone always being the tonic. Cadential resolutions by Bull range from a simple arpeggio to an elaborate cadenza, and they tend to be accentuated by a build-up in the last one or two measures. Assorted types of stylistic changes (added voices, counterpoint, altered movement) and, in general, elements other than the immediately preceding ones are seen in many variations (1, 2, 3, 4, 5, 7, 10, 13, 15, 17, 18, 20, 29, 30). Two-thirds of Bull's variations exhibit continuous figuration and half indicate a slowing-down or larger division of note values.

Bull's "Walsingham", the epitome of virtuoso virginal compositions, is characterized by linear brilliance and highly diversified, imaginative figuration; nonetheless, Byrd's "Walsingham" effects an aura of greater unity through the integration of motivic and figural elements into a quasi-polyphonic, mature compositional style. In general, new tendencies toward melodic-harmonic interaction and cadential stabilization are seen in both sets of "Walsingham" variations, while extensive motivic usage and idiomatic keyboard figuration account for the essential varying elements - the early exploitation of which proved to be significant in developing instrumental form and keyboard style.

Annotations

- * Based on author's unpublished master's thesis, University of Alabama, 1974.
 1 W. G. Whittaker, Byrd's and Bull's "Walsingham" Variations, in: *Music Review* III, 1942, p. 270-79.