

16. (4/12) ENGLAND 2: RELIGION / MUSICAL INSTRUCTION

[No Sext — We're in Anglican England]

1. Thomas Morley (1557/8–1602)
 - a. One of the first to bring Italian innovations to England (Canzonets, Madrigals, Balletts, 1595)
 - b. *Now is the Month of Maying*, recap
 - c. *A Plaine and Easie Introduction to Practicall Musicke* 1597
 - i. Discussion
 - ii. Dedicated to his teacher (master) William Byrd.
 - iii. Teaches some obsolete matters, but mainly is focused on practical music.
 - d. Application: *April is in my Mistress' Face*.
 - i. 4vv madrigal published in 1594. (English Madrigal School book 2, no. 1)
 - ii. Shows
2. William Byrd (ca. 1540–1623)
 - a. Early works in Lincoln were mostly Services for the Anglican church, despite being a Catholic.
 - b. Seems to have moved easily in aristocratic circles.
 - i. Moves to London in 1570. Joined the Chapel Royal in 1572
 - ii. Was granted a patent by the queen for printing and marketing of part-music and lined music paper.
 - iii. Published, with Thomas Tallis, the *Cantiones, quae ab argumento sacrae vocantur* (“Songs which are called sacred on account of their texts”) of 1575. Dedicated to the Queen and possibly sung in her Chapel Royal. But the “songs” were a complete failure and so Tallis and Byrd published nothing again for 13 years.
 - iv. *O Lord, Make thy Servant Elizabeth*, ca. 1570 (Wright ??). (from MS 1641)
 - c. Though Catholicism was banned, was generally tolerated up until a rise of Jesuits in 1581. A few executions were made. For the first time in recent memory, laws against recusancy (failure to attend Anglican services) were enforced.
 - i. Byrd was a recusant, and wrote songs against the persecutions, but could not publishing them. His Catholic sympathies were well-known, but his importance kept them from being persecuted until the middle of the 1580s. Example: after the death of Elizabeth, we have a letter from Byrd asking King James I to continue being excused for being a recusant.
 - ii. Begins to compose Latin motets—a genre associated with the Roman church.
 - iii. In 1593 moves to the Essex countryside in an area protected from interference from religious meddling.
 - iv. **Publishes** three masses in the 1590s (à 3, 4, and 5) and a song with texts by Campion, who was executed in 1581. (Audacity!)

- d. Secular Music
 - i. In 1587 Byrd tried to publish again. The partners in publishing Tallis and Thomas Vautroillier (the actual printer) both died.
 - ii. “Though Amaryllis Dance in Green,” from *Psalmes, Sonets, & Songs of sadnes and pietie, made into Musicke of five parts*
 - iii. Pastorale (genre not mentioned in the title)
 - iv. This performance: Contratenor: Russell Oberlin
 - v. Rhythmic but not metrical.
 - vi. Arrangement from the truly English form of consort song.
 - e. Byrd’s Keyboard music: next class.
 - f. Continued publishing into his 70s.
3. English Church Music
- a. Dissolution of the monasteries in the mid-1500s.
 - b. All parts of church services could be said or sung.
 - c. New order came from the *Booke of Common Praier* (1549, rev. 1552, 1662, 1965)
 - d. Services (with a capital S)
 - i. Matins and Lauds → Matins
 - ii. Vespers and Compline → Evensong
 - iii. Mass → Communion
 - iv. The Services tend to be settings of Matins or Evensong, less often, Communion
 - v. Canticles (=Sections) [Don’t need to know these names, except Magnificat]
 - 1. Evensong: *Magnificat, Cantate Domino, Nunc dimittis, Deus misereatur*
 - 2. Matins: *Venite, Te Deum, Benedicite, Jubilate*
 - 3. Communion: *10 commandments, Creed, Sanctus* (without Benedictus), *Gloria*. Rarely celebrated.
 - vi. Tend to be linked by same mode (or later key) or in the same style.
 - e. Anthem
 - i. Vocal work at first, then with instruments.
 - ii. Comes from the term Antiphon
 - iii. Freely religious text, often a translation of a psalm, sung in a part of the service or separately from the service.
 - iv. E.g., *O Lord make thy Servant Elizabeth*
 - v. Canticles of the Service are roughly equivalent to the Ordinary of the Mass, while Anthems can be thought of as like the Proper
 - vi. Verse anthems: soloist(s) sings one verse with accompaniment, then full chorus sings another.¹

¹ Example from Peter le Huray (rev. John Harper), “Verse Anthem” in Grove Online.

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4. Lute tablature
 - a. Introduction to reading
 - b. Rhythm and Interpretation

Assignment for Thursday:

Reading: Atlas, *Renaissance Music*, pp. 675–97.

Assignment: Maids in Constrite worksheet.

Listening: Anthology #76 Dowland, “Flow my Tears” (1600). **Website:** Dowland, *First Book of Songes* (1597): “Can She Excuse My Wrongs?”; Byrd, *The Woods so Wild*. Dowland, “The Early of Essex Galiard” from *Lachrimae or Seauen Tears*.

(Listening Quiz 4/24)