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An historical and analytical study of Renaissance music for the recorder and its influence on the later repertoire

Vanessa Woodhill
University of Wollongong

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**AN HISTORICAL AND ANALYTICAL STUDY OF
RENAISSANCE MUSIC FOR THE RECORDER
AND ITS INFLUENCE ON THE LATER REPERTOIRE**

by

VANESSA WOODHILL, B.Sc., L.T.C.L. (Teachers), F.T.C.L.

A dissertation submitted in partial fulfillment of the requirements
for the degree of Master of Arts in the School of Creative Arts
in the University of Wollongong.

This thesis is submitted in accordance with the regulations of the University of Wollongong in partial fulfilment of the requirements for the degree of Master of Arts. I hereby certify that the work embodied in this thesis is the result of original research and has not been submitted for a higher degree at any other University or similar institution.

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SUMMARY

The material in this thesis approaches Renaissance music in relation to the recorder player in three ways.

Information on the historical aspects of instrumental music during the Renaissance has been collated from a wide range of sources. The effect of social, political, and religious activities has been discussed in an effort to discover the most authentic way to use recorders in current performances of Renaissance music. The specific geographic areas covered include England, the Franco-Netherlands, Germany and Italy.

Secondly, examples of music from these areas have been analysed and discussed to demonstrate different styles within the period. The discussion of these examples is also designed to help the teacher and player, especially the amateur-player, to better understand how to prepare such music for performance.

The third area of study has been to show how various features of Renaissance music, particularly Divisions, have influenced composers throughout the Baroque, Classical, Romantic, and Twentieth century periods of music. Examples of division patterns from sixteenth century Instruction Manuals have been traced in the music of Bach, Mozart, Haydn, Beethoven, Brahms, and such contemporary composers as Michael Tippett, Malcolm Arnold and Alan Bush. Examples of twentieth-century recorder music have been to some extent limited to English composers because of personal interest in the performance of this music.

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CHAPTER 1

INTRODUCTION

The serious performance of music is a constant search for artistic integrity. This can be passed from teacher to pupil in an unbroken chain of human knowledge, but if the historic chain be broken by change in social taste or some technological transformations then the truth must be searched for in scholastic study and experimental performance.

The recorder and other early-music instruments suffered such a break in the continuity of performance practice, so that the full understanding, performance and teaching of the wealth of music available for this instrument require an academic approach to the historical background of Renaissance and Baroque music and a detailed analytical knowledge of the music itself.

"The student of Renaissance music must rely to an ever increasing extent on non-musical sources - painting, sculpture, poetry, chronicles, histories --- every scrap of evidence must be turned over and tested for strength and usefulness." (1).

The student of Baroque music has so many treatises to study that the truth can become obscured by an excess of pedantic teaching relating to ornamentation and other stylistic details. "Ornaments are delicate instinctive things; ---- anxiety about the right way to play them must never

(1) Thurston Dart, *The Interpretation of Music*, Hutchinson University Library, p.131.

be allowed to cloud a performer's sense of the underlying structure of the music they adorn." (2).

Because of the enormous influence of the Renaissance on Western music in general and recorder music in particular, this thesis will concentrate on music in the sixteenth century as it affects the recorder player.

Many books and articles have already been written on this subject, but it is felt some questions still need to be answered. What kind of people did in fact play the recorder? Is there sufficient evidence to show that certain types of music were actually played on recorders by sixteenth-century musicians? Were recorders used by amateurs? On what sort of occasions were recorders used by professionals, and what music did they play? How does the style of this music affect the technical requirements of the modern recorder player?

It was also felt that the answers to these questions should be presented in a way that would interest amateur recorder-players and non-academic elementary teachers, so that their general knowledge of the recorder's history and musical background could be broadened.

The material is arranged in chapters and will deal first with the Tudor period of English music. The chapter on historical background will look at some of the social and political aspects of English musical life in the sixteenth century. An analytical review of examples of music likely to have been played on recorders will be used to show stylistic development from the early sixteenth to the early seventeenth century, and there will be discussion on the best way to reproduce these styles in contemporary performance.

(2) Thurston Dart, *The Interpretation of Music*, Hutchinson University Library. p. 101.

Sixteenth-century Europe will be dealt with similarly, Franco-Flemish, German and Italian influences being assigned to different chapters.

A special chapter is devoted to the subject of Renaissance instruction books on the art of divisions, and, because of the importance of these division patterns in later musical development, the chapter has been expanded to cover this development through the Baroque, Classical, Romantic and twentieth century periods with some reference to the Avant-Garde. Examples of twentieth-century recorder music have been analysed and discussed and their relationship to Renaissance music uncovered.

The selection of music for analysis and discussion has been deliberately limited to modern editions readily available for use in Australia.

The examples chosen have been marked to illuminate distinctive features of style and structure. Rhythmic structures are indicated by the method used by Leonard B. Meyer in his book, "Explaining Music" (3). Harmonic structure is shown by the conventional method of indicating chords by letter, viz.

G major _____ G
G minor _____ g

or by Roman numerals where a progression is in a particular key, viz.

I-----IV-----V-----I
G _____ 1

(3) Leonard B. Meyer, *Explaining Music*, University of Chicago Press, Chicago and London, 1978.

Imitative entries are shown by horizontal numbered brackets, viz.

1 _____
2 _____ etc.

or 1-----
2----- etc.

or 1.....
2..... etc.

Circling certain groups of notes has also been done to highlight special patterns or motifs.

CHAPTER 2

RECORDER PLAYING IN 16TH CENTURY ENGLAND

The evidence relating to the use of recorders during the Renaissance period is diffuse and fragmentary making the selection of a satisfactory starting-point difficult. However, the catalogue of recorders in the instrumental collection of Henry VIII is one of the most detailed known, and makes the Tudor period of English music an interesting point at which to begin. Much of the source material of this period has been discovered by historians and musicologists in diaries, financial accounts and contemporary descriptions of various aspects of Tudor life. Sometimes the evidence of the use of recorders is nebulous and conflicting, particularly in the realm of sacred music. Secular music, however, was an important part of social life and it is necessary to explore and discuss the customs of court and commoner.

Henry VII, the first of the Tudors, came to the throne in 1485. His marriage to Elizabeth, daughter of Edward IV, brought an end to the Wars of the Roses and, apart from a few minor uprisings, the reign of Henry VII was fairly peaceful. This had the important consequence of increasing the pursuit of leisure activities amongst the nobility and allowing greater development of poetry, music, drama, dancing and other courtly pleasures. Henry VII confiscated the lands and wealth of many nobles killed during the Wars of the Roses, became immensely rich and powerful and was able to indulge in lavish courtly entertainment. Professional musicians were thus encouraged in the arts of performance and composition. This lavishness continued during the early part of the reign of Henry VIII, with families and religious heads, such as

Cardinal Wolsey, vying with each other in the extravagance of their establishments and the excellence of their musicians.

There were many examples of Royal payments to musicians during Henry VII's reign and in the early part of the reign of Henry VIII. Later, a high rate of inflation reduced court wealth and led to a reduction in extravagant entertainments. The merchant classes, however, prospered and there was an increase in domestic music which had much to do with development of the "Golden Age of English Music" (1). The Elizabethan age brought in another period of court entertainment on a grand scale. The Queen liked to travel; large houses were built by nobles and members of the wealthy bourgeoisie in anticipation of Royal visits, and retinues of musicians, both private and civic, had to be ready to entertain her (2).

The momentous invention of printing, which occurred during the reign of Henry VII, had a great effect on the distribution and availability of music, although for many years a printed copy of a piece of music was more expensive than the manuscript. Important manuscripts have survived from this period and they are fascinating documents of secular and sacred music.

The Fayrfax Manuscript (now in the British Museum), illustrates musical activity during the reign of Henry VII and contains some of the finest English music of the period (3).

-
- (1) Henry Raynor, *Music in England*, Robert Hale, London, 1980. p. 43.
 - (2) Percy Young, *A History of British Music*, Ernest Benn Ltd, London, 1967, p. 151.
 - (3) John Stevens, *Musica Britannica, XVIII - Music at the Court of Henry VIII*, Stainer & Bell Ltd. 1973, p.xv to p.xix.

Henry VIII's Manuscript (British Museum) provides an interesting insight into court life during the first ten years of his reign, when enormous sums of money were spent on entertainment. This book has the earliest substantial collection of English instrumental part-music; the form used being that of short "Consorts" (4). A study of these consorts shows many of them to be suited to consorts of recorders or other Renaissance woodwind instruments although there is greater richness of sound when mixed consorts are used.

The Mulliner Book (British Museum) was the property of copyist Thomas Mulliner (1545 - 1585); it was made for an organist, which shows an increasing interest in the organ, and it includes secular and sacred music. The presence in it of some French dance tunes reflects Henry VIII's interest in this type of music and is an indication, also, of the influence of players imported from the Netherlands (5). These French dance tunes may also reflect the influence of Anne Boleyn who received part of her education in France; certainly any programme of music devised to illustrate music at the court of Henry VIII should include Franco-Flemish dance music.

The Fitzwilliam Manuscript (Fitzwilliam Museums, Cambridge) is an important record of music later in the sixteenth century. It was written for virginals but includes many popular songs and dances of the Elizabethan era which can be legitimately arranged for recorder or mixed consort. Due to the indeterminacy of ensemble formats, works for voices or keyboard sometimes occurred later as consort arrangements or vice versa. Examples

(4) Ibid. p. xv to p xix

(5) Percy Young, op. cit., p. 101

include La Volta, (Ex. 12, p 51) which occurs as a consort piece by Praetorius in the *Terpsichore*, and as a keyboard version by William Byrd in the *Fitzwilliam Ms.*⁽⁶⁾. A vocal example is 'O Mistress Mine', which was written by Thomas Morley for Shakespear's *Twelfth Night*, but it also occurs as a set of variations by Byrd for virginals in the *Fitzwilliam Ms.* It is therefore justifiable for modern transcribers to adapt manuscript material for various instrumental groupings. Many pieces have, in fact been transcribed for recorder and harpsichord, recorder and guitar and recorder consort; they are readily available from various publishers, particularly Schott.

An important aspect of a musical performance in any age is the architecture and consequent acoustics of the building in which the performance is to take place. The Tudor period was one of rich and vibrant acoustics produced by houses and palaces built of stone or brick with oak-panelled "Great Halls" in which the floors were often of marble. Frequently there was a musicians' gallery built over screens which concealed the entrance to the kitchen ⁽⁷⁾.

The Renaissance recorders as described by Virdung and Praetorius had wider bores and more open windways than later baroque designs such as the Bressan. The quality of sound produced, judging from modern reproductions, was sweet and full, and, though lacking some of the incisive clarity of baroque models, would have responded magnificently to such an acoustic environment. In the performance of Renaissance instrumental music every effort should therefore be made to find venues with rich acoustics. Modern concert halls, even those

(6) The *Fitzwilliam Virginal Book*, Vol. I, Breitkopf and Hartel, London, 1899, p.258.

(7) Mark Girouard, *Life in an English Country House*, Yale University Press, p. 38.

of small size, with padded seats, carpets and capacity audiences, often produce too dry a sound for recorders to be fully appreciated. However, halls such as the Great Hall of Sydney University, churches and some older buildings do lend themselves to successful performances.

Later in the sixteenth century the functions of the "Great Hall" were taken over by the "Great Chamber" an example of which is to be found in Gilling Castle in Yorkshire. Here the guests enjoyed banquets, watched masques, played music and danced. The musical function of "Great Chambers" was sometimes portrayed in their decoration, e.g., Gilling Castle, Chatsworth and Toddington in Bedfordshire ⁽⁸⁾. Another room of this type was the "Long Gallery" which was long and narrow with windows along one side and a fireplace of substantial dimensions. Situated upstairs, it was first instituted for the purpose of exercising in bad weather, but became increasingly, during the sixteenth century, a focal point of the house and remained popular until the time of Charles I. Furnishings were sparse but of finest quality and included cabinets, buffets, a few elegant chairs and often window seats ⁽⁹⁾. Music-making was part of every cultured man's life and the "Long Gallery" frequently housed instruments such as virginals, chests of viols and recorders, lutes and small organs. Children were educated in the "Long Gallery" by the family priest, and musical instruction, including the playing of instruments, would have been included in this education. Examples of "Long Galleries" are to be found in Haddon Hall, Derbyshire ⁽¹⁰⁾, The Vyne, Hampshire, and

(8) Mark Girouard, op. cit., p.89

(9) Christina Hole, *English Home Life 1500- 1800*, Batsford, 1947. p.8.

(10) Ibid. (The Haddon Hall "Long Gallery" is illustrated in a lithograph by Joseph Nash). op. p.10.

Hardwick Hall, Derbyshire.

During the Tudor period the show of wealth was everything, with many fine clothes and sumptuous feasts. Music was used to draw attention to special occasions and ceremonial music made the entry of nobles and state dignitaries more impressive. There is considerable evidence to show that recorders were a part of much of this pageantry. Prince Arthur married Catherine of Aragon in 1501 and a water pageant conducted the court down the Thames to Greenwich "with the most goodly and pleasant mirth of trumpets, clarions, shalmes, tabers, recorders and other dyvers instruments"⁽¹¹⁾. The music used on this occasion could have resembled some of the consort music found in Henry VIII's manuscript as the stylistic changes in English music of the fifteenth century and the early sixteenth century were slight. Other festivities at Prince Arthur's wedding celebrations included a "musical disguising" in which two drays carried tableaux representing two mountains (England and Spain). On the side of the "English mountain" were steps and benches on which were "Fresh Lords and Knights and men of honour most seemely and strange disguised, making great and sweet melody with instruments musicall, and of much harmony as with tabours, taborens, lutes, harps and recorders" ⁽¹²⁾. The interesting part of this description is the documented fact that the Lords and Ladies were doing the playing and singing, an indication of noble amateurs in court music-making. Stevens ⁽¹³⁾, however, considers the episode to be more in the nature of a theatrical stunt

(11) John Stevens, *Music and Poetry in the Early Tudor Court*, Cambridge University Press, 1979, p. 265.

(12) Ibid. p. 250.

(13) Ibid. pp. 250 and 251.

and refutes the idea of amateur music-making because of the generally low level of literacy. From the documented accounts of Henry VIII's interest and skill, which would have made music a fashionable pastime ⁽¹⁴⁾, it would seem more probable that many courtiers could read music and play instruments.

Edward Halle, a chronicler at the early Tudor Court, describes many festive occasions at which music was used. During the coronation banquet of Henry VIII, trumpets were used to bring in the first course. However, it would seem that softer instruments were used as incidental music while the course was eaten, and this is described by Saquidino, the Venetian secretary, in a document dated 1517. "The feast then commenced and lasted more than three hours.... In the centre of the hall was a stage on which were some boys, some of whom sang while others played the flute⁽¹⁵⁾ (recorder), rebec and harpsichord."⁽¹⁶⁾ It is not clear whether these accounts refer to the same banquet, but in any case they give a picture of the kind of music used on such occasions. The children referred to may have been from the Chapel Royal, where singing and keyboard study were an important part of their curriculum. Much later evidence suggests that children of the Chapel Royal did perform on these occasions. One such account records Chapel Royal boys playing instruments, including recorders, as well as singing and that they were accustomed to doubling vocal parts on instruments. According to Gibson, the accountant, six children of the Chapel Royal were employed for the Royal May Game of

(14) See further section on amateurs, p.24.

(15) References to flute and recorder are regarded as interchangeable.

(16) John Stevens, op. cit., (Music & Poetry), p.238.

1515 (17). The following is a description of the occasion by Saquolini, the Venetian Ambassador: "In this wood were certain bowers purposely filled with singing birds ... Singers and musicians performed on organ, lute and flutes (recorders)" (18). Further evidence of young choristers being taught to play various instruments occurs in the account of the employment of Edward Gibbons, brother of Orlando, to teach the playing of instruments to the choristers of Exeter Cathedral (19).

Henry VIII's manuscript contained "dyvers goodly songs" which could have been used at mayings, a form of entertainment which continued into Elizabethan times, e.g., "In May that Lusty Season", Fardyng, and "Trolly Lolly", by Cornish. The diary of Henry Mackyn in 1555, describes: "a Good May game ... three morris dancers with bagpipes, viol ... Lord and Lady of the May road gorgeously with minstrels divers playing" (20). Minstrels would have used various Renaissance wind instruments including recorders.

Much of the music performed on these festive occasions would have been by paid professionals and evidence of this is found in some of the accounts of Royal or Noble households. At the funeral of Henry VIII twenty "Gentlemen" played "5 musytians, 4 sackbuts and shalms, 6 vyolls, 5 flutes (recorders), 2 vyalls, a fyfer, drummer, harper, and bagpiper" (21). The recorder players were undoubtedly members of the Bassano family who are also on record as playing at the funeral of Elizabeth I.

(17) John Stevens, (*Music and Poetry*), op. cit., p.243.

(18) Ibid., p.243

(19) Mitchel & Lyes, *History of English People*, Longmans, 1951.

(20) Christina Hole, op. cit., p.31.

(21) Henry Raynor, op.cit., p.44

All those with any pretensions to rank or wealth in Tudor England employed professional musicians as part of their household staffs and regarded them not only as additional retainers but, also, as good social investments. The accounts of Edward IV, described by Batman, show payments to thirteen wind-minstrels of which "one is a virger which directeth them all on festyvall days in their stations of blowings and pypings" (22). Henry VIII's accounts show payments mainly to trumpeters, sackbut-players and shawm-players. Payments to professional wind-minstrels seldom specified the particular instrument as players frequently specialised in one pitch-range such as tenor shawm, recorder and crumhorn. The shawm was especially important for large ceremonial occasions so that payments to shawm-players occur more frequently. Henry VIII did, however, employ one important family of professional recorder-players, instrument-makers and composers. This was the Bassano family which arrived in England from Venice in 1531. They returned home in 1536, but were persuaded to take up residence again, as part of the Royal Court, in 1540. On April 6, 1540, Henry VIII granted them stipends for the science and art of music, an unprecedented title (23). A six-member recorder consort of Bassanos is recorded as playing regularly at court and was still in evidence at the funeral of Elizabeth I. Members of the group were replaced from time to time by their children, great care having been taken to pass on their skills (24). The Bassanos were probably responsible

(22) Sir John Hawkins, *A general History of the Science and Practice of Music*, 1776, p.271. Reprinted by Dover Publications, New York, 1963.

(23) David Lasocki, *Professional Recorder Playing in England, 1500-1740, Early Music*, Jan. 1982. p.24. (Lasocki is expanding this material for a Ph.D. thesis at the University of Iowa.)

(24) *Ibid.*, p.24-25

for the construction of many of the recorders in Henry VIII's remarkable collection of instruments which included 272 wind instruments; flutes, recorders, shawms, crumhorns, horns, cornetts, organs and bagpipes and, also, 109 stringed instruments including virginals, lutes, viols, guitars and clavichords. A complete list of the recorders is reproduced in "The Recorder & Its Music" by Edgar Hunt⁽²⁵⁾. Bass recorders are specifically mentioned but other sizes and pitches are unfortunately not itemized. Sir Henry Guildford, Controller of the Household, must have been in charge of this collection as he was responsible for the organization of many of Henry's festivities and Henry VIII's manuscript was found in his home at Bennenden, Kent⁽²⁶⁾. Some of the music in this manuscript would have been for professionals but some of the songs have such short melodies that they could easily have been played and sung from memory by court amateurs. The order and economy of noble households resembled those of royalty. The Earl of Northumberland had an express establishment for minstrels and the detailed accounts of Henry Percy, fifth Earl of Northumberland (and lover of Ann Boleyn), show payments to singers in the chapel and to a whole variety of instrumentalists who were to play in his household on various occasions, ceremonial, festive and domestic ⁽²⁷⁾. In Percy's accounts, which were written in about the third year of Henry VIII's reign, recorders are not specially mentioned but would certainly have been used by the minstrels. The accounts generally show a high level of musical activity in the North of

(25) Edgar Hunt, *The Recorder and its Music*. Ernst Eulenburg Ltd, 1981.

(26) John Stevens, *Musica Britannica* XVIII op. cit. p. xxxiii

(27) Sir John Hawkins, op. cit., pp 273 & 274

England⁽²⁸⁾.

Cardinal Wolsey had an excellent retinue of professional musicians which was much envied by Henry VIII. Stow, in his *Annals*, p.535, relates an occasion on which Henry was so delighted by Wolsey's musicians that he borrowed them the next day and made them play for so long that the shalm player died two days later. (He may have had a heart attack but it was suspected that he was poisoned by Henry's own player who was jealous)⁽²⁹⁾.

Professional musicians must have been employed by the Kytsons of Hengrave Hall, Sussex, judging by their impressive collection of instruments (6 viols, 6 violins, a case of 7 recorders, 4 cornutes, an archlute, a lute, a bandora, a cittern, 2 sackbuts, 2 oboes, a curtal and a bass cornet). They also had a substantial collection of instrumental dance music and four-, five- and six-part vocal music. John Wilbye (1574 - 1638), the great madrigalist, was connected with the Kytsons and lived at Hengrave Hall ⁽³⁰⁾. Sir Thomas Kytson's employment of Wilbye is an example of the patronage music was receiving from the wealthy middle class, Thomas Kytson's father having made a fortune out of trading in wool ⁽³¹⁾. Another family that showed great interest in music was the Petres family of Ingatestone Hall, Essex. Part-books in their possession contain dance and vocal music of both the English and the Franco-Flemish school including works by Phillipe de Monte,

(28) Ibid)

(29) Sir John Hawkins, *op. cit.*, pp.273 & 274.

(30) Henry Raynor. *op. cit.* p.58.

(31) Percy M. Young, *op. cit.*, p.150.

Crequillon, Fayrfax, Taverner, Tallis and others ⁽³²⁾. The Petres are on record as having paid a Welsh harper and three minstrels (perhaps one played the recorder) on January 4, 1584⁽³³⁾. Byrd was a frequent visitor at Ingatestone even if not under direct patronage, and spent Christmas there in 1589 when there was a concert by five musicians from London who played upon the viols ⁽³⁴⁾. (Already in the last quarter of the sixteenth century viols were beginning to be more popular for domestic entertainment and to supersede the wind consorts. The flute and the recorder, however, were to remain part of mixed consorts and ensembles for another 150 years).

Thomas Hamond of Cressness, Hawkdon, Suffolk, had part-books which indicate considerable interest in music, both professional and amateur, in East Anglia. Sir Thomas Hesketh maintained a group of players at Rufford in Norfolk and in 1620 Robert Hesketh listed the instruments ("viols, vyolentes, virginals, sagbutts, howboies and cornetts, cithrun, flute and tabor pypes") ⁽³⁵⁾. The Shuttleworths, another prominent middle class family, regularly employed professional musicians and held concerts by visiting virtuosi three times a year ⁽³⁶⁾. Sir Peter Legh in the reign of James I kept a jester and a piper (a recorder player?). His father, in Elizabethan times, had an entire band of musicians and a troupe of players to entertain his friends ⁽³⁷⁾.

(32) Percy M. Young, *op. cit.*, p.124

(33) *Ibid.*, p.110

(34) *Ibid.*, p.144

(35) *Ibid.*, p.127

(36) *Ibid.*, p.128

(37) Christina Hole, *op. cit.*, p.19.

Professional musicians were used to provide the music for masques, a popular form of entertainment in the late fifteenth century and the early sixteenth century, and the curious painting of Sir Henry Unton ⁽³⁸⁾ shows such an activity in progress. Although a transverse flute is depicted, the recorder and the transverse flute were to remain interchangeable for the next half century or more. Examples of masque dances are to be found in the music of William Brade which, although published while he was living and working in Germany were of English origin and one, "Der Satyrn Tanz", was used at the masque of the Inner Temple and Gray's Inn in 1613 ⁽³⁹⁾.

Recorders and recorder-players were also to be found in the "waits". "Waits" were groups of five or six professional instrumentalists who belonged to guilds and were generally attached to a particular town or city, the citizens of which were taxed to pay for them. Aspiring young instrumentalists were usually apprenticed to master players and their training was strictly regulated by the Guilds which, unfortunately, maintained such secretiveness that we have no record of their methods. Certainly most instrumentalists played more than one instrument, often specialising in tenor or treble woodwinds. Much of the training involved learning a vast repertoire of melodies, improvising polyphony and making divisions. Once admitted to the guild, the young player could join a wait, sometimes referred to as a "noyse of minstrels". They played for civic and private entertainments, accompanied singing in church on festive occasions and played for weddings, banquets and funerals⁽⁴⁰⁾.

(38) Reproduction of this painting in Henry Raynor, op.cit. Illus. No. 6.

(39) Bernard Thomas, *London Pro Musica*, Thesaurus Musicus 16, London, 1981.

(40) Henry Raynor, op. cit., p. 35.
Percy Young, op. cit., p.129.

Until Elizabeth's time most waits restricted themselves to woodwind instruments, including recorders, which they played in whole or broken consorts. Much of the music they played would have been their own arrangements of popular song and dance tunes. Some cities had waits which achieved considerable fame and a number of civic accounts have lists of the instruments they used. In 1572 the Norwich waits were in their heyday, "being a whoall noyse of 2 trompetts, 4 saquebuttes, 3 hautboyes and 5 recorders" and (in 1596) Sir Francis Drake took some of them, including three new hoiboys, one treble recorder and one sackbut, on a expedition to Cadiz. Few cities in 1600 had better waits than Norwich ⁽⁴¹⁾. The York waits are known to have toured; accounts show that they were paid for a visit to Nottingham ⁽⁴²⁾. The Cambridge waits were famous and Edward and Orlando Gibbons were sons of one of the musicians ⁽⁴³⁾. In a sixteenth century manuscript John Hooker reports that the Exeter waits had in their possession, one double curtal, a tenor cornet, two tenor oboes, a treble oboe, a cornet and a set or case of four recorders ⁽⁴⁴⁾. The Chester waits were well-known and favoured by Elizabeth I. Their tradition continued into the late seventeenth century when a set of recorders was made for them by Bressan ⁽⁴⁵⁾.

Wind-minstrels were sometimes recruited for the waits from cathedral choir schools, where boys received a thorough grounding in the various

(41) Henry Raynor, *op. cit.*, p.79. Percy Young, *op. cit.*, p. 130.

(42) Henry Raynor, *op. cit.*, p.79

(43) Percy M. Young, p. 131.

(44) E.D. Mackerness, *A Social History of English Music*, p.39.

(45) Edgar Hunt, *op. cit.*, p.12

branches of music including instrumental technique. After completing apprenticeships with the music guilds, the more talented and fortunate sometimes joined the households of princes and nobles as virtuosi (46). Such master players in turn taught apprentices and noble amateurs and their children. Later in the seventeenth century as publishing became more common, these professionals began to write books of instruction.

To reconstruct performances such as might have been given by waits requires imagination. Material in the Fitzwilliam manuscript and Ravenscroft's books of popular songs may be used with confidence as may some of the internationally popular pieces such as "T'andernaken", "Fors Solemnant" and many of the Franco-Flemish dances. Loud instruments such as cornetts and sackbuts were used for large occasions and the softer recorders, crumhorns and cornamuses for more intimate family dinners and dances. A twentieth-century concert performance of music such as may commonly have been played by waits should involve as much variety in music and presentation as possible. Even string instruments and singing may be included as William Kemp in 1599 wrote of the Norwich waits: "Such waytes ... few citties in our Realme has the like, none better. Who, besides their excellency in wind instruments, their rare cunning on the vyoll, and violin: theyr voices be admirable, everie one of them able to serve in any Cathedrall Church in Christendoom for Quiristers"(47).

As already mentioned, the waits sometimes performed in churches on special occasions but the actual use of recorders in sacred music during the Tudor period is a matter on which there is a considerable amount of conflicting

(46) Howard M. Brown, *Music in the Renaissance*, Prentice Hall. p.26.

(47) Percy M. Young, op. cit., p.130

evidence. The use of instruments prior to 1500 is well established. As early as the twelfth century, organs and bowed instruments were used to sustain vocal parts. Next in importance were wind instruments, transverse flutes, recorders, flageolets and reed instruments⁽⁴⁸⁾. The use of various instruments helped to differentiate the parts in a closely woven choral texture. It will be shown that recorders were used in churches in sixteenth-century Europe but in England there is little or no evidence of this, although some of Tallis's sacred pieces sound marvellous on a pure recorder consort. There are records of endowments of churches for choristers and organists but seldom are other instruments mentioned. An exception is Canterbury Cathedral which had provision in its statutes for cornetts and sackbuts ⁽⁴⁹⁾.

Composers of the period tended to reserve their best and most inspired efforts for sacred works and the use of instruments is to some extent confirmed by the Statutes of the University of Oxford in 1500: "It is required of every one proceeding to the degree of bachelor of music that he employ seven years in the study of that practice and at the end of that term produce a testimonial of his having done so under the hands of credible witnesses; he compose a song of five parts and perform same publicly in the music school with vocal and instrumental music" [my underlining]. For a doctorate, a five-year study was required and a piece in six or eight parts with voices and instruments ⁽⁵⁰⁾. It is a pity that there is no indication of what types of instruments were to be used. If only the organ was intended surely it would

(48) Alec Harman, *Man and his Music, Vol. I*. Barrie & Jenkins

(49) Sir John Hawkins, op. cit, p.264

(50) Sir John Hawkins, op. cit., p.292.

have been mentioned. Judging by general European practice it seems more likely that a mixed wind and string ensemble was intended. The European evidence includes an account by Johannes Buschius who wrote in 1475: "There came the recorder players who had played in front of the blessed Sacrament in the procession and with instruments began to play at the entrance to the refectory"⁽⁵¹⁾. Recorders were also used at Seville cathedral and are referred to in a motet collection from Venice about 1450 ⁽⁵²⁾. Although these accounts are rather early as concrete evidence for wind instruments and recorders in particular, in Tudor churches customs changed slowly and players may use sixteenth-century English church music with some degree of confidence.

Children of the Chapel Royal were given a thorough education in singing and playing various instruments, including recorders, and were taught by "Masters of the Children" who headed the professional musical hierarchy. Singing men of the chapels and cathedrals were intellectual leaders of these establishments and singing in the choir was the way in which most sixteenth-century composers of stature gained early experience and later earned a living. The influence of sacred music can therefore not be ignored when discussing secular music in relation to recorder playing. The closure of the monasteries and the Reformation, had considerable effect on the use of instruments in sacred music. Thomas Aquinas declared against the use of instruments in divine worship; writing, "musical instruments do more stir up the mind to delight than frame it to a religious disposition",⁽⁵³⁾ and

(51) Lawrence Clark, *The Music of the Renaissance - Recorder & Music*, May, 1965, p. 264.

(52) Ibid., p.265.

(53) Sir John Hawkins, op. cit., p. 381.

Erasmus also complained about excesses in church music, "we have brought a tedious and capricious kind of music into the house of God," and he specifically mentions the English in this regard ⁽⁵⁴⁾. Sir Thomas More, on the other hand, indicated an approval of instruments in church when he wrote in "Utopia II": "Then they sing prayers unto God, which they intermix with instruments of music" ⁽⁵⁵⁾. The change from mixed instruments to a general use of the organ in sacred music is described in an old account of organs and other instruments by Wynken de Worde which was edited by Batman in 1582: "Organum is a generall name of all instrumentes of musyk, and is nethesle specyally a proryte to the instrument that is made of many pipes, and blowe wyth belowes. And now holy chyrche useth oonly this instrument of musyk, in profes, sequences, and ympnes; and forsakyth for men's use of mynstralsye all other instrumentes of musyk" ⁽⁵⁶⁾. The original source of this quotation is considered to be the most ancient treatise of music in the English language; Hawkins' discussion of it in relation to Batman's edition does not give it a date but it appears to have been written prior to 1400, which shows that organs were displacing other instruments in English worship at quite an early period. Contrary evidence is found in the accounts of Durham Priory and other religious houses which record payment to minstrels from the fifteenth century onwards ⁽⁵⁷⁾.

All this conflicting evidence is because of the religious and social turmoil

(54) Ibid., p.381.

(55) Wilfred Mellers, *Music in Society*, Dobson, p. 68.

(56) Sir John Hawkins, op. cit., p.268

(57) Percy M. Young, op.cit., pp.34 &44

which took place during Henry VIII's reign although, even before Henry's break with the Pope, there was a strong puritan element in the reformation movement which would have liked to outlaw music in churches altogether. During the Puritan rule in the 1600's this attitude did prevail for some years and untold damage was done to organs and probably many collections of instruments in the possession of churches. By contrast the influence of Luther, who considered music as one of God's greatest gifts, led to the establishment of a rich tradition of sacred music in Germany, with the use of various instruments being encouraged in divine service. In the long term these diverse attitudes led to the rise of Handel and Bach as major composers of sacred music in Germany, and to a decline in the composition of sacred music in England.

Not only did the change in musical attitudes affect composers of sacred music, but also the change from Latin to English text in divine service. A Royal Injunction issued to Lincoln Cathedral in 1548 demands that anthems shall be sung in English. The anthems of mid sixteenth-century composers were mostly motets with English words, e.g. those composed by Byrd and Gibbons.⁽⁵⁸⁾ Byrd and Tallis were two of England's greatest composers of sacred works. They are believed to have been Roman Catholics, but were able to accommodate themselves to the various changes in national religion which took place before the reformation was complete. It is difficult to account for the Latin text of their "Cantiones Sacrae" unless, as suggested by Hawkins, they were composed for Queen Mary's Chapel circa 1555, even though they were published some years later in 1575. It is known from court

(58) E.D. Macherness, op. cit. p.60

lists that Tallis was a member of Queen Mary's household, and although Byrd's name does not occur on the list, he did write several masses.⁽⁵⁹⁾

Unfortunately, there seems to be no evidence regarding the use of specific instruments in either Mary's or Elizabeth's Chapel although, on a visit to Worcester Cathedral in 1575, Elizabeth was entertained with solemn singing and music with cornetts and sackbuts.⁽⁶⁰⁾ It is therefore possible that, with instrumentalists present, a consort of recorders could have been used for quieter parts of the service. There is also an account of city waits taking part in a Christmas service at Norwich Cathedral in 1575.⁽⁶¹⁾ Although recorders may have been used it is more likely that the music was played on cornetts and sackbuts.

Despite so much inconclusive evidence, some of the works from the "Cantiones Sacrae", anthems and carols may be played on recorders especially at festive Christmas services.

Musical entertainment has been shown to be a professional business and the virtuoso player to be much in demand. The noble courtier was, however, to be educated in music as well as sport, grammar and drawing. Every young man or woman of breeding was expected to sing at sight and play at least one instrument. Country houses kept stores of instruments, both string and woodwind, for visitors to play on ⁽⁶²⁾. Many of these collections have already

(59) Sir John Hawkins. op. cit. p.457.

(60) Peter le Huray. *Music and Reformation in England 1549-1660* Cambridge University Press, Cambridge, 1978, p 126.

(61) Ibid - p.126

(62) Mitchell and Leys, *A History of the English People*, Longmans, 1951, p.308.

been mentioned and the instruments would have been used by both amateur and professional members of the households. Even shopkeepers and tradesman bought instruments and music as music publishing made parts for singing and playing more available towards the end of the Tudor period ⁽⁶³⁾. Nicholas Younge in "Musica Transalpina", which was published in the year of the Armada, (1588), said that music was not only a court accomplishment but belonged equally to gentleman and merchants of good account ⁽⁶⁴⁾. The manuscript of Henry VIII not only has music for professionals but also many simple pieces suitable for the court amateur. Many of the songs were probably for private amusement and reflect social activities, e.g., "My Sovereign Lord", a song for a lady who has just watched her lord in a jousting match.

It has already been mentioned that John Stevens considers amateur music not to have been commonplace because of the low level of general literacy. However, the children of most noble households were tutored by priests who mostly had received an excellent education in cathedral choir schools. It is reasonable to suppose that this education would have included a considerable amount of instruction in music, as musical skill was considered such an important social asset. Sir Thomas More even had his wife taught, in middle age, to play the gittern, lute, clavichord and recorders ⁽⁶⁵⁾. It is certain that he would not have induced her to take so much instruction had it not been a fashionable occupation for ladies.

(63). Gustave Reese, *Music in the Renaissance*, J.M. Dent & Sons, London, 1977, pp. 833-844

(64). Mitchell and Leys, op. cit. p.234.

(65) John Stevens, *Music and Poetry of the Early Tudors*, Cambridge University Press, p.278

Secular music was very much associated with courtly love-making and the recorder was used in mixed consorts with lute, viol and/or rebec to make "soft" music for intimate occasions. Vocal music was the real metier of the noble amateur and popular songs were frequently accompanied by lute. Simple part songs may have been doubled by recorders, flutes, crumhorns or viols; examples of carols, popular in the sixteenth century, may be found in the "Oxford Book of Carols" ⁽⁶⁶⁾, e.g., (1) "Green Grow'th the Holly", by Henry VIII, the original words of which were a love song, (2) "The Boars Head Carol", one of the only surviving songs from a book printed in 1521, an ideal carol for recorders, vocalists and percussion. (3) "The Coventry Carol" which may date as early as 1456 as it was sung at the Coventry miracle plays by the women of Bethlehem just before the first-born children are murdered by Herod's soldiers. Accompaniment of this carol by low-voiced recorders can be very beautiful.

During the mid-sixteenth century, music of France and Italy began to circulate and Anne Boleyn, who had spent several years in France, had a collection of the music of Josquin and Mouton ⁽⁶⁷⁾, made for her private use. Popular Italian villanellas, balletos and madrigals would have arrived with imported professional musicians, such as the Bassanos, and would soon have been added to the amateur's repertoire, both instrumental and vocal.

The English madrigal became one of the glories of Elizabethan and Stuart England. The title pages of many of the collections indicate that the music

(66) *"Oxford Book of Carols"*, Oxford University Press.

(67) Percy M. Young, op. cit., p. 92.

may be sung or played, examples of such title pages are to be found in the *Bibliotheca Madrigaliana* by Rimbault, which was first published in 1847. Most of the volumes listed indicate that lutes and viols were the preferred instruments. However, one printed in 1607 indicates that wind instruments could also be used.⁽⁶⁸⁾ The title page of Holborne's *Pavans, Gailliards, Almaines* 1599, has "for viols, violins, or other Musically Wind instruments."⁽⁶⁹⁾ Bernard Thomas considers it surprising that wind instruments are mentioned, and in any case only recorders or flutes would have been used in polite society. It seems possible, however, that if wind instruments were suggested for Holborne's work, then they were probably used with viols in some of the Tudor aires, madrigals, and consort songs. Knowledge of the instrumental collections of various great families leads to the conclusion that much of the music of Dowland, Morley, Peerson, Holborne and others may sound as well when played by mixed consorts as when sung.

Morley and Holborne wrote music specially for consorts, Morley probably with the amateur in mind, and his book of "Consort Lessons" is the first to specify particular instruments including recorder or flute. This combination of treble viol, recorder, bass viol, lute, cittern and pandora was to remain popular for some time and must have been heard in establishments such as Hengrave Hall ⁽⁷⁰⁾. String instruments were, on the whole, more popular amongst amateurs in late Tudor times than the wind ensemble. Contemporary paintings show lutes and viols, e.g., Sir Henry Umpton's

(68) *Bibliotheca Madrigaliana*. Edward F. Rimbault, Burt Franklin, New York. (Originally published, London, 1847) p 25.

(69) *Pavans, Galliard, Almaines*. Ed. Bernard Thomas, London Pro Musica 1980. (Originally published 1599) p 3.

(70) Gustave Reese, op. cit., p.874.

cartoon and John Nash's picture of Haddon Hall. During the last part of the sixteenth century there was a great increase in the popularity of virginals and clavichords which accounts for the writing of the famous Fitzwilliam manuscript already discussed.

Popular music of the Renaissance was played by ballad-mongers, minstrels and city waits. Many were not literate musicians but were highly skilled in the art of improvisation and divisions which were used to create variety and display virtuosity. Jazz musicians use similar techniques today. Many folk and popular melodies were handed down aurally from one generation to the next and often words were changed or rewritten to suit the circumstances. Satirical songs were a popular way of criticism at a time when open dissent could lead to imprisonment or death. One such song attributed to Cornish was found in a manuscript belonging to Mr. Ralph Thoresby and is a satire on the Drunken Flemings who came to England with Anne of Cleves ⁽⁷¹⁾. A song of this type may be played by recorders but must include vocalists or the significance is lost.

Thomas Ravenscroft in the early 1600's published several popular song books which include works by Henry VIII himself, Byrd and many others, and tunes that are still considered basic folk melodies, such as "Three Blind Mice" and "The Frog and the Mouse". The latter crossed the Atlantic and became a famous American folk song ⁽⁷²⁾. Ravenscroft's publications were meant for a broader public than the nobles who surrounded the court and sang and played

(71) Sir John Hawkins, *op. cit.*, p.368.

(72) Gustave Reese, *op. cit.*, p.769.

madrigals in English and Italian. The very existence of these publications is an indication of musical literacy amongst the upper middle class. The most likely instruments for the accompaniment of these songs are fiddles, guitars, lutes, recorders and flageolets. Brass instruments and shawms were the province of the professional and not the middle class amateur.

This survey of music in Tudor England shows the great influence of social activities on secular music associated with dancing, festive occasion, light entertainment, social commentary etc., and the changes that were produced by the religious upheavals.

Evidence from instrumental collections and performances suggests that the recorder was much used by both amateur and professional musicians and that it retained its popularity because of the interest of Henry VIII and the influence of the Bassano family. The Puritan attitude to music was tempered by Henry VIII and Elizabeth I who greatly admired the work of Tallis, Tavener and Byrd and so tolerated their real religious persuasion. These monarchs continued to encourage the use of both choral and instrumental music in divine worship.

Contemporary performance of Tudor music should involve as much variety as possible both in content of programmes and their presentation. In Australia there is often a lack of resources in relation to instruments; this should not be allowed to prevent the re-creation of the mood and style of the music.

CHAPTER 3

MUSICAL STYLE IN RELATION TO RECORDER-PLAYING IN SIXTEENTH-CENTURY ENGLAND

The almost complete lack of music intended solely for instrumental use in the fourteenth and fifteenth centuries continued into the early sixteenth century. To understand the style of this period the recorder-player and teacher must study vocal music as well as the few available examples of instrumental music.

As discussed in Chapter One, English musical style changed very slowly and the music of Henry VIII's court was very similar to that of one hundred years earlier. The Italian influence did not become apparent until the mid-1600's although there was an interest in some of the more popular songs and dances of France and the Netherlands. The English had a freedom of harmony that was still very modal and not constrained by the limitations of a rigid major/minor system of keys. Sometimes in the early sixteenth century, harmony was little advanced on the system of Faburden with many parallel fifths and octaves. English music clung to the modes; Milton as late as the Jacobean period refers in "Paradise Lost" (Book 1) to a "Perfect Phalanx of the Dorian mode of flutes and soft recorders" (1). The Dorian mode is still used by twentieth-century English composers. It is a characteristic of modern English music for major/minor tonalities to be deflected into other modes and examples of this may be found in the music of Benjamin Britten, Malcolm Arnold, Rubbra and others.

(1) Henry Raynor. op. cit., p 16

58. Consort V

HENRY VIII

ff. 61-62

Cantus Firmus

Decorated with 31

diminution

- prime thematic elements derived from cantus firmus
- - - secondary thematic elements derived from the recurring pitch shift of a 5th
- ↔ pitch operations and accompaniments

Example 1.

31. Ah Robin, gentle Robin

William CORNISH
1465–1523

SAT

ST

ST

①

③

raised 3rd

④

Example 2.

When playing music based on modal harmony, the recorder-player must be aware of the special cadential formulae and the long melismatic cadential decorations which frequently occur, in, e.g. "Consort VI" by Farthing (example 7) and "Consort V" by Henry VIII (example 1) (2). Common cadential formulae were the so-called Landini, and doubled leading note. The "cantus firmus" technique of writing was common to both sacred and secular music. A secular example is "Consort V" by Henry VIII, (example 1) (3). It can be seen in this example that the cantus firmus lies in the middle part in fairly simple form but is shadowed with a more decorative outline in the upper voice. The lower part is more independent, although occasionally paralleling one or other of the upper parts. It is important that the middle part in this consort should "sing" without dominating the more delicate and decorative upper part.

"Ah Robin" (example 2) is an early and delightful secular song by William Cornish and is also found in Henry VIII's manuscript (4). Constructed as a round, the parts are beautifully dovetailed. A new arrangement for recorders has been made by Steve Rosenberg (5) (example 2) in which the only changes have been an upwards transposition of a tone and the placing of the original lowest part in the upper voice. This is a fairly authentic change as often in Faburden the lowest part was sung by boys and sounded an octave higher than

(2) John Stevens. *Musica Britanica XVII*, op. cit., p.45 & 46

(3) Ibid. p.45

(4) Ibid. p. 38

(5) Steve Rosenberg, *The Recorder Book*, Price Milburn Music Ltd. N.2. p. 24-25.

39. Trolly lolly

CORN/3H

ff. 43-44

Trol - ly lol - ly lol - ly lo, sing trol - ly lol - ly lo: My

Trol - ly lol - ly lol - ly lo, sing trol - ly lol - ly lo: My

Trol - ly lol - ly lol - ly lo, sing trol - ly lol - ly lo: My

love is to the green - wood gone; Now af - ter will I go: Sin

love is to the green - wood gone; Now af - ter will I go: Sin

love is to the green - wood gone Now af - ter will I go: Sin.

trol - ly lol - ly lol - ly trol - ly lol - ly lol - ly trol - ly lol - ly lol - ly lol - ly lo!

trol - ly lol - ly lo trol - ly lol - ly lol - ly lol - ly lol - ly lol - ly lo!

trol - ly lol - ly lol - ly trol - ly lol - ly lo trolly lol - ly lol

Example 3.

41. You and I and Amyas

CORNISH

ff. 45-48 **BURDEN**

You and I and A-my-as, A-my-as and you and I, To the green-wood must we go, A-lasl

You and I, my life, and A-my-as.

You and I, my life, and A-my-as.

You and I, my life, and A-my-as.

- 1 The knight knock'd at the castle gate;
The lady marvell'd who was thereat.
- 2 To call the porter he would not blyn;
The lady said he should not come in.
- 3 The portress was a lady bright;
Strangeness that lady hight.
- 4 She asked him what was his name;
He said, "Desire, your man, madame."

- 5 She said, "Desire, what do ye here?"
He said, "Madame, as your prisoner."
- 6 He was counselled to brieft a bill
And shew my lady his own will.
- 7 Kindness said she would it bear,
And Pity said she would be there.
- 8 Thus how they did we cannot say -
We left them there and went our way.

Example 4.

written. The melody lies in the Aeolian mode (A minor) and has the unusual feature of a raised third at all cadences. (During the Baroque the raised third in a minor key was called Tierce de Picardie and usually occurred only at the final cadence). The canonic entries are at the unison in the two lower parts of the Rosenberg edition, but the upper part, which enters at bar 9 is more independent and can be successfully emphasised by the use of a sopranino recorder. All parts must be carefully articulated with special attention to rests. This is an obvious statement, but in wind ensemble music the accuracy with which a note is "stopped" before a rest determines the clarity of attack at the beginning of the next note or phrase.

William Cornish is well represented in Henry VIII's manuscript by other secular songs and some instrumental consorts. "Trolly Lolly"⁽⁶⁾ (example 3) is an example with primitive harmony in almost Faburden style with parallel fifths and octaves, the middle part forming thirds with top or bottom. The melody is linear and in the Mixolydian mode with a raised seventh in final cadences. Although only one verse exists, the form of the song is the "Fa-la" refrain which became very popular. "You and I Amyas"⁽⁷⁾ (example 4) is another example of homophonic chordal writing but the words are in ballade form. In "Consort VII"⁽⁸⁾ (example 5). Cornish shows more subtle use of short motifs in imitative style which shows some influence by Franco-Flemish composers, although, in general, the English composer ignored the canonic devices of the Flemish, preferring a more euphonious type of music ⁽⁹⁾. The

(6) John Stevens, *Musica Britanica*, op. cit. p.32

(7) Ibid. p. 33

(8) Ibid. p. 46

(9) Percy M. Young. op. cit., p.77

ff. 63-64 — imitative motif and variations, 60. Consort VII — rhythmic motif — change in motif rhythm — CORNISH

The musical score is divided into three systems, each with three staves (treble, alto, and bass clefs). The first system (measures 1-10) includes annotations for 'imitative motif and variations' and 'rhythmic motif'. The second system (measures 11-20) includes a 'change in motif rhythm' annotation. The third system (measures 21-30) includes a 'Decorative flourishes with Imitation' annotation. The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings.

10
Decoration

15

20

25

30
Decorative flourishes with Imitation

Example 5.

91. Consort XXI

Anon.

ff. 03-01

scale-like divisions

raised 7

FINE

v Cadence I

Example 6.

16

This system contains measures 16 through 20. It features four staves. The top staff has a treble clef and a key signature of one flat. Measures 16-17 show eighth-note patterns. Measure 18 has a melodic line with a dashed line above it. Measures 19-20 continue the melodic development. The second staff has a treble clef and contains eighth-note accompaniment. The third staff has a treble clef and contains a long, low note in measure 17, followed by a half note in measure 18, and then rests. The fourth staff has a bass clef and contains eighth-note accompaniment.

20

This system contains measures 21 through 25. It features four staves. The top staff continues the melodic line from the previous system. Measures 21-22 show eighth-note patterns. Measure 23 has a melodic line with a dashed line above it. Measures 24-25 continue the melodic development. The second staff continues the eighth-note accompaniment. The third staff contains a long, low note in measure 21, followed by a half note in measure 22, and then rests. The fourth staff continues the eighth-note accompaniment.

ornament

25 - - -

ornament

This system contains measures 26 through 30. It features four staves. The top staff has a treble clef and a key signature of one flat. Measures 26-27 show eighth-note patterns. Measure 28 has a melodic line with a dashed line above it. Measures 29-30 continue the melodic development. The second staff has a treble clef and contains eighth-note accompaniment. The third staff has a treble clef and contains a long, low note in measure 26, followed by a half note in measure 27, and then rests. The fourth staff has a bass clef and contains eighth-note accompaniment.

Example 6 cont.

— syncopated elements

59. Consort VI

FARTII-
ING

11.02-03

Decorated cadence with divisions

Example 7.

Henry VIII, himself, wrote fairly simple pieces, generally homophonic, e.g. "Pastime with Good Company"⁽¹²⁾ one of the best known Tudor songs. Sometimes he elaborates one or more parts, e.g. in "If Love Now Reigned"⁽¹³⁾ (example 8), the upper part has divisions while the lower parts are slow-moving and chordal, intervals of third and sixth being common. "Pastime with Good Company" has been transcribed for recorders by Steve Rosenberg⁽¹⁴⁾, (example 9). It is in Dorian transposed and there is use of "Musica Ficta" in bars 4, 8, 9, 12, and 13 where the E^b occurs as chromatic alterations and F is raised to F[#] as leading note to final G. The parts are chordal with the upper two in Faburden style, i.e. mostly a third apart. Rosenberg has changed the barring of quaver patterns but has indicated the implied phrasing with dotted slur marks. Otherwise his edition is identical to version two in *Musica Britannica*.

The melodic movement is restricted in range making the piece suitable for crumhorns as well as recorders. The rhythm should be lively with careful attention to rests. The words should be included in the performance, if possible.

Much of the dance music of the early Tudor court resembled that of the Franco-Flemish composers such as Gervaise and Attaingnant; these were pavans, passamezzos, corantos and galliards, etc. This is evidence that there was international exchange of this type of music, a typical example of the exchange being "The English Pavan" (example 10), which comes from

(12) John Stevens, *Musica Britannica XVIII*, op. cit., p. 10.

(13) Ibid.

(14) Steve Rosenberg, *The Recorder Book*, op.cit. p. 23.

44. If love now reigned (I)

HENRY VIII

ff. 48'-49'

Cantus firmus

Divisions

florid upper part

Cadence with final ornament

- | | |
|---|--|
| 1 If love now reign'd as it hath been
And were rewarded as it hath sin; | 4 Which puts them to more and more
Inwardly most grievous and sore; |
| 2 Noble men then would sure ensearch
All ways wherby they might it reach; | 5 The fault in whom I cannot set;
But let them tell which love doth get. |
| 3 But envy reign'th with such disdain
And causeth lovers outwardly to refrain, | 6 To lovers I put now sure this case:
Which of their loves doth get them grace? |
| 7 And unto them which doth it know
Better than do I, I think it so. | |

J. & J. B. 1108

Example 8.

30 'Pastime with good company

HENRY VIII

3 A¹ Pas - time with good com - pa - ny I love and shall un -

A T

B

to I die, Gruch so will but none de - ny So God be pleased so

live will I. For my pas - tance hunt sing and dance my

heart is set to my com - fort, all Good - ly sport, who shall me let?

ornamental cadence

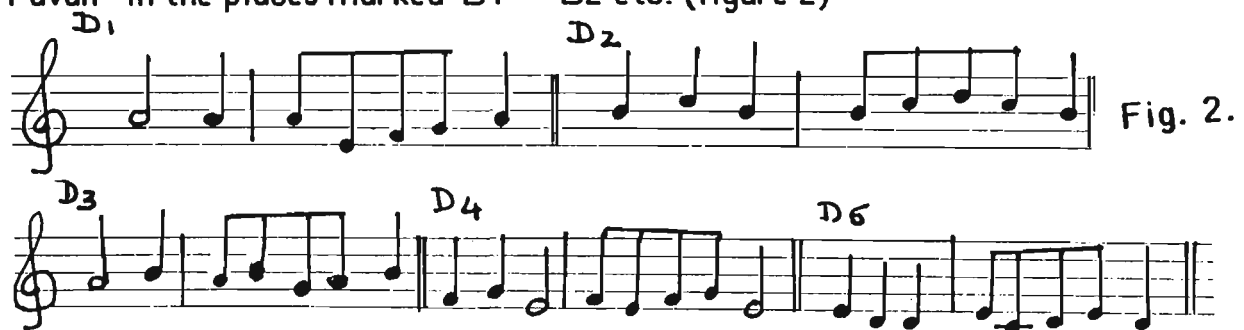
Example 9.

Gervaise's collection of dances⁽¹⁵⁾. Strongly chordal, the melodic movement is in a narrow range which, like "Pastime with Good Company", makes it suitable for crumhorns as well as recorders and other Renaissance wind instruments. (Evidence of the use of crumhorns during the Tudor period is to be found in the itemized inventory of instruments belonging to Henry VIII).

The "English Pavan" is in three sections, each repeated and the repeats allowed the player to make divisions and introduce improvisations. The strong rhythm of the pavan may be emphasised by percussion. A simple dance such as this pavan, without divisions, is useful for introducing children and inexperienced players to Renaissance music.

Divisions, that is, the dividing of one note into a pattern of shorter notes can be introduced as players increase their skills. It is important in ensemble playing that divisions in different parts are not made at the same moment, and therefore parts should be marked with care and thought.

The following examples of simple division patterns could be played in "English Pavan" in the places marked D1 - D2 etc. (figure 2)



A dance of the "Coranto" type was "Wolsey's Wilde" by Byrd, the accompanying edition of which was arranged by Herbert Connor for recorder.

(15) Steve Rosenberg, *The Recorder Book 2*, Price Milburn Music. N.Z. 1978. p.45.

44. English Pavan

GERVAISE

First system of musical notation for 'English Pavan' by Gervaise. The system includes five staves labeled S A, S A, A T, T, and B. The key signature is one flat (B-flat) and the time signature is 4/4. The first staff has a 'D1' annotation above the first measure. The second staff has a 'D2' annotation above the third measure. The third staff has a 'D3' annotation above the third measure. The fourth staff has a 'D4' annotation above the third measure. The fifth staff has a 'D5' annotation above the third measure. The music consists of eighth and quarter notes, with some measures containing rests.

Second system of musical notation for 'English Pavan' by Gervaise. The system includes five staves labeled S A, S A, A T, T, and B. The key signature is one flat (B-flat) and the time signature is 4/4. The music continues from the first system, with eighth and quarter notes and some measures containing rests.

Third system of musical notation for 'English Pavan' by Gervaise. The system includes five staves labeled S A, S A, A T, T, and B. The key signature is one flat (B-flat) and the time signature is 4/4. The first staff has a 'D4' annotation above the first measure. The second staff has a 'D5' annotation above the second measure. The third staff has a 'D6' annotation above the second measure. The fourth staff has a 'D7' annotation above the second measure. The fifth staff has a 'D8' annotation above the second measure. The music consists of eighth and quarter notes, with some measures containing rests. The system ends with a double bar line.

Example 10.

8. Wolfseys Wille

Handwritten musical score for the song "The Rose Tree". The score is written on five systems of staves. The first system is labeled "D." and includes the tempo marking "♩ = 144" and the title "The Rose Tree". The second system is labeled "C." and the third "B.". The fourth system is labeled "A." and includes the annotation "Passing notes link motifs". The fifth system is labeled "8" and includes the annotation "ornamentation". The score is annotated with various musical terms and symbols, including "diatonic melody using 2nd motif" and "Dominant". The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The score is handwritten and includes various musical notations such as notes, rests, and bar lines.

Handwritten musical score for guitar, featuring three systems of music. The first system includes a melodic line with a triplet of eighth notes and a bass line with a rhythmic shift. The second system shows a variation with a further rhythmic shift. The third system includes a melodic line with a triplet of eighth notes and a bass line with a rhythmic shift. The score is annotated with handwritten notes: "triplet", "implied triplet", "rhythmic shift", "variation with", "further rhythmic shift", and "divisions and subtle rhythmic shifts".

[A] with passing notes

with variation

simplified

divisions in bass

[C] variation

[C] more highly ornamented

rhythm strengthened to ending

divisions in bass

Example 11 cont.

and guitar from a virginal piece in the Fitzwilliam Manuscript⁽¹⁶⁾ (Ex. 11). It was common practice at the time to name dances and other instrumental pieces after leading personalities. This one obviously was named after Cardinal Wolsey and, perhaps, in this case some satire was implied as musical satire was a favourite form of public criticism.

The dance is melodic with chordal accompaniment and is in three sections, the whole is then repeated with more decoration. Section A is a four bar triadic phrase which is repeated with ornamental variations. Section B uses the common dotted rhythm motif (figure 3), which is anticipated in the 2nd Bar of A.



Fig. 3.

C has a marked shift of rhythmic emphasis from 1 and 3, and 2 and 4, (these must be strongly accented in performance). The melodic shape of C uses implied triads which have the effect of emphasising the rhythm. A B and C are then repeated in a highly ornamental style with runs and divisions which decorate but never obscure the dance-like nature of the piece.

A faster, more exciting dance was "La Volta"⁽¹⁷⁾ which must have been popular all over Europe as it occurs in five parts in a collection of dances called *Terpsichore* edited by Michael Praetorius, and appears also, as mentioned on page 8 as an arrangement by Byrd for virginals, in the Fitzwilliam Manuscript. The accompanying copy, (example 12) is a modern

(16) Herbert Connor, *Dances from Shakespearean Time*, Chester Music, London.

(17) *Terpsichore* - Michael Praetorius - Fidula-Verlag Boppard, p.14.

43. La Volta

Michael PRAETORIUS

A A₁

S A
 S A
 A T
 A T
 B

Bass built on Tonic - Dominant

B

A₁ variation

C

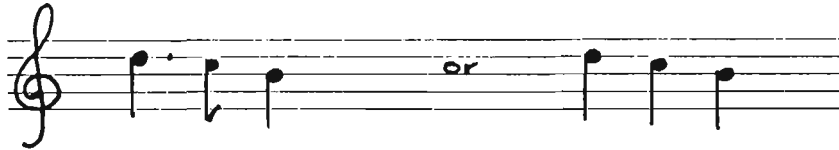
triadic

A₁

Division variation

Example 12.

edition by Steve Rosenberg⁽¹⁸⁾ whose collections of Renaissance music for recorder consort are well adapted for recorder players. "La Volta" is highly rhythmic, in triple time and chordal. Precision of the attack is essential and exciting decorations should be added to the upper part on repeats. In the first two sections the main melodic motif is simply a falling third, (figure 4).



39. Galliard

BASSANO

The first system of the musical score for '39. Galliard' by Bassano. It consists of five staves, each labeled with a vocal part: S (Soprano), S (Alto), A (Tenor), T (Bass), and B (Bass). The music is written in a 3/4 time signature. The first staff (S) begins with a treble clef and a key signature of one sharp (F#). The other staves (S, A, T, B) begin with a bass clef and a key signature of one sharp (F#). The music is written in a 3/4 time signature. The first staff (S) begins with a treble clef and a key signature of one sharp (F#). The other staves (S, A, T, B) begin with a bass clef and a key signature of one sharp (F#).

The second system of the musical score for '39. Galliard' by Bassano. It consists of five staves, each labeled with a vocal part: S (Soprano), S (Alto), A (Tenor), T (Bass), and B (Bass). The music is written in a 3/4 time signature. The first staff (S) begins with a treble clef and a key signature of one sharp (F#). The other staves (S, A, T, B) begin with a bass clef and a key signature of one sharp (F#). The music is written in a 3/4 time signature. The first staff (S) begins with a treble clef and a key signature of one sharp (F#). The other staves (S, A, T, B) begin with a bass clef and a key signature of one sharp (F#).

The third system of the musical score for '39. Galliard' by Bassano. It consists of five staves, each labeled with a vocal part: S (Soprano), S (Alto), A (Tenor), T (Bass), and B (Bass). The music is written in a 3/4 time signature. The first staff (S) begins with a treble clef and a key signature of one sharp (F#). The other staves (S, A, T, B) begin with a bass clef and a key signature of one sharp (F#). The music is written in a 3/4 time signature. The first staff (S) begins with a treble clef and a key signature of one sharp (F#). The other staves (S, A, T, B) begin with a bass clef and a key signature of one sharp (F#).

Example 13 - Galliard by Bassano



Example 13 cont.

The musical score is presented in three systems, each with two staves. The top staff of the first system is labeled "ornamental version" and the bottom staff is labeled "upper voice". Both staves are in 3/4 time. The first system includes a measure with a sixteenth-note triplet marked with a "6". The second system contains a repeat sign. The third system concludes with a double bar line. The notation includes various note values, rests, and a key signature of one sharp (F#).

Example 13b - Ornamented version of top part of first section of Galliard by Bassano. Example 13.

It is interesting to include in this study two pieces by one of the Bassanos. They have already been mentioned as virtuosi recorder-players and instrument-makers, but they were also composers. Because of their acknowledged virtuosity one would expect that they decorated their compositions with many spontaneously improvised divisions.

The galliard, (example 13), is taken from the great score book in the British Library and, like the Fitzwilliam manuscript, was compiled by Francis Tregian while in prison. It was originally written for lute and was then transcribed by a contemporary of the Bassanos, Peter Philips, into five parts ⁽¹⁹⁾.

Rosenberg has rearranged it more satisfactorily for recorder ⁽²⁰⁾. It is a plain and straight-forward work with frequent use of dotted rhythm motif (fig. 5)

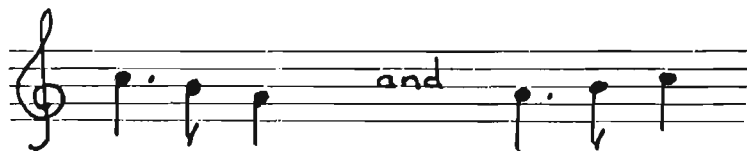


Figure 5.

which has already been mentioned as a popular Renaissance motif. For part of this galliard I have provided an ornamental top part such as might have been improvised by Augustine Bassano, (example 13b).

Usually, galliards were paired with pavans; such a pair is Pavan 1 and Galliard 2 from "Royal Wind Music", Vol. 1, ⁽²¹⁾, (example 14). The melodic material for this galliard is derived from the pavan; The pair was set specifically for recorders by Bassano himself,

(19) Peter Holman, *Pavans and Galliards*, by Augustine Bassano, Nova, London, 1981.

(20) Steve Rosenberg, *The Recorder Consort*, Vol II, Boosey Hawkes, 1982.

(21) Peter Holman, *Pavans and Galliards*, from Royal Wind Music, Nova, 1981.

The Royal Wind Music Volume I

see Calicorda

1. Pavana

Augustine BASSANO

6

12

Example 14.

18



2. Galiarda



7



Example 14 cont.

2. The Fall of the Leaf

Fitzwilliam CCLXXII

Martin Pearson

Martin Peerson

A

$J = 66$

① ② ③

A variation with divisions

① ② ③

Decorated cadence

B

① ② ③

B Divisions distort melody

① ② ③

③ ② ③

Example 15.

The pavan has enough movement in the parts barely to require divisions; the crotchet patterns are, in fact, division formulae. The Italian influence in Bassano's music can be heard in the cadences which are dominated by I - V / V - I chord progressions. The pavan is clearly in G minor with Tierce de Picardie perfect cadences. The galliard, which uses melodic material from the pavan is plainer and more chordal in style: it would be enlivened by judicious use of divisions.

A beautiful example of written-out division variations from the sixteenth century is Martin Peerson's "Fall of the Leaf" (example 15). This short work has been adapted for treble recorder and guitar by John Duate and is taken from the Fitzwilliam manuscript⁽²²⁾. Such an arrangement is quite authentic except that the lute would have been used instead of the guitar. The work is in two sections, each section being followed by a repeated version ornamented with divisions which to some extent distort the melodic outline. This practice led to the popular airs and variations of the baroque period.

Examples of more difficult dance music lead to the composers Dowland, Holborne and Morley. Holborne's collection of "Pavanes, Galliards and Allmands", published in 1599, is one of the largest English collections of the time to survive, although much music of this type was published in Germany and Holland in the early seventeenth century⁽²³⁾. The pavans and galliards in this collection are not melodically paired; they are in five parts and should be played by a mixed consort of wind and strings or a pure consort of viols, instruments which were then beginning to be more popular. They are still

(22) R.M.S. 723, Schott, London.

(23) Bernard Thomas, London Pro Music Ed. 1980. L.P.M. AH 1

41. Noel's Galliard

Anthony HOLBORNE

First system of the musical score for 'Noel's Galliard'. It consists of five staves labeled S, S, T, B, and B from top to bottom. The music is in 3/4 time. The first four staves (S, S, T, B) contain vocal or instrumental parts with various note values and rests. The fifth staff (B) contains a bass line. A handwritten annotation 'Decorated leading note' is written above the final measure of the fifth staff.

Second system of the musical score. It consists of five staves. The first four staves continue the vocal or instrumental parts. The fifth staff (B) contains a bass line. A handwritten annotation 'Decorated leading note' is written above the final measure of the fifth staff.

Third system of the musical score. It consists of five staves. The first four staves continue the vocal or instrumental parts. The fifth staff (B) contains a bass line. A handwritten annotation 'variation' is written above the first measure of the first staff.

Example 16.

functional dance music although the part-writing in some is more detailed than earlier examples. Galliard No. 40 in the collection has been arranged by Steve Rosenberg⁽²⁴⁾, (example 16), for recorder quintet. He has halved the rhythmic notation which is a help to beginners. The dance is basically homophonic but there is some syncopation between parts which have more melodic interest than for example, the "English Pavan". Although this music is effective on recorders, a mixed consort gives a much richer effect and would have been the normal grouping in the late sixteenth century and the early seventeenth century.

"The Earl of Essex Galliard" by Dowland⁽²⁵⁾ has more subtle rhythmic shifts than the Holborne. In several places there is the popular 3/2 cross-rhythm which was to become a feature of cadences in much baroque music and is known as "Hemiola". The music is still functional dance music, but these pieces were taking the dance into the realm of "art music".

"The Lachrimae Pavans, Galliards and Allmands" by Dowland are examples of the dance moving to "Art Music". They were all based on the "Flow my Tears" theme and were published in London in 1605.

The pavan, "Sir Henry Umpton's Funeral", (example 17), comes from the second set, "Lachrimae Novae"⁽²⁶⁾. These pieces were reworked many times. All begin with the first notes of the melody in one of the parts⁽²⁷⁾. Basically written for viols with a score reduction for lute, they have been arranged

(24) Steve Rosenberg, *Recorder Book 2*, Price Milburn, N.2.

(25) Steve Rosenberg, *The Recorder Consort*, Vol. II Boosey & Hawkes.

(26) Schotts Archive, R.M.S. 530. Schott London.

(27) Gustave Reese. op. cit. p.874

1st motif - inversions, diminutions and variations

5. Sir Henry Umpton's Funerall

2nd motif

PAVAN

The musical score is written for a PAVAN in G minor, 4/4 time. It consists of three systems, each with five staves. The first system includes a '1st motif' and a '2nd motif'. The second system includes a '3rd motif'. The third system includes a '4th motif'. The score is published by S&Co 5729.

Key features of the score include:

- Staff 1 (Treble):** Contains the main melody, often featuring triplets and sixteenth-note patterns.
- Staff 2 (Treble):** Provides harmonic support with chords and moving lines.
- Staff 3 (Treble):** Continues the harmonic support with various rhythmic patterns.
- Staff 4 (Treble):** Features more complex rhythmic figures, including sixteenth-note runs.
- Staff 5 (Bass):** Provides a steady bass line, often with long notes and occasional rhythmic variations.

The score is marked with various dynamics and articulations, including accents, slurs, and fingerings. The publisher's name, S&Co 5729, is printed at the bottom of the third system.

Example 17.

The first system of musical notation consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked with a '3' and a fermata. The second staff is in treble clef with a key signature of one flat, featuring a more active melodic line with many beamed sixteenth notes. The third staff is in treble clef with a key signature of one flat, continuing the active melodic line. The fourth staff is in treble clef with a key signature of one flat, showing a simpler melodic line. The fifth staff is in bass clef with a key signature of one flat, providing a bass line with eighth and sixteenth notes. The system concludes with a double bar line and repeat signs.

The second system of musical notation consists of five staves. The top staff is in treble clef with a key signature of one flat, featuring a melodic line with eighth and sixteenth notes. The second staff is in treble clef with a key signature of one flat, showing a more active melodic line with many beamed sixteenth notes. The third staff is in treble clef with a key signature of one flat, continuing the active melodic line. The fourth staff is in treble clef with a key signature of one flat, showing a simpler melodic line. The fifth staff is in bass clef with a key signature of one flat, providing a bass line with eighth and sixteenth notes. The system concludes with a double bar line and repeat signs.

The third system of musical notation consists of five staves. The top staff is in treble clef with a key signature of one flat, featuring a melodic line with eighth and sixteenth notes. The second staff is in treble clef with a key signature of one flat, showing a more active melodic line with many beamed sixteenth notes. The third staff is in treble clef with a key signature of one flat, continuing the active melodic line. The fourth staff is in treble clef with a key signature of one flat, showing a simpler melodic line. The fifth staff is in bass clef with a key signature of one flat, providing a bass line with eighth and sixteenth notes. The system concludes with a double bar line and repeat signs.

S&Co 5729

Example 17 cont.

for five recorders by Edgar Hunt, giving the recorder-player a good insight into the detailed working of Dowland's music. However, for performance they would be more effective with a mixed consort such as recommended by Morley in his "Consort Lessons". This music challenges the player with phrasing detail which is not found in music written only for dancing.

The bass part has long sustained notes which underpin the harmony, the upper parts have short motifs with imitation.

The falling third pattern quoted earlier (figure 6), is the chief ingredient of

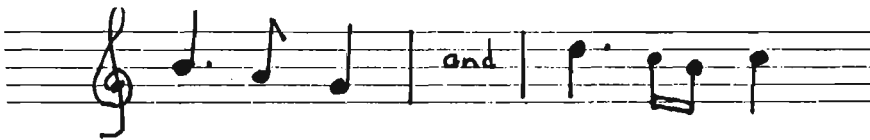


Fig. 6

the "Flow my Tears" theme. It travels up the parts to the first cadence in bar 3. The motif is inverted in the second part at bar 4, which then moves strongly to a cadence point in bar 6. Part one has an imitative entry but continues as a counter melody. At this point parts three, four and bass have mainly chordal functions. At bar 6 parts four and five have a short canon which is deformed in bar 7 to allow for the cadence while the third part takes a strong melodic lead to finish on the tonic G.

The second section has the opening phrase in the second part and the third part has a strong melodic line which sweeps down to the beginning of bar 11. An imitative passage is now developed with some rhythmic and pitch variation but still based on the opening motif (see figure 6). Much of the imitative passage work involves harmonic suspension so that care must be taken with balance and accents. In bars 12, 13 and 14 there are eight entries in quick succession, some parts are doubled and the passage resolves into a cadence at bars 15 and 16. From bars 12 to 16 the motif is constantly falling, consistent with the idea that a falling melody expresses sorrow.

The last section continues the motif but the top part develops a slower melodic line which must be played with a very sustained singing tone. The other parts, from bar 20 come together in chordal style with a few scraps of imitation; the motif is restated and the work closes with a tierce de picardie cadence.

In general, this pavan by Dowland is an excellent example of the fine and detailed style of consort-writing which was popular during the Jacobean period of English music. Chests of viols and recorders were part of many households and it would be exciting to see a revival of interest in viols for home music-making as they add greatly to the pleasure of using recorders.

The "Fantasia" was another favourite form of "art music". Thomas Morley wrote nine for two voices, in "La Sampogna",⁽²⁸⁾ (example 18). The Schott Urtext edition prepared by Roderich Bliss is, as would have been the original, without bar lines, a common Renaissance practice which enables one to follow the phrase shapes with ease but which, for the modern performer, is like reading without punctuation. A careful analysis of the work is necessary before rehearsal can begin. "La Sampogna", like most fantasias, is canonic but the entries vary in their spacing, as can be seen from the analysis lines in the example shown. This example falls into three sections and is punctuated by regular cadences which have rhythmic overlap to keep the parts moving. The melodic material has some repetition which increases in the third section.

The fantasias by Byrd⁽²⁹⁾ are in three parts and have been barred, making

(28) Thomas Morely. *Sampogna*, Schott Urtext edition. RMS 1156.

(29) William Byrd. *Two Fantasies*, Schott & Co. Ltd. London.

Fantasie XVIII: La Sampogna?

Urtext edition prepared
by Roderick Biss

THOMAS MORLEY

Descant *A*

Treble

continuation of melody to

counter melody

cadence

in 3rds

cadence →

cadence

cadence

B

cadence

extended cadence

Example 18.

Handwritten musical score for Example 18 cont. The score consists of six systems, each with two staves. The notation includes various musical symbols such as notes, rests, and accidentals. The word "cadence" is written above several systems, and circled numbers 1 and 2 are used to mark specific points in the music. Arrows connect these numbers across systems, indicating a sequence or progression.

Example 18 cont.

TWO FANTASIES/ZWEI FANTASIEN

William Byrd

I

Descant Recorder
Sopranblockflöte

Treble Recorder
Altblockflöte

Tenor Recorder
Tenorblockflöte

[♩=126]

① First subject

scale

②

③

④

10

rhythmic variation

① 2nd subject

②

③

15

cadence

④

20

③ variation

cadence

②

①

variation

④

cadence

Example 19.

25

(3)

(6)

(2) 3rd subject

(5) variation

30

(8)

(7)

variation

(10)

(9)

35

(11) short

(12)

extended

(13)

variation

(14)

40

variation

Final entry

ornamental extension

codence

Example 19 cont.

them easier to follow. However, the proper accenting of tied notes is most important, and the delicate interplay of voices can only be brought out by very careful articulation and thoughtful dynamics, (example 19). The performance of intricate part-writing, such as the above fantasies and the pavans of Dowland, is often more satisfying for the performer than the listener. This type of music was, in fact, written to be played by friends for their own entertainment; one of the great satisfactions of teaching and playing these pieces is the joy of "conversing" in the language of music. To "converse", one must understand the language and be able to communicate. This requires much study and analysis before and during rehearsals.

The playing and singing of madrigals is rewarding for similar reasons and requires equal preparation. Also, much attention must be given to the words which create the tone and feel of the music.

The madrigal "Hence Care", by Thomas Weelkes⁽³⁰⁾ (example 20), has strong contrasts and a fa-la refrain. The first section is chordal with suspended dissonances which emphasise the words "Hence Care" and "too cruel". There is throughout, an atmosphere of tortuous chromaticism closely associated with the bitterness of the text. There is little distinctive melody up to the first refrain, the voice movement being governed more by chord progression. However, the mainly downward thrust of notes is echoed in the fa-la but at a faster tempo. Canonic entries at the fifth from bar 44, with repeated notes on the words "but thou must", give a forceful feeling to this section leading to a final fa-la refrain which imitates the melodic material from bar forty-four.

(30) Anthology of Music, Arno Volk Verlaghohn. Hans Engel. p.49

18. Thomas Weelkes

Hence Care thou art too cruel
 Set in Dorian transposed with chromatic alterations to give dramatic chord changes.

Descending melodic line expresses sorrow

Hence Care, thou art too cruel,

Hence Care, thou art too cruel,

Hence Care, thou art too, too cruel

Hence Care, thou art too cruel, hence

Hence Care, thou art too cruel, hence

major → minor
 Dramatic - declamatory

el, thou art too cruel, too cruel

thou art too cruel, thou art too cruel

el, thou art too cruel

care; thou art too too cruel, thou art too cruel

care; thou art too cruel

el, Come Mu - sic, sick man's Jew - el, sick man's

el, Come Mu - sic, come Mu - sic, sick

el, Come Mu - sic, sick man's Jew - el, Come Mu - sic, sick man's

el, Come Mu - sic, come come Mu - sic, sick

el, Come Mu - sic, sick man's Jew - el, sick man's

Descending phrases in canon

Example 20.

25

fa-la passage - still uses descending pattern - but contrasts in speed

The musical score consists of five staves. The first staff is in treble clef and contains the lyrics 'Jew - el. Fa la la la la la, Fa la la la la la, Fa'. The second staff is in treble clef and contains the lyrics 'man's Jew - el. Fa la la la la la la, Fa la la la la'. The third staff is in treble clef and contains the lyrics 'Jew - el. Fa la la la la la Fa la la la, Fa la la la la'. The fourth staff is in treble clef and contains the lyrics '— man's Jew - el. Fa la la la la, Fa la la la la la la la la la la'. The fifth staff is in bass clef and contains the lyrics 'Jew - el. Fa la la la la la la, Fa la la'. The music features a descending pattern of notes and a change in tempo indicated by the annotation.

[illegible]

36

Descent for "slain"

raised

well nigh — slain — me —, his force had — well nigh — slain —

nigh slain — me —, slain me, his — force — had — well nigh slain

nigh — slain — me, his force had — well — nigh — slain

— slain me, slain me, his force had — well nigh slain

— had well nigh slain me, had — well nigh slain

melodie (Dorian with raised 7)

Example 20 cont.

I /
Dorian (or D minor with raised 3)

But thou must now sus-tain_____ me.

IV

1

A recorder consort may play such a madrigal but it is far more effective if combined with singers as the words are as important as the music. Recorders would need to rehearse the suspensions and develop a strong feel for the resolutions. The falling melodic line should be brought out with suitable dynamics wherever possible.

"It was a Lover and his Lass" is a more cheerful air by Morley, (example 21), arranged in this edition by Herbert Connor⁽³¹⁾ for two melody instruments (recorders) and guitar accompaniment. There are two sections; the second, except for two bars at the beginning, is repeated. Section A is basically triadic with the common motif. (Figure 7).



Fig. 7.

There is a short sequence, in bars 2 and 3 in the top part, which has been anticipated in the lower parts. A perfect cadence in bars 6 to 7 concludes section A. Section B has two introductory bars leading to a chorus like section in which there is a sequential and imitative passage at bars 17-18-19. Bars 11 - 20 are repeated with minor variations.

Another interesting madrigal by Morley is "The Fields Abroad with Sparkling Flowers"⁽³²⁾, (example 22). It is worth comparing this with some Italian madrigals to demonstrate the English tendency to cling to the modes, while the Italians had developed a strong I - V harmonic structure in major and minor keys. "The Fields" shows strong use of the Dorian mode in the first section but later changes to the Aeolian mode with a feel of D minor. The "I

(31) Herbert Connor, op. cit. p.27

(32) Anthology of Music, Hans Engel, Arno Volk. Verlagsholn. p. 46.

15. It was a lover and his lass

unexpected F^b
Thomas Morley

(8) $\text{♩} = 80$ Triadic

(voice) [A] fill

It was a lo - ver and his lass, with a hey and a ho and a

T. (D.)

G.

Example 21.

(8)

hey ———— no-ni - no, and a hey ———— no-ni - no - ni - no.

(4)

(8)

diatonic motif from [A]

Triadic patterns

Sequence

that o'er the green cornfield did pass in springtime, in springtime, in springtime, the

Major Cadence

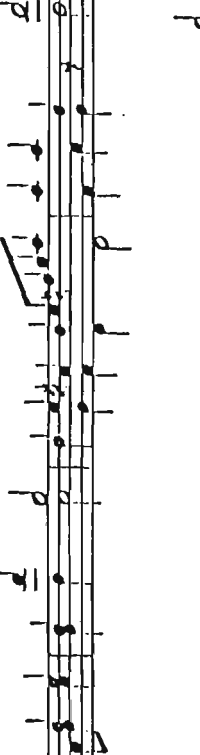
(9)

(11)

[illegible]

Handwritten musical score for the song "ding a ding, hey ding a ding, sweet love the spring in springtime." The score is written on three systems of five-line staves. The first system contains measures 1 through 6, with a bracket labeled (6) above measures 5 and 6. The second system contains measures 7 through 12, with a bracket labeled (6) above measures 11 and 12. The third system contains measures 13 through 15, with a bracket labeled (3) above measures 14 and 15. The lyrics are written below the staves: "ding a ding, hey ding a ding, sweet love the spring in springtime." The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations, including a circled "13" at the bottom left and a circled "6" at the bottom right.

(b) *chorus repeat* rhythmic variation



in spring - time, the on - ly bird - ly song - time, when birds do sing they

(8)

ding a ding a ding, hey ding a ding a ding, hey ding a ding a ding, sweet lov - ers love the spring.

Example 21 cont.

17. Thomas Morley

The fields abroad with spangled flowers

Dorian Mode

A

medial cadence produced by entry of 3rd part

The fields ab-road with spang-led flowers are guild-ed,

The fields ab-road with spang-led flowers are guild-ed, with

The fields ab-road with spang-led

The fields ab-

Melody moves frequently from dominant to final (tonic)

ornamentation of opening

medial cadence

raised leading note

The fields ab-road with spang-led flowers are guild-ed,

spang-led flowers are guild-ed, the fields with spang-led flowers are guild-

flowers are guild-ed, the fields ab-road with spang-led flowers are

road with spang-led flowers, The

Dominant chord without raised 2nd

Medial cadence

10

raised leading note

Dominant chord with raised 3rd - makes stronger cadence

ed, with spang-led flowers are guild-ed, The meades are mant-

ed, with spang-led flowers are guild-ed, The meades are mant-

guild-ed, with spang-led flowers are guild-ed,

fields ab-road with spang-led flowers are guild-ed,

Example 22.

Chordal section

Authentic Cadence (1) **inversion** (2) **chordal** (3)

led, the meades are mant-led, the meades are mant-led, the meades are mant-

led, the meades are mant-led, the meades are mant-led, the meades are mant-

The meades are mant-led, the meades are mant-led, the meades are mant-

The meades are mant-led, the meades are mant-led, the meades are mant-

Authentic Cadence (Aeolian) **Plagal Cadence**

led and clo-ses, In May each bush ar-ray-ed, and sweet, and sweet wilde Ro-ses, and

led and clo-ses, raised 3rd In May each bush ar-ray-ed, and sweet wilde Ro-ses, and

led and clo-ses, In May each bush ar-ray-ed, and sweet wilde Ro-ses, and

led and clo-ses, In May each bush ar-ray-ed, and sweet wilde Ro-ses, and

Authentic Cadence (Heolig) **Aeolian Transposed (D minor)**

sweet, wilde Ro ses, The Night-ing-ale hir bowre hath gal-ly build-

sweet, wilde Ro ses, raised 3rd The Night-ing-ale hir bowre hath gal-ly build-ed. The

sweet, wilde Ro ses, The Night-ing-ale hir bowre hath gal-ly, gal-ly build-

sweet, wilde Ro ses,

D minor **C**

ed. The Night-ing-ale hir bowre hath gal-ly, gal-ly build-ed, and

Night-ing-ale hir bowre hath gal-ly build-ed, hath gal-ly build-ed, and

ed. The Night-ing-ale hir bowre, hir bowre hath gal-ly, gal-ly build-ed, and

The Night-ing-ale hir bowre hath gal-ly, hath gal-ly build-ed,

Example 22 cont.

48

C chordal section

Authentic cadence

→ raised 3rd for strength

full of kindly lust and love's In-spir - ing: I love, I love, I love, I love, I love, I love, she sings hark, I
 Aeolian transposed - thus B^b and D minor feel

full of kindly lust and love's In-spir - ing: I love, I love, I love, I love, I love, I love, she sings hark, I

full of kindly lust and love's In-spir - ing: I love, I love, I love, I love, I love, I love, she sings hark, I

and love's In-spir - ing: I love, I love, I love, I love, I love, I love, she sings hark, I

30

love, I love, she sings hark hir mate de - sir - - ing, and full of kind - ly

love, I love, she sings hark hir mate de - sir - - ing, and full of kind - ly

love, I love, she sings hark hir mate de - sir - - ing, and full of kind - ly

love, I love, she sings hark hir mate de - sir - - ing,

lust, and love's In-spir - ing, I love, I love, I love, I love, I love, I love, she

lust, and love's In-spir - ing, I love, I love, I love, I love, I love, I love, she

lust, and love's In-spir - ing, I love, I love, I love, I love, I love, I love, she

and love's In-spir - ing, I love, I love, I love, I love, I love, I love, she

Aeolian

Dorian

Authentic Cadence/raised 3^d

sings hark, I love, I love, she sings hark hir mate de - sir - - ing.

sings hark, I love, I love, she sings hark hir mate de - sir - - ing.

sings hark, I love, I love, she sings hark hir mate de - sir - - ing.

sings hark, I love, I love, she sings hark hir mate de - sir - - ing.

Example 22 cont.

Byrd: O sacrum convivium

Handwritten musical score for "O sacrum convivium" by Thomas Byrd, featuring four vocal parts: Cantus, Altus, Tenor, and Bassus. The score is divided into three systems, with various musical annotations and measure numbers.

System 1 (Measures 1-4):

- Cantus:** ① 0 sa - crum con-vi - vi - um, 0
- Altus:** 0 sa - crum con-vi - vi - um, con-vi-vi-um
- Tenor:** 0 sa - crum con-vi - vi-um, con-vi-
- Bassus:** 0 sa - crum con-

imitation in stretto

System 2 (Measures 5-8):

- Cantus:** ⑤ sa - crum con - vi - vi-um, in quo Chri-
- Altus:** ② 0 sa - crum con - vi - vi-um, con - vi - vi - um
- Tenor:** ① vi-um, ③ 0 sa - crum con-vi - vi-um, cadence
- Bassus:** ④ vi - vi-um, 0 sa - crum con-vi - vi-

diminished chord 1st inversion

Tonian cadence

System 3 (Measures 9-12):

- Cantus:** ⑩ - otus su - mi - tur, in quo Chri - stus
- Altus:** in quo Chri - stus ou - mi - tur, in quo Chri - stus su - mi-
- Tenor:** in quo Chri - stus su - mi - tur, ou - mi - tur, in
- Bassus:** um, in quo Chri - stus su - mi-tur,

cadence point

Example 23 - "O Sacrum Convivium" by Byrd.

15

su - mi-tur, Re-co-li-tur me-mor-i -
tur, su - mi-tur, Re-co-li-tur me-mor-i -
quo Chri - stus su - mi-tur, Re -
su - mi-tur,

authentic cadence

20

a Pas - si-o-nis e - ius, pas - si-o-nis
a Pas - si-o-nis e -
co - li-tur me - mor - i - a Pas - si-o - nis e -
Re-co - li-tur me-mor-i - a

e - ius, pas-si-o-nis e - ius:
ius, pas - si-o-nis e - ius: Mens
ius, pas - si-o-nis e - ius: Mens im-ple-tur
Pas - si-o-nis e - ius: Mens im-

false relation

25

Mens im-ple-tur
im-ple-tur gra - ti - a, mens im-
ple-tur gra - ti - a, mens im-ple-tur gra - ti - a,
ple-tur gra - ti - a, mens

Example 23 cont.

30

gra - ti - a, gra - ti - a, ⑥ Et

ple - tur gra - ti - a, mens im - ple - tur gra - ti - a,

Mens im - ple - tur gra - ti - a,

im - ple - tur gra - ti - a, gra - ti - a,

35

fu - tu - rae glo - ri - ae, et fu - tu - rae glo - ri - ae, glo - ri -

Et fu - tu - rae glo - ri - ae, et fu - tu -

Et fu - tu - rae glo - ri - ae, et fu - tu - rae ⑦

Et fu - tu - rae glo - ri - ae, et fu -

40

ae No - bis pig - nus da - tur, da -

rae, glo - ri - ae No - bis pig -

glo - ri - ae No - bis pig - nus da -

tu - rae glo - ri - ae No - bis pig - nus da - tur, no - bis

45

tur, no - bis pig - nus da - tur, da -

nus da - tur, no - bis pig - nus da -

tur, da - tur, no - bis pig - nus da -

pig - nus da - tur, da - tur,

tur no - bis pig-nus da - tur. tur, da - tur, no - bis pig-nus da - tur, da - tur. tur, no-bis pig-nus, no-bis pig-nus da - tur, no - bis pig-nus da - tur. no - bis pig-nus da - tur, da - tur.

O holy feast in which Christ is taken, in which the memory of his passion is honored anew, in which the mind is filled with thanks, and in which the promise of future glory is given to us.

Example 23 cont.

love" section is declamatory and chordal and has a strong dotted rhythm. Like the Weelkes piece, the strong association of words and music requires singers combined with instrumentalists to achieve its full sense.

Church music was developed by Tallis and Byrd to the highest degree. Some of the psalms of Tallis are chordal and simple, the melody being in the tenor. The lower register recorders in pure consort, are most suitable and intonation is the main consideration as the rhythm and phrase shapes are very simple.

The sacred motets and anthems are for more complex but, apart from the interest in playing them, are not really the concern of the recorder-player.

"O Sacrum Convivium" by Byrd ⁽³³⁾, (example 23), is a relatively simple example of a sacred motet. It has flowing phrases and little dissonance. The first imitative entries are paired, the two lower voices forming a stretto with the upper. The main cadence points are achieved by melismas of various length in one or more parts e.g. bar 13, leading to an authentic Ionian cadence on G in bar 14. Sometimes only one or two parts achieve a cadence e.g. the bass part in bar 9, and tenor and bass in bar 5. Careful phrasing is necessary to bring this out. In bar 24 there is an example of a false relation between the F# in the soprano and F \natural in the tenor part. Such false relations and other chromatic dissonance found in this style were the result of melodic procedures rather than harmonic structure. In rehearsal of intonation, perfect intervals should be tuned first and then the third or dissonant note added. In many of his works Byrd used dissonance to express anguish, melancholy or intensity⁽³⁴⁾.

(33) Thomas Benjamin, *The Craft of Modal Counterpoint*. Schirmer Books, New York. London, 1979. p. 178.

(34) Milfred Mellers op. cit. p.71.

Much sacred choral practice was continued into the secular, particularly where the sacred motet and anthems of Byrd, Gibbons etc. were transformed into secular madrigals.

"In Nomines" were a form of sacred instrumental motet based on the cantus firmus first used by Taverner in "Gloria tibi Trinitas", in which it was set to the words 'in nomine Domine'. Composers up to the time of Purcell continued to use this same cantus firmus in instrumental compositions which came to be known as "In nomines"⁽³⁵⁾.

William Blithman wrote six "In nomines" for keyboard; they are to be found in the Mulliner Book. No. 6.⁽³⁶⁾ has less florid writing than the other five, and has been arranged for recorder consort by Francis Cameron.⁽³⁷⁾ Cameron's version has some corruptions. He has, of necessity, changed the pitch to suit recorders, has changed the barring from bar 21 and he has failed to correctly transcribe musica ficta accidentals in bars 11, 27 and 28. He has dealt with the five note chord in bar 5 by omitting the doubled fifth. Despite these corruptions the edition is useful for recorder-players and has been used for analytical discussion.

The "Cantus firmus" is in minims for the first six bars and a short counter-melody (figure 7) of only two bars starts with the soprano and enters

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- 35. Ars Nova and Renaissance, 1300-1540. New Oxford History of Music, Vol III. O.U.P. London 1960. p.340
 - 36. The Mulliner Book. Musica Britanica, Vol. I. Stainer and Bell Ltd. London. 1951. p. 67-72
 - 37. R.M.S. 938. Schott & Co. Ltd. London.

in imitation with the other two voices at unequal intervals of time.



Figure 8.

In Performance these entries must be clearly defined; special care is needed in the tenor part which is low and will tend to be sharp if overblown. The first motif is repeated throughout with variations and occasional cadences. The parts do not always follow in the same order or beat spacing and this adds great interest to the piece. A feeling for the Phrygian mode must be developed to play this piece and the accidentals towards the end carefully emphasised as the final Acobian cadence is approached.

From the analysis and discussion of these examples of Tudor music it can be seen that the recorder-player has a great variety of music at his disposal from this period. The historical survey of Chapter 1 gave some indication of instrumentation that may be chosen for the various pieces while the analytical survey indicated performance practice and rehearsal techniques necessary to bring out the salient features and subtle differences of the various styles within the period.

Although a variety of woodwind instruments were used, the recorder consort is a very useful tool to introduce students to this music and the European music that will be discussed in later chapters. Those whose main area of study is keyboard will derive more satisfaction and gain a greater insight into Tudor music by singing and/or playing recorders. The addition of guitars or lutes or violins or viols to a group adds colour and variety and with careful rehearsal can lead to convincing performances.

GLORIA TIBI TRINITAS

Arranged by Francis Cameron

William Blitheman
died 1591

(♩ = 80) (1)

Descant

Treble

Tenor

Bass

Cadence point

ornamental

Contus firmus alyrician mode

Cadence

1st variation

2nd variation

3rd variation

4th variation

ornamental cadence

2nd variation

3rd variation

4th variation

Example 24.

Cadence (phrygian) *3rd variation*

extended cadence *① combination*

off beat entry *↑ ornamental*

of 1st and second variation into lengthened phrase

invert *③ phrase shortened*

Aeolian Cadence - Final A

Example 24 cont.

The stylistic trends that emerge in Tudor music involve frequently occurring motifs and division patterns which will be found to occur also in Continental music. The harmonic structures retain modal flavour and rhythmic elements are influenced by dance. It will be shown later that twentieth-century composers of English recorder music have been attracted by the Tudor repertoire with many of the elements recycled.

CHAPTER 4

THE FRANCO-FLEMISH INFLUENCE ON RENAISSANCE RECORDER MUSIC

The Tudor period of music began in 1685. In Europe "Renaissance Music" began earlier at the Burgundian court of the early 1400's. Philip the Good maintained an ostentatious court and fostered art and music to a high degree; there was a rich and powerful bourgeoisie who also contributed to the arts. Franco-Flemish musicians reigned supreme for over a century and were eagerly sought after for establishments run by the church or nobility throughout Europe. The movement of musicians between France, Italy, Germany and Spain produced a more international style than the previous centuries⁽¹⁾. Some of these influences were felt in England but to a lesser extent.

As in Tudor England, descriptive accounts of various festivities give evidence of the use of recorders in Franco-Flemish music. An early account is that of the "Banquet du Voeu", a party held at Lille in 1454 by the Duke of Burgundy, in which minstrels are described as playing flutes (recorders)⁽²⁾. Minstrels and troubadours in Europe at this time varied from wandering street performers to top class professionals at the various courts and even included gifted members of the nobility. There is a description of four recorder-players, dressed as wolves, at the marriage of the Duke of Burgundy to Margaret of York. They probably played a chanson such as "Margarite, fleur

(1) Gustave Reese. op. cit., p.9.

(2) Lawrence Wright, *The Recorder Consort in the Renaissance*, Recorder and Music. August, 1964. p. 179.

de valeur" by Binchois⁽³⁾. This chanson could well have been written for Margaret, comparing her to the queen of the followers and granting her every wish on this most special day⁽⁴⁾.

"Daisy most prized flower of the year
Thou queen of all the flowers blowing
May God, this day, His gifts bestowing
Grant every wish thou holdest dear."

Playing vocal music on recorders was popular in France; Nicole de la "Chesnaye" in the *Condamnacion des Banquets*, in 1507 actually lists songs convenient for the flute (recorder), e.g. "J'ai mis mon cuex" ⁽⁵⁾. It was also common for religious music such as motets, to be played on instruments in a secular setting. Such performances are described by Virdung in "Musica Getutsch" (1511) and later by Praetorius who said: "When a canzona, motet or 'concert per chorus' is to be played on recorders alone --- it is good and fitting to use the whole range of recorders, especially the five largest kinds, for the small ones are much too loud and piercing. This gives a very soft, sweet and pleasant harmony, especially in rooms and chambers"⁽⁶⁾.

There is also evidence that recorders were used in church (Chapter I, p. 25) and, undoubtedly, the cathedral and ducal chapels trained musicians to play instruments as well as to sing.

(3) Ibid. p. 179.

(4) Gustave Reese. op. cit. p.88

(5) Laurence Wright, *Recorder and Music*. op. cit. p.179.

(6) Ibid. p. 180

The consequences of the development of printing were felt slowly in Europe as they were in England, but the mid-1500's saw the rise of a number of important publishing houses, in northern Europe and Italy which specialised in the production of anthologies of music aimed at the aristocratic and wealthy bourgeois amateur. There were often reciprocal arrangements between the Italian and Franco-Flemish publishers, so that it is necessary to discuss them together. Frequently the title pages of music anthologies, as with earlier part-books, described the music as suitable for playing or singing.

One of the earliest music printers was the Venetian, Ottaviano dei Petrucci (1466-1539). He started printing all kinds of polyphonic music, especially that of Josquin des Prez. However, there was no great market for polyphonic music of this type because its performance required the courtly and ecclesiastical élite of the music world. During the period 1504 to 1514 Petrucci published some lighter songs of the frottola type, and there is evidence that this more popular and frivolous music was enjoyed as relaxation from the steady diet of Franco-Flemish polyphony⁽⁷⁾.

Most of the music collected by the Franco-Flemish publishers consisted of popular monodic songs and pieces for dancing. Many of the popular tunes occur in more than one collection. Attaingnant published music in Paris from 1527 to 1549. He printed great quantities of masses, motets, dances and thirty-five volumes of four-part songs which could be sung or played on

(7) Richard L. Crocker. *A History of Musical Style*, McGraw Hill Book Co. U.S.A. 1966, p. 181-185.

various instruments. These volumes included over one thousand Franco-Flemish compositions of the period and the title page of one volume actually indicates which are most suitable for recorders⁽⁸⁾. "Phalese" was a firm that published at Louvain and Antwerp between 1545 and 1674. It had an arrangement with a Venetian printer and republished much Italian music which thus became known in Northern Europe⁽⁹⁾. A reciprocal arrangement popularised Franco-Flemish music in Italy thus helping to coalesce the styles. Susato was a professional court copier at Antwerp and developed a printing business there in 1543. He issued many volumes of music for singing and dancing, much of the material composed or arranged by himself. Generally, his work was of higher quality than that published by Attaingnant and is more satisfying to play.

In all these publications specific instrumentation is not mentioned but pure or mixed consorts sound effective and the addition of percussion to dance pieces, considerably enhances the music. Many of these early publications have been recently reprinted by "Pro Musica" of London, in editions that are well edited by the musicologist Bernard Thomas and are reasonably cheap, thus bringing to light a wealth of ensemble music suitable for the increasing number of amateur groups interested in Renaissance music. Much of the music is easy to play as it was originally published for amateurs; The professionals of the day may have used it as a guide but would have elaborated the dances with improvisations and divisions of their own. This individuality was jealously

(8) Laurence Wright, *Music of the Renaissance*, Recorder and Music, May, 1965. p. 265

(9) Oxford Companion to Music. p. 845, (9th edition).

guarded by the sixteenth-century virtuosi⁽¹⁰⁾ and there are no records of their interpretations although we can surmise, from various instruction books, the type of decorations they may have used.

Evidence of the use of recorders by the wealthy amateurs for whom this music was published can be found in various paintings, and accounts of household possessions, e.g. Felix Platter, a Basle Physician, owned 61 instruments including a set of ten recorders⁽¹¹⁾.

A painting by Jan Bruegel, in the Prado, Madrid, called "Hearing"⁽¹²⁾, shows a room full of a variety of instruments in use at the time including a transverse flute, a recorder, a lute and a harpsichord. In the background is an obviously well-to-do family making music together, with music laid out on the table. In the picture there is also an unusual form of music-stand; it is circular with part-books set up, thus showing that groups would gather in the round and make music together rather than in a semicircle as is the tendency today. "Hearing" gives a definite impression of active amateur music making. Half the pictures of "Room Music" studied by Robert Ampt⁽¹³⁾ were of domestic ensembles, and this was particularly the case with paintings from the Netherlands. Ampt found recorders in fourteen per cent of pictures of "Room Music"⁽¹⁴⁾.

(10) Richard L. Crocker, op. cit. p.185.

(11) Hans Martin Linde, *The Recorder Players Hand Book*, Schott. p.65.

(12) David Monrow, *Instruments of Middle Ages and Renaissance*. Cover Illustration.

(13) Robert M. Ampt, *Music Iconography and Performance Practice in the time of Heinrich Schütz*. M.A. (Hons) Thesis, Department of Music, University of Adelaide, 1973. p.75.

(14) Ibid. p. 80.

An interesting picture showing court music in progress is that of Roland de Lassus⁽¹⁵⁾ at the harpsichord in the chapel of a Bavarian court. Music is laid out round the edge of the harpsichord and the instrumentalists are peering over each other's shoulders to read the music. These pictures are evidence of amateur music-making at home and court and show the printed page to be an integral part of the exercise. Ampt⁽¹⁶⁾ in his detailed analysis of pictures showing instrumental practice during the period unfortunately does not discuss the presence or absence of written music. Pictures of concert ensembles analysed by Ampt are mostly post-1600 and show recorders in only six per cent of pictures⁽¹⁷⁾. However where small ensembles and dance music is concerned his study indicates little or no use of strings in dance music before the middle of the sixteenth century⁽¹⁸⁾. Small percussion instruments occur so frequently in paintings that Ampt considers they may be used in most small mixed ensembles and dance music except for later more "elegant" and stylised "room" and dance music⁽¹⁹⁾.

The evidence for amateur music-making and a degree of musical literacy amongst the upper middle class and nobility of France and the Netherlands, appears stronger than that for Tudor England. Pictorial evidence is considerable, and there are numerous documented accounts of various ensembles, and collections of instruments. Recorders shown in a collection of seventeenth-century Dutch paintings studied by Mary Rasmussen and

(15) Orlando Lassus and the Bavarian Court Chapel, Mielich Manuscript, Munich. Paul Henry Lang & Co. *A Pictorial History of Music*, Norton and Co. New York, 1960. p.20.

(16) R.M. Ampt. op. cit.

(17) Ibid. p. 86.

(18) Ibid. p.74

(19) Ibid. p. 75 & 171.

Friedrich von Huene are mostly of Renaissance style, and significantly are being played by obviously middle class people in their homes. True baroque recorders did not appear in paintings until the second half of the seventeenth century⁽²⁰⁾. Recorders occur frequently, but more often in mixed ensembles. The Ampt study shows few references to pure consorts in paintings, however this is not conclusive - a painting with a variety of instruments is of greater visual interest than one where they are all the same. The frontispiece of Fontegara by Ganassi, and the references by Praetorius to full consorts, not to mention the manufacture of the instruments, are sufficient evidence for their use in pure consorts. It is possible that, as over half Ampt's⁽²¹⁾ chosen paintings of small ensembles were Netherlandish in origin, there was a Franco-Flemish bias in favour of mixed ensembles which was not so true of the Germany of Praetorius.

(20) Mary Rasmussen and Friedrich von Huene, *Some Recorders in 17th Century Dutch Paintings*. Early Music 1982. p.30.

(21) R.M. Ampt. op. cit. p.171.

CHAPTER 5

AN ANALYTICAL SURVEY OF FRANCO-FLEMISH MUSIC

English style of the fifteenth Century had some affect on Northern Europe as Binchois spent some time in England with the Earl of Suffolk, and the smooth sounding harmony of the Faburden technique, although not entirely new, had an appeal which tempered the polyphonic writings of the French with the newer canonic ideas from Italy (1). The Franco-Netherlanders were set to lead Europe in polyphonic writing for more than a century. Although the compositions of chansons tended to a more homophonic style for popular appeal, the underlying polyphony is still apparent in many examples. In fact one of the most important forms of Franco-Flemish Music was the Chanson. These songs could be played or sung and encompassed considerable variety in style and quality.

An early example is "Margarite Fleur de Valeur" (example 1) by Binchois, and already mentioned, (Chapter 3). The words of the chanson obviously belong to the upper part, whilst the lower parts show complex cross-rhythms, and syncopations in relation to the perceivable beat.

All three parts show an unusually wide pitch range for the period and there is

(1) Gustave Reese, op. cit. p.86 and 96.

Handwritten musical score for the first system. It features three staves: a treble staff with a melody, a bass staff with a simple harmonic accompaniment, and a lower bass staff with a more complex, rhythmic accompaniment. The time signature is 6/3 with a 4/2 sub-signature. The lyrics are: "Mar-gar-it - e, fleur de val- eur".

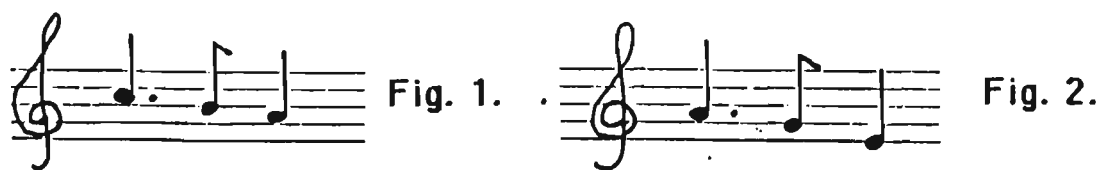
Handwritten musical score for the second system. It continues the melody and accompaniment from the first system. The lyrics are: "Sur tou-tes aut-tres squave-ray ne". There is a handwritten note "under" with an arrow pointing to a sharp sign in the treble staff.

Handwritten musical score for the third system. The lyrics are: "Dieux vous doint hui en honne-es-trai". There is a handwritten note "3rd" with an arrow pointing to a note in the treble staff.

Handwritten musical score for the fourth system. The lyrics are: "ne tout le desir de - vostre - coeur". There are handwritten notes "8ve" and "under 3rd" with arrows pointing to specific notes in the lower staves.

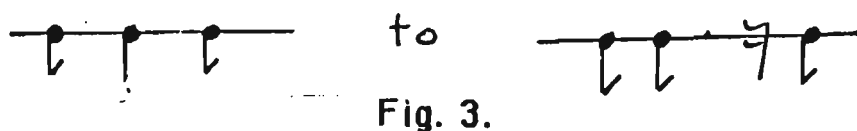
Example 1. **Margarite Fleur de Valeur - Binchois.**

some crossing of the lower parts. The motifs, fig. 1 and 2, are used in both



upper parts with some imitation. The phrases are four bar with no extensive melismas and each phrase ends with an under third cadence and perfect fifth chord. These cadences provide a wonderful sense of antiquity, but for the recorder ensemble the lack of third in the chord creates added problems of intonation. The purity of octaves must be very carefully checked and the fifth added.

The delineation of the cross-rhythm must be light and accurate with careful accenting. In the rhythmic grouping (figure. 3), for example, a reduction of the crotchet to a dotted quaver, and the inclusion of a semiquaver rest before the last quaver might help to lighten the rhythm.



A more complicated chanson by Busnois is *Vous marchez due bout du pié* (Example 2)⁽²⁾. This is a fairly important song because it remained popular for over 100 years and was reset by Willaert in 1536. Secular and, in four parts, it depends on the "Marionette" motif (figure.4) which occurs first in the



bass part. The upper parts starting with the square marching "Vous marchez"

(2) Music for Crumhorns, London Pro Musica, LPM MRCI. 1980, p.22

14. Vous marchez du bout du pié

Antoine Busnois

AT*TB

① Vous mar-chez du bout du pié Ma-ri-o-net-

② Vous mar-chez du bout du pié, Ma-ri-o-net-te,

③ Vous mar-chez du bout du pié, Ma-ri-o-net-te,

④ Ma-ri-o-net-te, Vous mar-chez du bout du pié, Ma-ri-

5 variation A

⑥ variation Vous mar-chez du bout du pié: Vo-tre beau-té tres mi-gno-

①-inverse Ma-ri-o-net-te, Vous mar-chez du bout du pié, Ma-ri-on, Ma-ri-o-

⑤ Ma-ri-o-net-te, Vous mar-chez du bout du pié, Ma-ri-

o-net-te, Ma-ri-o-net-te, Vous marchez du bout du pié,

10 under 3rd cadence Marchez variation

net-te: M'a es-té trop cher ven-du-

④ net-te,

① Priest L'au-trier quant je che-vau-choi-e

③ on et Ma-ri-on, Ma-ri-on,

Translation: (Superius) Your beauty sweet and fair I have too dearly bought, Yet would I prefer to have seen it, Albeit that it is fickle. (Tenor) You walk upon your toes, Marion; The other day as I was riding upon the high road to Lyons, I met friar Peter And his great hood withal. You walk upon your toes....

Example 2.

15

Cadence

A

e, J'a- mas- se mieux l'a- voir veu-

Je ren- con- tray fre- re Pier- re

Mon che- min droit a Li- on,

V I

20

Recap ①

e Neant- moins, Vous mar-chez du

A tout son grant cap- pe- ron. Vous mar-

① Ma- ri-o- net- te,

② Ma- ri-o-

25

Melismatic - decorative upper part to final cadence

bout du pié, qu'el- le soit fou- quet- te.

① chez du bout du pié, Ma- ri- on Ma- ri-o- net- te.

② Vous mar- chez du bout du pié, Ma- ri- on et Ma- ri- on.

④

ne- te, Vous marchez du bout du pié, Ma- ri- on.

under 2nd cadence

Example 2 cont.

(Figure. 5.) theme.



Fig. 5.

The "Marionette" motif is varied and decorated by melismas to illustrate her fickle character. The entry of the priest is illustrated, in the tenor part at bar 12, by a plain-song-like melody which is transferred to the alto in bar 17. The textless bass part, at bar 11, suggests that the song might have required some instrumental accompaniment. An interesting feature throughout the piece is the interval of a falling 3rd which occurs simultaneously in one part with the "Vous Marchez" motif and another with the "Marionette" motif. The final cadence, after a short recapitulation, is extended by a long melisma in the soprano part, confirming Marionette's character. Such a close relationship between words and music in the early chanson foreshadows the Italian madrigal of the next century. Recorders, with one crumhorn for the priest, and voices, should combine to produce a charming performance of this chanson.

Josquin des Prez was one of the greatest composers in the Franco-Flemish polyphonic style. His chansons and motets were the finest of his time, and his influence was international. Recorder players may enjoy his style by playing some of his secular songs published by London Pro Musica⁽³⁾. These songs were mostly based on popular melodies which are used as motifs in imitation throughout the parts. Bernard Thomas considers that Josquin used such simple material deliberately as a refreshing change from the complexities of serious court music ⁽⁴⁾ "La Spagna" an old basse dance tune by Josquin was

(3) Josquin des Prez, *Seven Secular Pieces*, Ed. Bernard Thomas 1976, London Pro Musica Edition. L.P.M. A.N.6.

(4) Ibid.

found in German sources and reprinted in an edition by London Pro Musica (5). It is a five-part setting with melody in the tenor and is one of the few examples of Josquin's purely instrumental secular pieces; it may be played by a recorder consort, or mixed Renaissance instruments.

Josquin, like many Franco-Flemish composers, spent some years in Italy where there were many wealthy patrons both secular and ecclesiastical. A mingling of styles was inevitable, and the lavish instrumental music of festive secular occasions spilled into churches as a means of attracting people to worship. Later the extravagance of too much pomp and ceremony in worship came under severe criticism and sacred music reverted to purely vocal works particularly in Rome. These influences naturally had an effect on composers such as Josquin and account for a lack of purely instrumental work in his compositions.

Most chansons had an expressive text about unrequited love, they were chordal and tended to have dance-like rhythms.

Claudin de Sermisy was a prolific writer of this type of chanson, and an example of his work is "Vive la Serpe" (example 3), which involves tight four-part writing. The phrases are short with well-defined rhythmic motifs. The piece falls into three main sections and is in the Ionian mode. The first (A) is declamatory, the parts in pairs, and ends on a V - I cadence in C at bar 6 which however overlaps section (B). The second section has more complex imitative writing, apart from a brief return to the opening in bars 10 and 11 and moves

(5) Josquin des Prez. La Spagna. L.P.M. R.B.3.

15. Vive la serpe

Claudin de Sermisy

A

ATTB

ser- peet la ser- pet- te, Les ser- piers et le

ser- peet la ser- pet- te, Les ser- piers et le

Vi- ve la ser- pe Les ser- piers et le

Vi- ve la ser- pe Les ser- piers et le

Ionian Mode (C major) I — V

① Inversion

② Division

③ Roots of chords

ser- pill- lon, La ser- pe tall- le la vi- gnet-

ser- pill- lon, La ser- pe tall- le la vi- gnet-

ser- pill- lon, La ser- pe tall- le la vi- gnet-

ser- pill- lon, La ser- pe tall- le la vi- gnet-

B (overlap)

Cadence

④

④

te, Vi- ve la ser- pe, Vou- lez vous cho- se plus hon- ne-

te, Vi- ve la ser- pe, Vou- lez vous cho- se plus hon- ne-

te ser- peet la ser- pet- te: Vou- lez vous cho- se plus hon- ne-

te ser- peet la ser- pet- te: Vou- lez vous cho- se plus hon- ne-

A

① Dorian Mode

②

③

Example 3.

15 *Cadence* *Melisma*

ste Pour ven-den-ger le gra-pil-

Cadence ③ ⑥

ste Pour venden-ger, pour ven-den-ger le gra-pil-lon?

② ⑤

ste Pour ven-den-ger, pour ven-de-ger le gra-pil-

④

ste Pour ven-den-ger le gra-pil-

overlap of cadences returning from Dorian to Ionian

Cadence A

lon? Vi-ve la ser-pe Les ser-plers et le ser-pil-

Vi-ve la ser-pe Les ser-plers et le ser-pil-

lon? ser-pe et la ser-pet-te, Les ser-plers et le ser-pil-

lon? ser-pe et la ser-pet-te, Les ser-plers et le ser-pil-lons,

30

lons, ser-pe et la ser-pet-te, Les ser-plers et le ser-pil-lon.

lons, ser-pe et la ser-pet-te, Les ser-plers et le ser-pil-lon.

lons, Vi-ve la ser-pe, Les ser-plers et le ser-pil-lon.

Vi-ve la ser-pe, Les ser-plers et le le ser-pil-lon.

To harvest the grapes? Long live the hook and the pruning knife....

Example 3 cont.

to the Dorian Mode. The final section is a recapitulation of (A) with the order of entry of parts reversed. The melodic movement tends to travel in fifths and fourths i.e. from tonic to dominant or vice versa. There are some cadential melismas especially at bar 15 and in the tenor part at the final cadence. This type of part-writing already has some division patterns and is unsuitable for further decoration. It will be noted that the divisions circled are all the same pattern, the other pattern used is an upward scale movement. This economy in the choice of decorative patterns adds cohesion to the overall design of a piece and is another reason for not adding further ornaments.

Many of the chansons of the early sixteenth century had a dance like quality. An example of this type, also by Claudin, is "Tant que vivrai"⁽⁶⁾ (example 4), which resembles an Italian Villanella in form, is chordal, and although lacking the imitative detail of "Vive la serpe" has very similar motifs, and uses the same device of inverting melodic material.

True functional instrumental dance music is well represented in the collections published by the various Franco-Flemish printers. Many pieces occur in more than one collection which is evidence of their popularity at the time. Attaignant published seven volumes of dances which are clearly functional rather than "Art" music, however they contain few dances compared to the number found in lute tablature and mentioned in Arbeau's *Orchésographie* in 1589. Instrumental dance music at this time was normally

(6) Music for Crumhorns. op. cit. p.21.

13. Tant que vivrai

Claudin de Sermisy

A **AT(A/TB)**

Tant que vi-vray en aa-ge flo-ris-sant, Je ser-vi-ray d'A-
 Par plu-sieurs fois m'a te-nu lan-guis-sant, Mais a-pres deul m'a

Tant que vi-vray en aa-ge flo-ris-sant, Je ser-vi-ray d'A-
 Par plu-sieurs fois m'a te-nu lan-guis-sant, Mais a-pres deul m'a

Tant que vi-vray en aa-ge flo-ris-sant, Je ser-vi-ray d'A-
 Par plu-sieurs fois m'a te-nu lan-guis-sant, Mais a-pres deul m'a

Tant que vi-vray en aa-ge flo-ris-sant, Je ser-vi-ray d'A-
 Par plu-sieurs fois m'a te-nu lan-guis-sant, Mais a-pres deul m'a

10

mours le Dieu puis-sant, En faictz, en ditz, en chan-sons et ac-cordz:
 faict re-jo-ys-sant, Car j'ay l'a-mour de la belle au gent corps:

mours le Dieu puis-sant, En faictz, en ditz, en chan-sons et ac-cordz:
 faict re-jo-ys-sant, Car j'ay l'a-mour de la belle au gent corps:

mours le Dieu puis-sant, En faictz, en ditz, en chan-sons et ac-cordz:
 faict re-jo-ys-sant, Car j'ay l'a-mour de la belle au gent corps:

mours le Dieu puis-sant, En faictz, en ditz, en chan-sons et ac-cordz:
 faict re-jo-ys-sant, Car j'ay l'a-mour de la belle au gent corps:

B **inversion**

15

Son al-li-an-ce, c'est ma fi-an-ce, Son cueur est mien, le mien est sien, Fy de tri-stes-se,
 Son al-li-an-ce, Son cueur est mien, Fy de tri-stes-se,
 c'est ma fi-an-ce, Son cueur est mien,
 Son al-li-an-ce, c'est ma fi-an-ce, Son cueur est mien, le mien est sien, Fy de tri-stes-se,

C


20

vi-ve ly-es-se, Puisqu'en a-mour, puisqu'en a-mour a tant de bien.
 Puisqu'en a-mour, puisqu'en a-mour a tant de bien.
 vi-ve ly-es-se, Puisqu'en a-mour, puisqu'en a-mour a tant de bien.
 vi-ve ly-es-se, Puisqu'en a-mour, puisqu'en a-mour a tant de bien.

As long as I live in my prime, I will serve the puissant God of Love, in deeds, in words, in songs and harmony: Many a time he has kept me languishing, But after grief he has made me rejoice, For I have the love of a fair maid: his is my trust, Her heart is mine, mine is hers, Fie on sadness, Long live gladness, Since there is so much good in love

played by professionals who would have improvised and played by ear as the modern jazz dance band does today. It is actually surprising that so much dance music was written down and published, obviously in the hope amateurs would buy and play it ⁽⁷⁾.

The Attaignant dance prints show a shift in style from Basse Dance to Branles, Pavans and Galliards. The structure of these dances is simple and chordal, and the tempo must reflect the nature of the dance steps. They can be played on pure consorts of Renaissance wind instruments or by mixed consort. Percussion adds much to the authenticity of performance. The number and variety of instruments used would have been influenced by the type of occasion. Soft instruments such as recorders and viols for intimate occasions and loud such as shawms, trombones (sackbuts), and cornetts, for more formal court occasions or out-door functions.

The basse dance contained hemiolas, 3/2 bass in 6/4 time - See Basse dance No.1 (example 5)⁽⁸⁾ (bar 6 and 7) in Attaignant Dance Prints Vol. 2 which was actually edited by Attaignant himself. The speed of this dance should be moderate- slow tempo (♩ 50-55) and Arbeau makes it clear the steps fall on the dotted minim. Arbeau recommends a percussion accompaniment 

to help the dancers⁽⁹⁾. The hemiolas do not always occur in all parts at the same time so a cross-rhythm effect is obtained when the players accent correctly.

Basse Dance No. 1 has very simple melodic motifs, the upper part of the

(7) Attaignant Dance Prints Vol. 2. London Pro Musica, 1973.

(8) Bernard Thomas, *Attaignant Dance Prints*, Vol. 2. London Pro Musica. L.P.M. A.O. 2, 1973. p.3.

(9) Thoinot Arbeau - *Orchesography*. Translated by Mary Stewart Evans. Dover Publications, Inc. New York, 1967. p. 67.

1. Basse dance

Musical score for the first system of "1. Basse dance". The score is written for four voices: SUPERIUS, CONTRATENOR, TENOR, and BASSUS. The key signature is one flat (B-flat), and the time signature is 6/8. The music features a mix of eighth and sixteenth notes, with some rests and accidentals (sharps and flats) indicating specific pitches.

Musical score for the second system of "1. Basse dance". This system continues the melody and accompaniment from the first system, featuring various rhythmic patterns and accidentals. The notation includes first and second endings for some phrases, indicated by numbers 1 and 2 above the notes.

3. Inversion of A - -

Musical score for the third system, titled "3. Inversion of A - -". This system shows a variation of the previous material, with a key signature change to two flats (B-flat and E-flat) and a time signature of 6/8. The music includes various rhythmic patterns and accidentals, with a first ending marked with a number 10.

Musical score for the fourth system, continuing the "Inversion of A - -". This system features a key signature change to one flat (B-flat) and a time signature of 6/8. The music includes various rhythmic patterns and accidentals, with a first ending marked with a number 15.

second section being an inversion of the opening theme. The piece is homophonic, chordal, and has very few divisions, an ambitious player could well decorate the upper part on repeats to add variety.

Gaillarde No. 48 (example 6)⁽¹⁰⁾ is also simple and chordal and follows the basse dance in having 6/4 and 3/2 cross-rhythm. There are basic V - I; I - V; harmonic progressions, nearly all the chords being in root position. One wonders, whether at this time, the bass part was written last to underpin the harmony or were composers already writing top-bottom and then filling in the middle. Because many of these dances may have been actually composed for lute and later arranged by Attaingnant for instrumental ensemble, the way the individual parts fall into chord patterns may reflect lute technique.

Frequently a Gaillarde was proceeded by a Pavan and the pair were matched thematically although in this collection the Pavans and Gaillardes are separate.

Pavane No. 47 (example 7), shows real musical merit, and approaches art music in its design. Although there is some chordal writing there is also imitative use of the thematic material. Frequent use of figure 6, as an



Fig. 6.

imitative device adds variety to the underlying Pavan rhythm. The chord roots move strongly in 4ths and 5ths, and, like Gaillarde 48, the piece is partly

(10) Attaingnant Dance Prints, Vol. 2. London Pro Musica LPM AD 2, 1973 p.39.

48. Gaillarde Attaignant

Handwritten musical score for "48. Gaillarde" and "Attaignant". The score is written on four staves (treble and bass clefs). The first system is labeled "48. Gaillarde" and the second system is labeled "Attaignant". The key signature is one sharp (F#) and the time signature is 6/8. The score includes various musical notations such as notes, rests, and accidentals. Below the staves, there are Roman numerals indicating the harmonic structure: d, I, IV, I, IV, V7, I, V, I, IV, I. The second system continues with Roman numerals: IV, IVm, V, I, V7, I, V, I, V, V7, I, V, I.

Key-signature and final indicate dorian mode—Accidentals
tend to D minor. V_7 has no raised 3rd

Example 6. Galliarde No. 48. Attaignant Dance Prints, Vol. 2.

Cadence

1. PM AD2

Example 7. Pavane No. 47. Attaignant Dance Prints, Vol. 2.

in Dorian mode but tending more to D minor with some modulation to A minor, the modal harmony being reduced by accidentals (editorial in this example).

The overall effect of the chord progressions of this pavan, whether contrived or the result of part-writing is very beautiful and raises it above the level of a simple dance. Heavy ornamentation could obscure the delicate part-writing and harmonic structure which show Attaingnant to be a fairly skilful composer/arranger.

Volume 6 of the Attaingnant Dance Prints⁽¹¹⁾ was edited by Gervaise. He was not such a skilled arranger at Attaingnant, the pieces are very short and chordal, however, improvised variations of repeats can add considerable interest if well executed. "Pavanne des dieux" (example 8), and its following Gaillarde (example 9) are typical examples, although the gaillarde is not thematically related to the pavan. There are some divisions in the pavan; the basic chord structure emphasises the pavan rhythm, and produces a style very suitable for dancing but with little melodic development. The bass is usually the roots of chords which follow major/minor harmonic patterns unlike the still modal harmony of the English Tudors, where chords are a result of melody rather than melody being the result of chords.

The harmonic plan of the pavan is as follows:

<u>1st section</u>	g ----->	V - I (G)	Tonic
<u>2nd section</u>	F ----->	V - I (D)	Dominant
	E ^b ----->	V - I (G)	Tonic

(11) Attaingnant Dance Prints, Vol. 6. London Pro Musica.

2. Pavanne des dieux

pavanne rhythm established

Division

Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score is written on four staves. The first staff is the melody, the second is the alto part, the third is the tenor part, and the fourth is the bass part. The key signature has one sharp (F#). The time signature is 3/4. The score is divided into two systems. The first system has 8 measures, and the second system has 5 measures. The melody starts with a quarter rest, followed by a half note G, a quarter note A, and a half note B. The alto part starts with a half note G, a quarter note A, and a half note B. The tenor part starts with a half note G, a quarter note A, and a half note B. The bass part starts with a half note G, a quarter note A, and a half note B. The melody has a circled section in the 4th measure of the first system, and a "raised 7" annotation with an arrow pointing to the 7th measure of the first system. The bass part has a "b" annotation in the 2nd measure of the first system. The score ends with a double bar line and a repeat sign.

[illegible]

A musical score for the song "The Rose Tree". The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is in common time. The score includes a key signature change to one sharp (F#) in the second measure of the vocal staves. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. The score ends with a double bar line and repeat dots.

Gaillarde

A handwritten musical score for the song "The Rose Tree". The score is written on four staves (treble and bass clefs) and is divided into three measures by double bar lines. The first measure contains the first line of the melody, the second measure contains the second line, and the third measure contains the third line. The melody is written in a simple, folk-like style with a key signature of one sharp (F#) and a common time signature (C). The lyrics "The Rose Tree" are written below the first staff, and the lyrics "The Rose Tree" are written below the second staff. The score is written in ink on aged paper.

Example 8. Pavanne des dieux - Attaignant Dance Prints, Vol. 6.

Example 9. Galliard - Attaignant Dance Prints, Vol. 6.

This pattern of harmonic structure leads the way to expansion into "da capo" form. Accidentals should be carefully observed and not obscured by careless ornamentation or the harmonic structure would be destroyed. Interest in both pavan and galliard of this type is heightened by a mixed consort.

Another arranger used by Attaignant was Etienne du Tertre⁽¹²⁾. His pavans and galliards were definitely paired and it can be seen how the common-time pavan melody has been metamorphosed into 6/4 and 3/2 rhythmic structure.

Etienne du Tertre also provided several suites of Branles with mixed harmony and style, thus foreshadowing the later suites of mixed dances so popular in the Baroque.

The dances in the Susato collections show greater musicianship, he used adaptations of chansons by known composers such as Claudin; and popular songs and dances by Willaert and Manchincourt. One particularly famous dance from Susato's collections is the Battle Pavan. Although at first one perceives this dance as a rousing piece, further acquaintance leads one to see much greater depth in the music - the futility of war and the agony of the returning wounded. Descriptive pieces of this type were popular in the Renaissance and are forerunners of nineteenth-century programme music.

Modern editions of these French and Flemish Dance collections retain all the essentials and prove to be a most suitable introduction to Renaissance music for average amateur recorder consorts, as well as providing excellent

(12) Attaignant Dance Prints, Vol 7. London Pro Musica.

material for more broadly-based Renaissance groups with a variety of instruments at their disposal. Accomplished musicians may apply divisions and other improvised ornaments but should remember Zacconi's advice "Musicians who can not perform passaggi should leave them out"⁽¹³⁾.

Church Music

Although church music is beyond the scope of this thesis, it is worth mentioning that the growing spread of Calvinism in Europe during the sixteenth century caused a considerable change in sacred music. In French-speaking Switzerland, Calvin, who was working in exile in Geneva, sanctioned only monodic melodies for psalm-singing, and the Geneva Psalter which was completed in 1562 drew heavily on popular melodies of the time⁽¹⁴⁾. Two other important Psalters of the period were the Flemish Psalter and the French Psalter of Antwerp in which popular airs were used without any modification. Although Calvin objected to harmony, four-part settings did appear and some wonderful old hymn-tunes date from this time. Arrangements for recorder consort are worthwhile and inspiring, especially when low-pitched instruments are used such as A.T.B.B. e.g. St. Michael (Old 134th) from the Geneva Psalter which is Hymn No. 27 in the English Hymnal, and is typical of the chorale-type of Hymn so beloved later by J.S. Bach. Another from the Geneva Psalter is Nuni Dimittis by L. Bourgeois, 1549.

Chorales are a wonderful way of improving the intonation of a consort, they

(13) Howard Mayer Brown, *Embellishing Sixteenth-Century Music*, O.U.P. 1977. p.

(14) Gustave Reese. op. cit. p.360.

are chordal, slow moving and each chord progression can be tested and felt to the full.

From this discussion and analysis of Franco-Flemish musical history and style it becomes apparent that recorder players may enjoy and perform sixteenth-century chansons and dances from France and the Netherlands with confidence in the authenticity of such performances.

CHAPTER 6

THE GERMAN INFLUENCE ON RENAISSANCE RECORDER
MUSIC

German music of the sixteenth century provides a wealth of interest for the recorder player as the Germans showed a marked preference for wind instruments and prided themselves on their town bands. At Frankfort-on-Oder the bandsmen could choose to play on consorts of trombones, dulcians, recorders, flutes, bombards, shawms, crumhorns, cornetts and fiddles; and at a small place like Oudenarde the bandsmen had two quartets of recorders and crumhorns for indoor music and louder instruments for outdoors⁽¹⁾.

German instrumentalists were found throughout Europe, at the courts of Burgundy, Ferrara, Lyons, and Venice. They were also renowned as makers of wind instruments⁽²⁾.

An account of the estate of Count Raymond Fugger (1529-1569) in 1572 shows he possessed one hundred and eleven recorders out of two hundred and twenty-seven wind instruments. The Stuttgart Court Band in 1589 had two hundred and ninety-nine recorders; Baden in 1582 had forty six, and Gray in 1590 had twenty-four⁽³⁾.

It was, as in England, common for instruments to be classified as loud or soft.

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- (1) Thurston Dart, *The Interpretation of Music*, Hutchinson University Library, London. 1967. p.143.
 - (2) Gustave Reese. op.cit. p.656.
 - (3) Edgar Hunt. op.cit. p.22.

Evidence for preference of instruments is to be found in regulations drawn up for Elector Johann Georg of Brandenburg in 1580. He apparently required greater variety of instruments for dinner music, demanded that softer instruments, such as fiddles, crumhorns, flutes and recorders, be used and suggested that vocal music alternate with instrumental⁽⁴⁾. At Tallison in 1532 recorders and crumhorns were specified for morning or evening banquets⁽⁵⁾. These accounts show how common recorder consorts were in sixteenth-century Germany, and that, therefore, the German collections of Lieder and dance music may be played on pure recorder consorts or mixed groupings of early wind instruments.

The techniques required for sixteenth-century German music are no different from other European music of the time, although perhaps the Italian fondness for elaborate divisions was not quite so common because of the Lutheran influence and the trend towards simple chorales in sacred music.

Michael Praetorius, one of Germany's most famous musicians and musicologists of the seventeenth century, provides an enormous amount of information on Instrumental Music in Renaissance Germany in his book *Syntagma Musica*. He describes recorder consorts, the size of instruments, and their pitch in great detail. He also discusses methods of instrumentation, for example he suggests a bass part be sung and the two upper parts be played on violins, cornetts or recorders. Praetorius also tells

(4) Kenton Terry Meyer, *The Crumhorn, Its History, Design, Repertory and Technique*. U.M.I. Research Press, 1981. p.143.

(5) Ibid. p.143.

us that a great consort of recorders would consist of twenty one instruments.

- 1 Double bass
- 2 Bass
- 3 Bassets
- 4 Tenors
- 4 Descants
- 2 Exilents

and that such a consort could be bought in Venice for 80 thaler. It is interesting that Praetorius mentions Venice as the place to buy recorders nearly a century later than the exodus of the famous Bassano family to England. The Venetians must have had a very well-established instrument-making industry with a great tradition of good craftsmanship.

Although recorders were bought and kept in various Ducal households, the pitch of these sets varies from district to district, and it appears they were constructed to match the pitch of the local organ⁽⁶⁾. This is very strong evidence that recorders were used in church and makes a good case for playing or accompanying sacred vocal music.

German sacred music of the sixteenth century includes some of the Lieder that was a feature of early Lutheranism. Luther was convinced that music had the power to elevate the minds and hearts of the people. As a foreword to the Wittenburg Gesangbuch, Luther wrote "The singing of spiritual songs is a good thing and one pleasing to God - For not only the example of the prophets and kings of the Old Testament (who praised God with singing and instruments) but also the singing of psalms has been known to everyone and to Universal Christianity from the beginning ----- I am not of the opinion that

(6) Edgar Hunt. op. cit. p.32.

all the arts shall be crushed to earth and perish through the Gospel as some bigoted persons pretend, but would willingly see them all and especially music servants of Him who gave and created them"⁽⁷⁾.

Many notable and well loved songs from this book are still used today including,

- "Joseph Lieber, Joseph mein" - Oxford Book of Carols No. 77.
- "In Dulci Jubilo" - Oxford Book of Carols No. 86.

Luther's attitude to music had a far-reaching effect on music development - The Dukes, Princes and Chapels of Germany encouraged music and musicians during the next century thus bringing about the great flowering of German Music, while in England, under the oppressive attitudes of the Puritans, music went through a period of retreat, many instruments were destroyed and music burned, until the restoration saw a revival.

The great sacred works of J.S. Bach were a direct result of Luther's influence. The recorder player has benefitted from several very beautiful obbligatos in Bach's cantatas.

(7) Oliver Strunk. *Source Readings in Music History (The Renaissance)*, Faber and Faber, London, 1981. p.153.

CHAPTER 7

AN ANALYTICAL SURVEY OF GERMAN RENAISSANCE
MUSIC

Germanic music of this period was strongly influenced by both the Franco-Flemish and the Italians, so there was to some extent a fusion of polyphonic imitative writing and lighter chordal music derived from the Italian frottolas and villanella.

Roland de Lassus in particular contributed much to this fusion. He was born at Mons but as a youth was kidnapped and spent some years in Sicily where he absorbed the Italian style. Later he spent much of his working life in Munich. The large repertoire of Renaissance German Lieder contains many of his secular songs which may be performed on pure recorder consort, by mixed ensembles, or, as Praetorius recommends, by a free mixture of instruments and voices⁽¹⁾. An example of Lassus' short secular songs is "Wohl kommt der Mai" (example 1),⁽²⁾ which is partly polyphonic, partly chordal. The first two bars of the first section are chordal, the melody being a rising diatonic series of four notes which is repeated. In bar 3 a cadential melisma, of typical Renaissance design, is introduced and this is used many times as an imitative motif. The second section has more variety within parts, although the diatonic motif still dominates, and there is some syncopation.

Isaac (1450 - 1517) was another composer who was born in the Netherlands,

(1) R.M. Ampt. op.cit. p.59.

(2) Music for Crumhorns. op.cit. p.41

26. Wohl kommt der Mai

Roland de Lassus

SATB A

Wohl kommt der Mai, wohl kommt der Mai mit man-cher- lei Der

Wohl kommt der Mai, wohl kommt der Mai mit man- cher- lei Der

Wohl kommt der Mai, wohl kommt der Mai mit man- cher- lei Der

Wohl kommt der Mai, wohl kommt der Mai mit man- cher- lei Der

5 Blümlein zart nach sei- ner Art, Art, Er- quik- ket, das ver-

Blümlein zart nach sei- ner Art, Er- quik- ket, das

Blümlein zart nach sei- ner Art, Art, Er- quik- ket, das

Blümlein zart nach sei- ner Art, Art, Er- quik- ket, das ver-

10 dor- ben was Durch Win- ters Gwalt, des freu- et

ver- dor- ben was Durch Win- A extended ters Gwalt, des freu- et sich

ver- dor- ben was Durch Win- ters Gwalt, des freu- et sich

dor- ben was Durch Win- ters Gwalt, des freu- et

15 Inversion

sich gantz man- nig- falt, des freu- et sich gantz man- nig- falt, gantz man- nig falt.

gantz man- nig- falt, des freu- et sich gantz mannig- falt, gantz man- nig- falt.

gantz man- nig- falt, des freu- et sich gantz man- nig- falt, gantz mannig- falt.

sich gantz man- nig- falt, des freu- et sich gantz man- nig- falt, gantz man- nig- falt.

Translation: Now May comes in, with many a Tender flower, of its fashioning, Revives what was ruined By the violence of winter - Whereat there is manifold rejoicing.

Example I.

24. Suesser Vatter, Herre Gott

Heinrich Isaac

① [SAAB*]

②a ②b

③ ④

Sues- ser Vat- ter,

Her- re Gott, Ver- leych das wir er- ken- nen die ze-

15 - cadence point

cadence point

cadence point

no F# because of musica ficta with upper part

heinn Ge- bott, Das wirs mit Wor- ten und mit Wer- ken all- zeyt

Example 2.

20

Cadenze point

Cadenze point

lal- sten, In rech- ter Lieb nach Got- tes Bilr, So

25

final cadence in all parts

wer wir se- lig und reich, se- lig und reich.

V — I

2. Vor allen Dingen hab Gott lieb
Von gantzen deinem Hertzen nach rechter Begir,
Dein nachsten als dich selbs. Das sind die maisten,
Darauss ir vill entsprungen sindt,
Die zehnn all gleich.
3. Mensch, gelaub an einen Gott
Das du in nicht eytel nennest, sam sey er ein Spot,
Dein Vasten und dein Feir die halt gar ordentlich,
Vatter und Mutter in Eren hab,
Das bringt dir Lebens vil.

4. Nicht unrecht Todt oder nyemants beschwer,
Mit Diebrey nichts gewinne oder mit Gener,
Nicht unkeusch treyb auss der Ee oder Lediglichen,
Kein falsch Zeugniß gib oder sag
Das nicht die Warheit sey.
5. Du sollt deins Nachsten Gnahels nil begern,
Seyn Gott lass dir nicht lieben. Das ist die Leer
Darnach wir wollen unser Leben keren
In rechter Lieb zu Gottes Begir,
So wer wir selig und reich.

In true love according to God's will, Then should we be blessed and rich.

Example 2 cont.

spent much time in Italy and finally worked in Innsbruck. He had a great influence on early German polyphony, his writing had a continuous flow, as can be seen in his song "Suesser Vatter, Herre Gott", (example 2)⁽³⁾ where the text melody is in the bass with very free flowing upper parts. The piece is very effective with a mixture of recorders and crumhorns. The parts overlap at cadence points so that there is no real pause in the music until the final cadence. Apart from the opening bars, where there is a short canon, there is little strict imitative writing, the parts just flow over the slower chorale-like bass. Where cadence points occur in various parts they should be strongly emphasised. Bar 17 presents a problem, at all other cadence points on F[#] is indicated as the following chord is G. In this bar the third part feels as though leading to G but the next chord functions in a C tonality. The F may be thought of in traditional harmony as 7 of V₇ in C. However if this was the case it should descend to E, instead it rises to G. The second part has leading note B rising to C, by raising the F there are then two leading notes which was common at the time but the F[#] now clashes with the G in the upper part. It is probably better to have both as F[#]. From the students point of view this type of problem, and its solution, can develop a much deeper insight into the development of stylistic and authentic harmony than any amount of textbook study.

One of Isaac's most famous melodies is "Innsbruck, ich mus dich lassen", a wonderful chorale later used by Bach, and set for four recorders in Schott Archive No. 16, 1954. While Court Composer to Emperor Maximilian at Innsbruck, Isaac had a pupil, Senfl,⁽⁴⁾ who absorbed some of Isaac's Italian

(3) Music for Crumhorns. op.cit. p.38.

(4) Gustave Reese. op.cit. p.217.

25. Ich schwing mein Horn

5 Ludwig Senfl

ATTB

Ich schwing mein Horn in Jam- mers Ton, Mein Freud ist mir ver- schwun-
 Ich hab ge- jagt on A- be- lon, Das Wild läuft vor der Hun-

Ich schwing mein Horn in Jam- mers Ton, Mein Freud ist mir ver-
 Ich hab ge- jagt on A- be- lon, Das Wild läuft vor der

Ich schwing mein Horn in Jam- mers Ton, Mein Freud ist mir ver-
 Ich hab ge- jagt on A- be- lon, Das Wild läuft vor der

den, den: Ein e- del Wild in die- sem Gfild
 den: Ein e- del Wild in die- sem Gfild, Hab ich mir
 den: Ein e- del Wild in die- sem Gfild Hab
 den: Ein e- del Wild in die- sem Gfild, Hab

15
 Hab ich mir aus-er- ko- ren, Es scheucht ab mir, als ich es
 auser-ko- ren, Es scheucht ab mir, als ich es spür, Mein
 ich mir aus- er- ko- ren, Es scheucht ab mir, als ich es
 ich mir aus- er- ko- ren, Es scheucht ab mir, als ich es

20
 spür, Mein Ja- gen ist ver- lo- ren.
 Ja- gen ist ver- lo- ren, ver-lo- ren.
 spür, Mein Ja- gen ist ver- lo- ren, ver-lo- ren.
 spür, Mein Ja- gen ist ver-lo- ren, mein Jagen ist ver-lo- ren.

Example 3.

style. His Lieder are very suitable for recorder or crumhorns and a fine example is "Ich schwing mein Horn"⁽⁵⁾ (example 3), which is more chordal and dance like than the example of Isaacs music. There is a delightful passage of light imitation at the end of the first section, and odd moments in the second section, these need careful realisation or they would be missed.

The most important of the later Lieder writers is Hans Leo Hassler. His lighter songs are ideal for recorder consort work, are chordal and show a strong Venetian influence, for example "Tantzen und Springen" (example 4)⁽⁶⁾, which is in the form of an Italian villanella and has the "fa-la" refrain of the typical Venetian carnival song. The rhythm is dance-like and the melodic material depends on short motifs and their inversions. Hassler also wrote purely instrumental music which is represented by some Intradas and Gagliardas from Lustgarten (1601)⁽⁷⁾. These dances are in six parts and can be performed by pure or mixed consorts. The mixed consort gives greater variety of tonal colour. The writing is mainly chordal with "fa-la" type sections as may be seen in No. 1 (example 5), bars 17 - 21, Gagliarda No. 9⁽⁸⁾ (example 6) is in three sections with the usual 6/4, 3/2 time signature of a galliard. The harmonic structure of the Intrada is ambiguous in the first section - there is a feel of Dorian mode in the first few bars, this quickly moves to Dorian transposed, and a strong g minor feeling at the end of the first section with the introduction of E^b. The cadence at the end of the first

(5) Music for Crumhorns. op. cit.

(6) Hans Leo Hassler, *Six Lieder*, London Pro. Musica. LPM T.M.26, 1981

(7) Hans Leo Hassler, *Intradas and Gagliardas*, London Pro. Music TM16, 1972, p.2.

(8) Ibid. p.11.

Tantzen und Springen (XX)

A **A inverse**

Tan-tzen und Springen, Sin-gen und Klin-gen, fa la la la fa la la la la fa la.

Tan-tzen und Springen, Sin-gen und Klin-gen, fa la la la fa la la la fa la.

Tantzen und Springen, Sin-gen und Klin-gen, fa la la la fa la la la fa la.

Tantzen und Springen, Sin-gen und Klin-gen, fa la la la fa la la la fa la.

Tantzen und Springen, Sin-gen und Klin-gen, fa la la la fa la la la fa la.

B Descending sequence

B

Lau-ten und Gei-gen Solln auch nicht schweigen, Zu mu-si-zie-ren Und ju-bi-lie-ren Steht mir all mein

Lau-ten und Gei-gen Solln auch nicht schweigen, Zu mu-si-zie-ren Und ju-bi-lie-ren Steht mir all mein

Lau-ten und Gei-gen Solln auch nicht schweigen, Zu mu-si-zie-ren Und ju-bi-lie-ren Steht mir all mein

Lau-ten und Gei-gen Solln auch nicht schweigen, Zu mu-si-zie-ren Und ju-bi-lie-ren Steht mir all mein

Lau-ten und Gei-gen Solln auch nicht schweigen, Zu mu-si-zie-ren Und ju-bi-lie-ren Steht mir all mein

B inversion

Sinn, fa la la la, fa la la la, fa la, la.

Sinn, fa la la la, fa la la la, fa la, la.

Sinn, fa la la la, fa la la la, fa la, la.

Sinn, fa la la la, fa la la la, fa la, la.

Sinn, fa la la la, fa la la la, fa la, la.

2. Schöne Jungfrauen
In grünen Auen,
fa la la la...
Mit ihm'n zu singen,
Die Zeit zubringen,
Freundlich zu Scherzen,
Freut mich im Herzen
Für Silber und Gold,
fa la la la...

meing and leaping, Singing and playing, Lute playing and fiddling Shall not be silent; In making music and jubilation...

Example 4. Tantzen und Springen - Hans Leo Hassler

1. Prima Intrada (XL)

Cantus

Sexta Vox

Altus

Quinta

Tenor

Bassus

I — V

Dorian Transposed

9

10

15

3 raised

— I

Fa-la ①

Fa-la ②

20

Bb

9

Example 5. Prima Intrada - Hans Leo Hassler

9. Gagliarda (XLVIII)

The first system of the musical score for 'Gagliarda (XLVIII)' consists of six staves. The first four staves are treble clefs, and the fifth and sixth are bass clefs. The key signature has one sharp (F#). The time signature is 12/8. The music features a mix of eighth and sixteenth notes. Below the staves, there are two measures of figured bass notation: 'a C I V C V V I' and 'a I V I'.

The second system of the musical score continues the piece. It consists of six staves. The first four staves are treble clefs, and the fifth and sixth are bass clefs. The key signature has one sharp (F#). The time signature is 12/8. The music features a mix of eighth and sixteenth notes. Below the staves, there is a measure of figured bass notation: 'D V I V V'.

The third system of the musical score continues the piece. It consists of six staves. The first four staves are treble clefs, and the fifth and sixth are bass clefs. The key signature has one sharp (F#). The time signature is 12/8. The music features a mix of eighth and sixteenth notes. Below the staves, there is a measure of figured bass notation: 'a V I I'.

section is V - I with raised third. The second section moves through D minor into B^b major to return to a minor at the end. The bass does not have the clear I - IV - V - I harmonic structure that was found in some of the Attaignant dances. The Gagliarda oscillates between Aeolian and Ionian modes or C major and A minor. However the third section surprisingly moves into D major. The last section oscillates between A major and A minor. These harmonic changes and ambiguities, as understood by standard harmonic practice, were the beginnings of the tremendous movement into complex modulations, as an expressive medium, which was to take place a century later.

Other Intradas at this time include those by Johann Ghro, and Melchior Franck. They are similar in style to Hassler but have passages of imitation, e.g. the last section of Johann Ghro's Intrada 3⁽⁹⁾(example 7), where the entries are doubled in thirds across parts. This piece does not have the harmonic ambiguities of Hassler and is clearly in F major with IV - V - I cadence. The Franck Intradas are also harmonically simple but the section of No. 23⁽¹⁰⁾ (example 8), has an exciting descending passage of imitation which, in performance, must flow clearly across the parts. The melodic material of this passage is actually a variation of the opening and must be felt as such.

Some of the most interesting of the German Dances were the Tanz and Nachttanz (afterdance) which resembled the paired Pavans and Galliards of the French. The sudden change of a melody from 4/4 to 6/4 is always exciting,

(9) Johann Ghro, *Six Intradas*, London Pro Musica. TM25, p.5.

(10) Melchoir Franck, *Intradas*, London Pro Musica. TM40. p.10

Ghro - Intrada - last section

Musical score for measures 17-21. The score is written for five staves (treble and bass clefs). Measures 17-21 show a complex rhythmic pattern with various note values and rests. Measure 21 is marked with a circled '1' above the staff.

Musical score for measures 22-26. The score continues the rhythmic pattern from the previous section. Measures 22-26 show a complex rhythmic pattern with various note values and rests. Measure 22 is marked with a circled '6' above the staff.

Sequence using motif

Musical score for measures 27-31. The score continues the rhythmic pattern from the previous section. Measures 27-31 show a complex rhythmic pattern with various note values and rests. Measure 27 is marked with a circled '27' above the staff. The sequence is marked with a circled '1' above the staff. The sequence is marked with a circled '2' above the staff. The sequence is marked with a circled 'F' above the staff.

Example 7. Excerpt from Johann Ghro's Intrada III

Intrada XXIII

Example 8. Intrada XXIII - Melchior Franck

21

I V I I
q

29

C V I V I

38

C V I I

1. 2.

Example 8 cont.

8. Bourrée

M. P. C.

The musical score for '8. Bourrée' is presented in four systems, each consisting of four staves. The notation includes various musical symbols such as notes, rests, and accidentals. Section markers 'A' and 'B' are placed above the first and second systems respectively. Roman numerals (I, II, III, IV, V) are used to indicate harmonic structure below the staves. A 'Final cadence' is marked at the end of the fourth system.

Example 9. Bourree from the Terpsichore - Michael Praetorius.

but players must keep the 2 beat pulse steady and be ready to quicken the speed of the crotchets or the effect is lost, e.g. "Der Allmeyer Tantz" after Ammerbach⁽¹¹⁾. Christoph Demantius produced a charming collection of dances republished by London Pro Musica⁽¹²⁾ with a very effective decorated upper part. They are in five parts plus continuo and make an attractive addition to recorder repertoire.

Michael Praetorius not only provided a wealth of information about instrumental practice in the sixteenth and seventeenth centuries, he also collected and arranged a number of dances obtained from French dancing masters at the court of Duke Frederik of Ulric. This volume of dances is known as the *Terpsichore*⁽¹³⁾. Praetorius gives no indication of instrumentation for these dances but his remarks in *Syntagma Musicum* suggest that any well-sounding combination of early wind instruments could be used and contrasted with strings. R.M. Ampt's studies suggest the addition of small percussion instruments. The presence of these French dancing masters in Germany and the inclusion of Gavottes, Courantes, and Bourrées makes it clear how these dances became part of the typical Baroque suite with which we are so familiar in the works of Bach and Handel. The French dances have a lightness and elegance that is often lacking in the more ponderous German Intradas. An example is Bourrée No. 8⁽¹⁴⁾ (example 9). There is a distinct light-hearted melody in the upper part, and although there

(11) Music for Crumhorns. op.cit. p.52.

(12) Christoph Demantius, *German and Polish Dances*, London Pro. Musica LPM. G.M.2.

(13) Michael Praetorius, *Terpsichore*, Ed. Horst Weber. Fidula Verlag, Boppard.

(14) Ibid. p.8.

is no key-signature the piece is clearly functioning in G major. The opening of the second section uses the same phrase as the first but has moved to D major. The only unusual feature is the six-bar phrase-pattern.

A number of English composers of the late Renaissance spent much time in Germany and had most of their music published there. They were therefore influenced by German style, but some of their music shows the same detailed polyphonic writing to be found in the works of Dowland and Holborne. The two most important of these composers are William Brade and Thomas Simpson. Brade's work includes Intradas in the German style and Masque Dances of English derivation which have already been mentioned in Chapter 3. Thomas Simpson wrote many courantes, pavans and galliards with some interesting imitation and detailed part-writing.

Because of the association of recorder and organ-pitch German chorales should be freely used by recorder consorts both in and out of church. Both Praetorius, and later Heinrich Schütz⁽¹⁵⁾ recommend the use of instruments with voices, and polychoral work was popular, i.e. not only two choirs of voices could be used but contrasting choirs of instruments⁽¹⁶⁾. The Wittenburg Gesangbuch compiled by Johann Walther for the Lutheran church is a most important collection of German sacred music and includes some of the famous chorales later used by Bach, e.g. Hymn No. 110, English Hymnal⁽¹⁷⁾ (example 10). The melody is from Walther's Gesangbuch but has been

(15) R.M. Ampt. op.cit. p.59.

(16) Ibid. p.57

(17) English Hymnal. O.U.P. 1933. p.152.

110

NUN KOMM, DER HEIDEN HEILAND. (77.77.)

Very slow ♩ = 46.*Melody in Walther's
'Gesangbüchlein,' 1524.
Harmony from J. S. BACH.*

Example 10. Hymn No. 110 - The English Hymnal.

harmonised by Bach. For recorder players, hymns such as this are better rewritten. The bass stays, the tenor is moved up one octave into the treble clef; the alto is moved up one octave; and the soprano remains as a descant part. To play such a chorale with perfect intonation is difficult but very rewarding. Although Bach has treated this melody as in G minor, it has a very strong Dorian transposed feel to it.

This period of German instrumental music for varied consorts was bringing to an end an age when instrumentation was left to the performer. Orchestration was to become more defined and Italian composers such as Gabrieli and Monteverdi were stipulating which instruments they required for their music. This change quickly spread to Germany as did the rise of the string orchestra, based on the violin family, and the new improved varieties of wind instruments which were developing in France. The old German wind bands were doomed, and, but for Praetorius, detailed knowledge of the construction and use of Renaissance instruments would have been lost, and the style of performance of sixteenth-century German music today would be guesswork.

The recorder repertoire was to change dramatically in the next hundred years. The cult of the virtuosi with continuo accompaniment was on the increase and musical development was ready for the sonatas and concertos of Vivaldi, Handel, Telemann and Bach. The Renaissance background is still evident in much of the patterning and rhythmic flow of this music but improvisation is reduced to specific types of ornament which later were articulated and detailed by composers who were anxious that ornaments should be correctly executed.

CHAPTER 8

THE ITALIAN INFLUENCE ON RENAISSANCE RECORDER MUSIC

The Italy of the fifteenth and sixteenth centuries, like other parts of Europe, was divided into principalities and specific areas of cultural influence such as Florence, Venice, Milan and Ferrara. These cultural centres vied with each other for the services of the best available musicians of the time and they attracted many of the Franco-Flemish composers whose activities tended to dominate the musical life of Renaissance Europe. In addition, these centres supported families, such as the Bassanos and the Amatis, which became famous for instrument-making. Although the polyphonic style of Franco-Flemish composers tended to overshadow the simpler chordal type of music natural to the Italians, the blend of styles which emerged at these centres of music has left us with some of the most important collections of Renaissance instrumental music.

Musicians were employed under a system of patronage and were required not only to compose, but to produce lavish musical occasions which were part of the life of the various courts. The orchestration of the music selected for these occasions depended on the available singers, instrumentalists and instruments rather than on any specific requirements of the composer. There are many references to this pageantry especially in Florence under the Medicis.⁽¹⁾

(1) Thurston Dart. *op. cit.* p.138.

Recorders are specifically mentioned in relation to the performance of madrigals at the wedding of Prince Francesco and Giovanna, Queen of Austria, in 1565.⁽²⁾ These references also make one aware of the infinite possibilities of instrumentation for Renaissance music, and show the great variety of tone, colour and sonority that can be achieved when a sufficient number of different instruments is available for skilled players to use.

Lorenzo Medici, who ruled in Florence from 1469 to 1492, encouraged the writing of special carnival songs, and even wrote some himself. The Medici family influenced music-making in Florence for over a century, despite various political upheavals, which, unfortunately, prevented the survival of much of the music written in Florence during the early fifteen hundreds.⁽³⁾ The carnival songs so popular with Lorenzo Medici, were generally homorhythmic, chordal and with a plainer texture than the similar frottolas of the Mantuan court.⁽⁴⁾

Surviving music from this period of Florentine history includes pieces by Lorenzo Medici himself, Agricola, Coppini and Isaac, a Franco-Flemish musician who spent many years in Italy and, had a long association with the Medici family. This association led to the writing of some of his best secular works. These works show how completely he had assimilated the light, dance-like styles of Italy.⁽⁵⁾ Many of his secular works survive without text,

(2) Ibid. p.138.

(3) H.M. Brown, *"Music in the Renaissance"* op. cit. p.107.

(4) Ibid. p.259.

(5) Ibid. p.259

and some were obviously conceived as instrumental pieces. His sacred works were more in the Franco-Flemish style as can be seen in the part-writing of the piece "Suesser Vatter Herre Gott" which is included in the book "Music for Crumhorns", Vol. 1 ⁽⁶⁾⁽⁷⁾ and can be played on crumhorns or recorders.

In Milan under the patronage of Galeazzo Maria Sforza, the Duke of Milan, there was a brilliant group of musicians which at one stage included the Franco-Flemish composer Josquin des Prez. As already mentioned in chapter 5, Josquin developed equal-voiced polyphony to great heights. However, as a result of Italian influence he began to use harmonies based on triads and the IV-1, V-1 progressions thus fusing Italian and Netherlandish styles. He was a master of vocal sonority and, although most of his work was sacred, he wrote some Chansons and a few purely instrumental pieces such as "Ile Fantazies de Joskin".⁽⁸⁾ The Sistine Chapel in Rome excluded instruments from sacred works and it is therefore unlikely that recorders were used to accompany the sacred works of Josquin at this time. However there is evidence that recorders and viols may have doubled voices in other churches of the period. The idea of "A cappella" performance is not historically clear and⁽⁹⁾ may have been optional, so there is no reason why modern recorder-players should not play Josquin's sacred works.

Another active musical court was Ferrara. Isabella d'Este, daughter of the

(6) Music for Crumhorns. op. cit. p.38.

(7) Because of the international overlap of some music this piece has actually been analysed and discussed in Chapter 7.

(8) H.M. Brown, *Music in the Renaissance*, op. cit. p.119.

(9) Ibid.

Duke of Ferrara, became a highly cultivated woman and was to have a far-reaching influence on Italian music as Marchioness of Mantua. Isabella, either by choice or because she could not afford Netherlandish composers at her court, surrounded herself with Italian composers such as Seraphina dall' Aquila, Tromboncino and Marco Caro.⁽¹⁰⁾ She also encouraged and corresponded with the great painters of the day, Leonardo da Vinci, Titian and others.

The Italian style of song associated with Mantua was the frottola and like the French chanson and the Italian carnival songs, was sung with optional instrumental accompaniment. The frottola melody had a small range, many repeated notes, and a bass part that tended to move in leaps of a fourth or fifth, and acted as a harmonic foundation. The outer voices were apparently written first and the inner voices used as harmonic fillers.⁽¹¹⁾ The frottola tended to be heavy in texture; its influence on style can be seen in the Balletti of Gastoldi who was a product of Mantua in the late sixteenth century. (See chapter 9 for analysis and discussion of these Balletti).

The most popular instrument for accompanying songs amongst the nobility and the wealthy burghers was the lute. During the sixteenth-century a German called Laux Maler established himself in Bologna and built up a reputation for lute-making similar to that of the Stradivarius and Amati violin makers.⁽¹²⁾ There was also a long-established manufacturer of recorders in Venice, (Praetorius's reference to it has been discussed in Chapter 6) and the Bassano

(10) H.M. Brown, *Music in the Renaissance*, op. cit. p.99.

(11) G. Reese. op. cit. p.160.

(12) G. Reese. op. cit. p. 520.

family, famous for instrument-making at the Tudor court came from Venice.

In Italy, as well as in other parts of Europe, printed music was usually described on the title page as apt for voices or instruments. Petrucci published several books of vocal music transcribed for lute which is further proof that instrumentalists in Renaissance Italy frequently used vocal music.

There are many paintings which show music being performed by singers, lutenists and other instrumentalists, including recorder players. One particularly famous painting by Giorgione "Concert Champêtre" shows a naked woman playing what is almost certainly a recorder. She is accompanied by a lutenist.⁽¹³⁾ Another painting which throws light on Italian instrumentation at this time is one by El Greco, who studied in Venice under Titian and must have absorbed much of Italian culture and musical style. This painting "St Mauritiones and the Theban Legion",⁽¹⁴⁾ which is in Madrid shows on the top left-hand corner a group of angels; one has a lute, one a viola da gamba, one a recorder and a fourth is holding the music. R. Ampt's work as a whole, shows this grouping to be fairly common.

During the sixteenth century some of the cities and courts of Italy lost their positions of importance in musical activities because of political upheavals. Nevertheless a cultural richness was maintained and a quantity of musical composition emanated from Italy. An increasing interest in the expressive qualities of music, the development of the madrigal, and the growing cult of the virtuosi were all encouraged by the Camerata.

(13) Giorgione, *Concert Champêtre*, The Louvre, Paris.

(14) G. Reese. op. cit. p.520.

The Camerata was a group of intellectuals and scholars who met to discuss the arts and play music together. Some were professionals and some were amateurs; this led to the production of a number of books of instruction, usually dedicated in fulsome language to some noble patron. These books are a wealth of information about musical practice of the time and are dealt with more fully in chapter 10. One wealthy amateur who used his home in Venice for meetings of the Camerata was Count Giovanni de Bardi. In his treatise on music (1580) he says about wind instruments, "Wind instruments, as more nearly imitating the human voice, are given preference over others by Aristotle --- We shall simply say that among wind instruments there are some for playing compositions that are low pitched and somnolent - these are trombones; others are apt for playing those that are high pitched and lively - such as cornetts; still others are apt for playing those usual ones that lie in the intermediate register - such as flutes [recorders]⁽¹⁵⁾ and piffery allemani".⁽¹⁶⁾

The significant words in this passage are "those usual ones" which give the recorder player confidence to believe that recorders and or flutes were the most commonly-used wind instruments for melody-making. Later in this treatise Bardi is highly critical of players who over-ornament; he says: "Then you will bear it in mind that the noblest functions a singer can perform is that of giving a proper and exact expression to the canzone as set down by the composer, not imitating those who aim only at being thought clever, (a ridiculous pretension), and so spoil the madrigal with their ill ordered passagi

(15) In this context recorders and flutes are synonymous.

(16) Oliver Strunk, *Source Readings in Music History*, Faber and Faber, Ltd. London, 1981. p.106.

that even the composer himself would not recognise it as his creation".⁽¹⁷⁾ Bardi concludes by advising the musician to guard against adulation, envy and ignorance; advice that is in no way outdated, and is a warning to the modern recorder player. Bardi's writing gives us a good insight into the attitudes, prejudices, ambitions and arguments that must have been part of the Camerata.

A member of the Florentine Camerata was Vincenzo Galilei (1533 - 1591). His treatise "Dialogo della musica antica e della moderna" written in 1581 discusses at length the failings of the contrapuntalists, but throws no light on recorder-playing. However towards the end he discusses the qualities required in a musician and shows how highly esteemed musicians were by the intellectual elite of Italy during this period. His remarks are worth the attention of recorder players and all musicians of today.

"---- As to which of all these sorts of men deserve to be more esteemed than others, I think that one may safely say that those who play, compose and likewise write excellently not only merit the highest praise but deserve to be greatly esteemed and prized by every man of sound intellect ---- and I say that they are even more deserving when that knowledge of theirs is combined with the highest character, as these are things chiefly to be desired in the perfect musicians and in every follower of the arts, in order that with his learning and character he may make those who frequent him and listen to him men of learning and good character. In addition I say that it is impossible to find a man who is truly a musician and vicious."⁽¹⁸⁾

(17) Ibid.

(18) Ibid. p.131.

Obviously Galilei considered musicians to have a great influence on those with whom they came in contact. Because the recorder is cheap and easily accessible today as a tool in music education, the teacher should consider the above remarks by Galilei and ensure that the quality of music teaching via the recorder is never debased because of that cheapness. This requires knowledge, sensitivity, imagination and skill on the part of the teacher especially when handling classes. Galilei continues with the following remarks on the teaching of children which are also applicable to the recorder-teacher. "The man who in his boyhood learned the science of true music ----- will be of infinite advantage both to himself and to his state, nor will he ever in any place or at any time do or say inconsiderate things but will continually be guided by decorum, modesty and reverence."⁽¹⁹⁾ Perhaps an exaggeration in today's environment, but nevertheless these writers of the Italian Renaissance make us aware that a music teacher, whether teaching singing or the playing of the recorder or any other instrument does have great responsibility to his/her pupils.

During the latter part of the sixteenth century Italian composers began to publish abstract instrumental music for whole and broken consorts. These took the form of *ricercars*, *fantasias* and *duos*. *Ricercar* and *fantasia* were more or less interchangeable titles for instrumental pieces that were not based on borrowed material or dance rhythms and styles. They tended to be imitative and through-composed without the repeated sections of the *frottola* or *villanelle*. Although mostly written for lute or harpsichord, transcriptions for recorder consort are satisfactory and historically valid.

(19) Ibid. p. 131.

The Venetians developed the idea of the "Sinfonia" which was a purely instrumental piece used as an introduction to a concert. It was played in four, five or six parts by whole or broken consorts. Sometimes instead of a "Sinfonia" a madrigal was sung with instrumental accompaniment or some dances were performed.⁽²⁰⁾

Frescobaldi, a product of Ferrara in the early seventeenth century, was a link with Baroque style. He wrote a number of canzonas "per cogni sorti d'instromenti" which are apt for recorder consort and are still Renaissance rather than Baroque in style. (See also Chapter 9). Antonio Bertali, a Venetian of the early seventeenth century, was a musician of international repute especially as a composer of operas and ballets.⁽²¹⁾ He also wrote a charming "Sonatella" for recorders and continuo which is a link between the canzona and sonata type of instrumental piece.

Although the Italians did not publish as much dance music as the Franco-Flemish publishers, there was much rivalry between the publishing houses of Gardane and Scotto who issued many volumes of lute, keyboard and ensemble music. Two important collections of dance music to survive are "Il Primo Libro de Balli" by Mainerio and "Opera Nova de Balli" by Bendusi.⁽²²⁾

This survey of the historical aspects of recorder playing in Renaissance Italy is less than specific because of few precise references to the recorder. As in

(20) Hans-Martin Linde. *The Recorder Players Hand Book*, Schott, London, New York, Mainz 1974. p.70.

(21) Antonio Bertali, *Sonatella*. Ed. Ernst Meyer. Schott OFB1018, 1983.

(22) Bernard Thomas. London Pro Musica. L.P.M. TM13, 1979.

England, instrumentalists played more than one instrument and were referred to in more general terms, such as wind-instrumentalists. Also in Italy, there was Papal opposition to flute-playing of all kinds. Perhaps because of the Greek legends of Pan with his pipe, the flute had come to have associations with evil or Pantheistic alternatives to Christianity. The Puritans in England considered flute-playing the first step on the road to hell.⁽²³⁾ This attitude may be the reason why one of the famous Bassanos, a cornettist with a strong respect for ecclesiastical authority, never mentions recorders in his treatise, and never used them or shawms at St. Mark's, Venice, when he was in charge of the orchestra during the 1590's.⁽²⁴⁾ There is evidence, however, that recorders were used in other Venetian churches at the time.

Recorder players should have no hesitation in exploring the wealth of secular and sacred Italian music of the Renaissance, either in pure or mixed consorts. However, it must be remembered that music is a living force subject to many varieties of ensemble treatments. We approach Renaissance music with the hindsight of scholarship and with modern musical training; this must not be allowed to prevent the music from having a life and strength of its own.

(23) Hans Martin Linde. op. cit. p. 54.

(24) Eleanor Selfridge-Field. *Bassano and the Orchestra of St. Marks*, Early Music, Vol. 14. 1976. p.

CHAPTER 9

AN ANALYTICAL SURVEY OF ITALIAN MUSIC SUITABLE FOR THE
RECORDER PLAYER

As in other areas of Europe already discussed, vocal music was much used by Italian instrumentalists. The secular vocal music of Renaissance Italy ranges from popular carnival songs to the highly stylised madrigals. Many famous composers wrote in both styles, for example Willaert wrote simple dance-like songs such as "Vecchie Letrose" and more complex polyphonic songs such as "Vous marchez du bout du pié".

"Vecchie Letrose"⁽¹⁾ (example 1) has the form of a villanella, that is it follows an A.A.B.C.C. plan with some modification in C. The melodic motif at the beginning is the "Marionette" theme, but it is only briefly referred to later in section B. The melody is very narrow in range and to bring it to life it is necessary to treat the rhythmic patterns quite vigorously, and to feel the subtle changes which occur from bar to bar. The harmonic framework is very simple, being based entirely on IV-I / V-I progressions in the keys of C and G. The roots of these chords form a bass part that moves strongly by fourths and fifths. The rhythmic movement of "Vecchie Letrose" depends on an ensemble that plays with utmost accuracy of attack. Although reprinted in London Pro Musica's anthology for crumhorns, it is equally suitable for any pure instrumental consort, especially recorders.

"Vous marchez du bout du pié"⁽²⁾ (example 2), also used the "Marionette"

(1) *Music for Crumhorns*. London Pro Musica. L.P.M.M.C.R.1.

(2) Adrian Willaert. *Chansons*. London Pro Musica. L.P.M. A.R.5. 1978.

9. Vecchie letrose

Adrian Willaert

ATTB

Marionette motif

Vec- chie le- tro- se, vec-chie le-tro-se, non va-le- te nien-te, Vecchie le-

Vec- chie le- tro- se, vec-chie le-tro-se, non va-le- te nien-te, Vecchie le-

Vec- chie le- tro- se, vec-chie le-tro-se, non va-le- te nien-te, Vecchie le-

Vec- chie le- tro- se, vec-chie le-tro-se, non va-le- te nien-te, Vecchie le-

niente Se non a far l'a- gual- to, se non a far l'a-gualto per la chlaz-za, Se non a far l'a-

niente Se non a far l'a-gual- to, se non a far l'a-gualto per la chlaz-za, Se non a far l'a-

niente Se non a far l'a-gualto, se non a far l'a- gualto per la chlaz-za, Se non a far l'a-

gual-to per la chlaz- za, per la chlaz- za, Ti ra, ti- ra, ti- ta, ti- ra, tir'al-la maz- za, Ti-

gual-to per la chlaz- za, per la chlaz-za, Ti- ra, ti- ra, ti- ra, ti- ra, tir'al-la maz-za,

gual-to per la chlaz- za, per la chlaz-za, Ti- ra, ti- ra, ti- ra, ti- ra, tir'al- la maz-za,

za, Vecchie le- tro- se, vecchie le- tro-se scannaroa'e paz- ze, Vecchie le- ze.

maz-za, Vecchie le- tro-se, vecchie le- tro-se scan- na-ros'e paz- ze, Vecchie le- paz- ze.

maz- za, Vecchie le- tro- se, vecchie le- tro-se scan- na-ros' e paz- ze, Vecchie le- paz- ze.

Example 1.

I. Vous marchez du bout du pié

Supremus Tenor Basses

Vous mar-chez du bout du pié, Ma-
 Vous mar-chez du bout
 Vous mar-chez du

ri-o-net-te, Vous mar-chez du bout du
 du pié, Ma-ri-on, Ma-ri-o-net-
 bout du pié, Ma-ri-on, Ma-ri-o-net-te, Vous mar-

pié, Ma-ri-o-
 Vous mar-chez du bout du pié, Ma-ri-on;
 chez du bout du pié, Ma-ri-on, Ma-ri-on;

Long melisma

te; Ma-ri-on s'en
 Ma-ri-on s'en va a Ro-me,
 Ma-ri-on s'en va a Ro-me,

Cadence

Example 2. Vous marchez du bout du pié - Adrian Willaert

20

va a Ro- me, C'est pour ac- que- rir

Ma- ri- on s'en va a Ro- me, C'est

C'est pour ac- que- rir, c'est pour ac- que-

25

par- don: El- lea ren- con- tré le pres- tre,

pour ac- que- rir par- don: El- lea ren-con-

rir par- don: El- lea ren- con- tré le

30

El- lea ren- con- tré le pres- tre, De- man- da con- fes-

tré le pres- tre, De- man- da con- fes- si- on, De- man- da con- fes- si-

pres- tre, De- man- da con- fes- si- on, Ma- ri- on, De- man- da con- fes-

35

si- on, Ma- ri- on, Ma- ri- on, Ma- ri- o- net- te,

on, Ma- ri- on, Ma- ri- o- net- te,

si- on Ma- ri- on, Ma- ri- o- net-

40

Se vou- lés que vous con- fes-

Se vou- lés que vous con- fes- se, que vous con- fes-

Se vou- lés que vous con- fes- se, Met- lés

1) 45

se, Met-tés vous a ge- noul- lons, Met- tés vous a ge- noul-

se,

Met- tés vous a ge- noul- lons!'

vous, met- tés vous a ge- noul- lons, met- tés vous a ge- noul-

50 1) 2)

lons!'

'Le plus grand pe- ché que sa- che,

Met- tés vous a ge- noul- lons!'

2) 'Le plus grand pe-

lons, Met- tés vous a ge- noul- lons!'

'Le plus grand pe- ché que

55 3)

Le plus grand pe- ché que sa- che, 2) C'est d'a-voir pres-té

ché que sa- che, C'est d'a-voir pres- té mon con, C'est d'a- voir pres-té mon

sa- che, C'est d'a- voir pres- té mon con, Ma- ri- on, C'est d'a- voir pres- té

60 Cadence

mon con'

Ma- ri- on, Ma- ri- o- net- te,

con' Ma- ri- on, Ma- ri- o- net- te,

mon con' Ma- ri- on, Ma- ri- o- net- te,

65

'C'est d'a-voir pres- té mon con, C'est d'a- voir pres- té mon con.'

'C'est d'a- voir pres- té mon con, pres- té mon con.'

'C'est d'a- voir pres- té mon con, pres- té mon con.'

Example 2 cont.

motif, and is a reworking of the popular song by Busnois which was discussed in the Franco-Flemish section. In this version Willaert has used the two main themes of Busnois but, after one hundred years of musical development, his treatment of the themes is very different. The "Marchez" rhythm is no longer square, but has a 6/4 feeling with a change of beat at the end of the phrase which gives it a light swinging movement. There is also some syncopation between parts caused by the imitative entries being unevenly spaced. The "Marionette" motif has been pulled out and decorated, often with lengthy melismas. This development can be seen in the entries at bar 20 where the main notes of the theme are hidden by a more flowing melodic line. At bar 25 there is a descending movement which, although rhythmically different, parallels Busnois's treatment of the "priest" theme. The "Marchez" motif returns in the Bass at bar 28, but with different words, and overlaps the priest theme which is in the upper voice at this point. This statement of the "Marchez" motif is squarer in rhythm than the opening bars thus giving more drive to the concluding bars. Through the piece, "Marionette" occurs in various guises; Willaert, like Busnois, is emphasising her fickleness. Character-portrayal of this kind is a form of programme music, and was much used by many later composers such as Berlioz and Richard Strauss.

The light-hearted songs of Agostini found in "*Canzona Alla Napolitana*"⁽³⁾, are all villanelle in form. They are chordal with very limited voice-range and are suitable for pure consorts which enhance the harmonic structure. One of the

(3) Agostini. "*Canzona alla Napolitana*" London Pro Musica T.M. 9.

1. L'innamorato

CANTO
QUINTO
ALTO
TENORE
BASSO

A lie - ta vi - ta A - mor c'in - vi - ta, Fa la la la la la la

A lie - ta vi - ta A - mor c'in - vi - ta, Fa la la la la la la

A lie - ta vi - ta A - mor c'in - vi - ta, Fa la la la la la la

A lie - ta vi - ta A - mor c'in - vi - ta, Fa la la la la la la

A lie - ta vi - ta A - mor c'in - vi - ta, Fa la la la la la la

la; Chi gio - ir bra - ma, Se di cor a - ma, Do - ne - rà il co - re A un tal Si -

la; Chi gio - ir bra - ma, Se di cor a - ma, Do - ne - rà il co - re A un tal Si -

la; Chi gio - ir bra - ma, Se di cor a - ma, Do - ne - rà il co - re A un tal Si -

la; Chi gio - ir bra - ma, Se di cor a - ma, Do - ne - rà il co - re A un tal Si -

la; Chi gio - ir bra - ma, Se di cor a - ma, Do - ne - rà il co - re A un tal Si -

gio - re, Fa la la la la la la la la la, la.

gio - re, Fa la la la la la la la la la, la.

gio - re, Fa la la la la la la la la la, la.

gio - re, Fa la la la la la la la la la, la.

gio - re, Fa la la la la la la la la la, la.

2. Ilor lieta homai,
Scacciando i guai, Fa la la,
Quanto ci resta,
Viviamo in festa
Ediam l'honore
A un tal Signore, Fa la la.

3. Chi a lui non crede
Privo è di fede, Fa la la,
Onde haver merta
Contra se aperta
L'ira e'l furore
D'un tal Signore, Fa la la.

4. Ne fuggir giova
Ch'egli ognun trova, Fa la la:
Veloci ha l'ali
E foco e strali,
Dunque s'adore
Un tal Signore, Fa la la.

Example 3. L'innamorato - Gastoldi

songs "Anchor che col partir" is a reworking of Rore's famous madrigal which was very widely known. Agostini's version contains imitative statements of the theme, chordal sections and decorated cadential formulae. When performed with instruments the upper part would be enhanced by the introduction of some divisions.

Other types of vocal music suitable for instrumental use include the balletti written by Gastoldi, who spent much of his life in Mantua. The style of these balletti was derived from the frottola which was popular in Mantua in the early seventeenth century; they are light, rhythmical and made quite an impact on secular music. They were imitated by Hassler in Germany and Morley in England, and achieved popularity as a foil to the increasing complexity of the madrigal.⁽⁴⁾ "L'Innamorata"⁽⁵⁾ (example 3), is a good example of Gastoldi's style. It is chordal with very simple harmonies which have a predominately I-IV-V-I pattern in well-defined major keys. "Il bell' humore"⁽⁶⁾ (example 4) from the same volume has free use of the rising and falling third motifs (figure 1).



Fig. 1.

The refrains and the second section have some imitative part-writing which adds interest and removes the bass from its otherwise monotonous task of maintaining the roots of the simple chord-progressions. In performance the contrast between imitative and chordal sections should be well-defined, and the fa-la refrains made light by clear but delicate attack.

(4) Bernard Thomas, Ed. *Eight Balletti by Gastoldi*. London Pro. Musica, T.M. 37.

(5) Ibid.

(6) Ibid. p. 4.

3. Il bell' humore

Vi - ver lie - to vo - glio Senz' al - cun cor - do - glio, La la

Vi - ver lie - to vo - glio Senz' al - cun cor - do - glio,

Vi - ver lie - to vo - glio Senz' al - cun cor - do - glio,

Vi - ver lie - to vo - glio Senz' al - cun cor - do - glio,

Vi - ver lie - to vo - glio Senz' al - cun cor - do - glio,

la, la la la la la la la la la la, Vi - ver lie - to

La la la, la la la la la la la la la la, Vi - ver lie - to

La la la la la la la la la la la, Vi - ver lie - to

La la la, la la la la la la la la la la, Vi - ver lie - to

La la la la la la la la la la la, Vi - ver lie - to

2. ① ③ Chordal -

la: Tu puoi re-star, A - mor, Di sa - et - tar - ni il - cor, Spend' i pun-gen - ti

la: Tu puoi re-star, A - mor, Spend' i pun-gen - ti

la: Tu puoi re-star, A - mor, Di sa - et - tar - ni il - cor, Spend' i pun-gen - ti

la: Tu puoi re-star, A - mor, Spend' i pun-gen - ti

la: Tu puoi re-star, A - mor, Di sa - et - tar - ni il - cor, Spend' i pun-gen - ti

Example 4. Il bell' humore - Gastoldi

— chordal section with sequence —

stra - li O - ve non pai - an fra - li, Nul - la ti sti - mo o po - co

stra - li O - ve non pai - an fra - li,

stra - li O - ve non pai - an fra - li, Nul - la ti sti - mo o po - co

stra - li O - ve non pai - an fra - li,

stra - li O - ve non pai - an fra - li, Nul - la ti sti - mo o po - co

E di te pren - do gio - co, La la la, la la la la la la la la la la

E di te pren - do gio - co, La la la la la la la la la la

E di te pren - do gio - co, La la la la la la la la la la

E di te pren - do gio - co, La la la la la la la la la la

E di te pren - do gio - co, La la la la la la la la la la

Cadence

la la la la la, Tu la.

la la la la la, Tu la.

la la la la la, Tu la.

la la la la la, Tu la.

la la la la la, Tu la.

2. Senza alcun pensiero
 Godo un piacer vero, La la:
 Ne puoi co' tuoi martir
 Sturbar il mio gioir,
 Spegni pur la tua face
 Che me non arde o sface,
 Nulla tem' io il tuo foco
 E di te prendo gioco, La la.

3. Bacco conosco e amo
 E'l liquor suo bramo, La la:
 Ei fanmi allegro star
 Ei m'è diletto car,
 Con lui e notte e giorno
 Io volontier soggiorno,
 Lui sempre lieto invoco
 E di te prendo gioco, La la.

Example 4 cont.

Undoubtedly many of these songs were used for dancing as well as singing, but, as in northern Europe, some music was written and published specifically for dancing. A volume of dances by Mainerio illustrates the style of dance music in Renaissance Italy. Many of the pieces have a unique charm, others have an international flavour and are to be found in dance collections of other countries, for example "Schiarazula Marazula" which was also printed by Phalese in France. "Caro Ortolano" and its "Saltarello"⁽⁷⁾ (example 5), have narrow voice-range making them ideal for early wind instruments such as crumhorns or recorders. Equally they sound well with a mixed consort of recorders, bowed strings (violins were already becoming popular in Italy) and lute, one of the most common Renaissance instruments. Although the rhythm of "Caro Ortolano" has a strong dance-like beat, the melodic material is sparse and requires decoration with divisions and suitable ornaments to give variety to the repeats. The following "Saltarello" is a typical follow-on dance using the same melodic material in 6/4 rhythm. This change from 2/2 to 6/4 often gives groups trouble and requires thorough rehearsing.

"L'arboscello ballo Furlano"⁽⁸⁾ (example 6), also from the Mainerio collection of dances, is interesting. It is chordal and repetitive, but written divisions give a false impression of imitative writing. However, the piece illustrates how divisions should be used in ensemble work. It can be seen that they never occur in two parts at the same time, and that the same pattern with only minor variations is used through the dance to give continuity. This example of Mainerio's dances is best played on a pure consort, and the

(7) Mainerio, *Dances*, London Pro Musica. T.M.37 1982. p.2

(8) Ibid. p.8.

1. Caro Ortolano

F_h relieves monotony of A-F[#] movement

5 movement

only element of middle section

10

15

pattern change

and surprising rise to B^b instead of A

20

Example 5. Caro Ortolano - Mainerio.

6. L'arboscello ballo Furlano

The musical score is written for four staves in 2/4 time. The first system (measures 1-4) shows a melody in the first staff with a circled eighth-note motif in measure 3. The second system (measures 5-8) continues the melody, with a circled eighth-note motif in measure 7 and a handwritten annotation "Division motif" above it. The third system (measures 9-12) features a circled eighth-note motif in measure 9 and another in measure 11. The fourth system (measures 13-16) shows a circled eighth-note motif in measure 13 and another in measure 15. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, with some measures containing multiple beamed notes.

Example 6. L'arboscello ballo Furlano - Mainerio.

Mainerio

Saltarello

some motif as Caro

Handwritten musical score for "Mainerio Saltarello" in 3/4 time, featuring a key signature of one flat (B-flat). The score is divided into three systems, each with four staves (treble and bass clefs). The first system includes a circled motif in the first staff, labeled "some motif as Caro". The second system includes a circled motif in the first staff, labeled "typical 3/4 rhythm change". The third system includes a circled motif in the first staff, labeled "typical 3/4 rhythm change". The score is numbered 5, 10, and 20 at the beginning of each system.

Example 6 cont.

divisions flow more freely on recorders.

One of the greatest of Italian madrigal writers, Marenzio, also wrote many shorter pieces. His villanelle are masterpieces in miniature and are very suitable for recorder players, especially when combined with singers. "Amor vuol far un gioco"⁽⁹⁾ (example 7), has a light rhythmic first section which compliments the teasing nature of the text. The key-structure has some interest; it starts clearly in F major, but there is frequent use of Eb which causes a movement to G minor, and the first section ends on a I-V progression in that key. The first chord in the second section is ambiguous, it could be 1 of G minor without its root or one of Bb major without its 5th. However G minor is reasserted in the third bar of this section before closing on a V-I progression in C which then leads back to F in the third section. The piece comes to a close with a typical cadential chord progression IV- II- Ib-V-I. These chord-progressions are key-changes which show in miniature the harmonic development that was to completely alter the structure and length of serious compositions in the next century. For the recorder player the significance of this development was the increased importance of the bass line as the foundation of harmonic structure. The viola da gamba, and later the cello was increasingly used for the bass line as the bass recorder lacked the strength of tone and agility to adequately sustain parts of increasing complexity.

(9) Luca Marenzio, *12 Villanelle*, London Pro Musica, 1981. L.P.M. T.M.20, P. 20.

8. Amor vuol far un gioco

8. Amor vuol far un gioco

I with no root

3rds

melodic minor

Bass of triads

F

melodic minor

9

I (no root)

IV

I

IC

IV

V

IV

I

VI

V

melodic line establishes F

far de la lor sor- te.

far de la lor sor- te.

far de la lor sor- te.

IV

II

I b

V

I

1. Vi pon per quattro benedicate,
Un dolce sguardo, un riso, una parola,
E un bacio d'una donna unica e sola.

2. E pon per bianche, lagrime, lamenti,
Noie, sdegni, sospetti, ardori e ghiacci,
Gual, affanni, martir, catene e lacci.

3. Il prezzo ch'avrà a por ciascun amante,
Vuol che sia sofferenza ed umiltate,
E meritar e non chieder pietate.

4. Fredda voce che resti in mezzo al petto,
E sospiri ardentissimi e interrotti,
Di questo lotto suo saranno i moiti.

5. Amanti, ognun vi ponga un bolettino,
Che ben la voglia havrà contenta e satia
Quello a chi toccherà la quarta gratia.

Example 7. Amor vuol far un gioco - Marenzio.

Some purely instrumental Italian pieces available to the recorder player include the Canzonas by Constanzo Antegnati⁽¹⁰⁾ and were discovered in the lute tablature of Johann Wotz of Basle. "La Martinenga"⁽¹¹⁾ (example 8), is representative of this collection and, although there is no key-signature, it is basically in G major. The opening is chordal and declamatory. In bar 4 there is a descending sequence in the bass which is imitated by the top part with some slight pitch variations in bar 5 and by the 2nd and 3rd parts in bars 8 and 9 which lead to a V-I cadence at the first double bar. The melodic material of bar I is now used in diminution for a series of imitative entries. Some rapid descending scale-passages create added zest at bar 15. At bar 24 this is a return to chordal style, followed by another imitative passage where the opening entries of the section return in reverse order. The ending uses a typical IV-V-I chord progression followed by a three bar coda which is a repetition of the opening phrase and finishes with a plagal cadence.

This type of instrumental music was also written by the Gabrielis, (Giovanni Gabrieli taking it into the realm of the baroque) and Girolamo Frescobaldi; the latter published some canzonas in 1628, and although rapidly approaching the baroque style, these pieces still have a Renaissance flavour. Canzona 1.⁽¹²⁾ (Example 9), is in a collection of two published by London Pro Musica.

This canzona has imitative part-writing, many simple division patterns, and a continuo part that doubles the other parts, thus giving added depth to the harmony, especially when played by a recorder consort. In the editorial notes

(10) Music for Crumhorns. op. cit. p. 46.

(11) Ibid.

(12) Girolamo Frescobaldi, *Two Canzonas*, London Pro Musica, 1975.

29. Canzona "La Martinenga"

SATB*

Costanzo Antegnati

The musical score is written for SATB* (Soprano, Alto, Tenor, Bass, and Continuo) in 4/2 time. It consists of four systems of staves. The first system includes figured bass notation below the bass staff: ϵ I VI II I $\frac{VI}{C}$ $\frac{VI}{a}$ I $\frac{VI}{a}$ I. The score features various musical notations including notes, rests, and accidentals. There are several annotations in parentheses: (4) above the first staff of the third system, (3) above the second staff of the third system, (2) above the third staff of the third system, and (1) above the fourth staff of the third system. The piece concludes with a double bar line and repeat dots.

Example 8. Canzona "La Martinenga" - Costanzo Antegnati

The musical score is divided into four systems, each with four staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and accidentals. Handwritten annotations in black ink are present throughout the score:

- System 1:** The number "20" is written above the first staff. A circled "1" is written below the first staff, and a circled "2" is written below the fourth staff.
- System 2:** The word "Cadence" is written above the first staff. A circled "3" is written below the first staff, and a circled "4" is written below the second staff. Roman numerals "I", "IV", and "V" are written below the fourth staff.
- System 3:** The number "25" is written above the first staff. The phrase "Plagal Cadence" is written above the first staff. A circled "3" is written below the first staff, and a circled "4" is written below the second staff. Roman numerals "I", "IV", and "V" are written below the fourth staff.
- System 4:** The number "30" is written above the first staff. The word "Cadence" is written above the first staff, "Coda" is written above the second staff, and "Plagal Cadence" is written above the third staff. Roman numerals "I", "IV", and "V" are written below the fourth staff.

Example 8 cont.

Girolamo Frescobaldi

1

A

①

②

③ Variation of ①

5

Canto

Alto

Tenor

Basso

Basso ad Organo

10

④

④

f

Cadence

B

15

③

① Variation of ① section

② Climbs up instead of returning

F V I

modulation to C ♭ I

Example 9. Canzona 1. - Girolamo Frescobaldi.

modulation to Bb V - I

modulation

back to F V - I

modulation to Bb V

C

2nd variations: 1st section

I F I

LPM GF10

Example 9 cont.

30

35

F V 1

40

45

50

d I V I

F V^b I V I

Example 9 cont.

to this edition Bernard Thomas describes the piece as most effective when played on cornetti and trombones.⁽¹³⁾ (This was, of course, the combination of instruments that made Gabrieli's music so famous at St. Mark's, Venice.) Falling into three sections, this canzona has a time change half-way through the last, which is reminiscent of a salterello. Each section begins with the rising-third motif which is elaborated by various divisions. The harmonic structure is dominant-orientated in the key of F. There are modulations in the second part which ends in Bb, and acts as a primitive development section. The third section is a highly decorated variation of the first, the rhythmic change making an apparent fourth section. The form of this canzona could be described in two ways.

1. Primitive Sonata Form

A. Tonic B. Modulatory C. Tonic

2. Set of Variations

A. Basic melody (tonic)	B. Basic melody (modulatory)	C. Decorated melody (tonic)
C. Rhythmic variation of melody (tonic)		

Because of this harmonic structure the first alternative seems preferable as it can easily be seen how the later elaborate sonata form of the classical composers may have developed from this type of Renaissance canzona.

The study, rehearsal and performance of examples of Italian music such as these gives one a far greater insight into Renaissance music and its

(13) Ibid.

developments than can be achieved by reading books and listening to recordings. One also becomes more acutely aware that the foundations of all that was to happen in Western music for the next four hundred and fifty years were securely laid in the Renaissance period of European history.

CHAPTER 10

INSTRUCTION BOOKS OF THE RENAISSANCE - THEIR LATER
INFLUENCE

The interest shown in music by the increasingly wealthy bourgeoisie of the Renaissance and the development of intellectual groups in Italy, known as the Camerata (see chapter 8 - Italy) led to the publication of many books of instruction designed particularly for amateurs and teachers. These books tended to formalise musical practice and led to the production and publication of serious texts on all aspects of musical composition and performance. The rules and regulations set down in this way were to dominate Western musical thinking for several hundred years.

Two early sixteenth-century books by Virdung and Agricola deal with the problems of recorder-playing in a fairly general way⁽¹⁾. By far the most important of these early books is *Fontegara* by Sylvestro Ganassi which was printed in Venice in 1535. Ganassi (born in 1492) was court musician to the Doge of Venice, and a masterly recorder player. He gives detailed and very lucid instructions on how to play the instrument with sections on breathing, fingering, articulation and ornamentation. No other book of instruction for recorder was written in the sixteenth century, but Ganassi makes it clear that it was considered an important instrument of the time. The frontispiece of *Fontegara*, which is reproduced in the modern edition of Hildermarie Peter⁽²⁾ shows five people making music together with part books laid open

(1) Hans - Martin Linde. *op.cit.* p. 44.

(2) Sylvestro Ganassi, *Fontegara*, Venice 1535. Ed. Hildermarie Peter
English translation Dorothy Swainson-Robert. Lienau, Germany, 1959.

on the table. Also in the picture are three viola da gambas, a lute, and two cornetts. The musicians are obviously middle-class, not court musicians, and it is clear Ganassi was hoping to sell copies of his book to this growing class of musician. In fact he had his own small publishing business, and it is interesting to note that copyright was a contentious issue in 1535; at the beginning of *Fontegara*, which is dedicated to the Prince of Venice in most fulsome language, Ganassi says "No one may print this or any similar work during the next twenty years, or sell printed copies elsewhere without the authors consent ---- this is confirmed by the privilege and gracious decree of the Senate of the most Illustrious Government of Venice"⁽³⁾.

In Chapter I of *Fontegara*, Ganassi emphasises the ability of the recorder to behave like the human voice, and advises the player to vary breath pressure and use shaded fingerings to obtain different musical effects in the same way that a painter uses various colours. Chapters on fingering follow and give insight into the fingering used on Renaissance instruments. The tonguing recommended shows the degree of subtlety involved in musical articulation of the sixteenth century, an aspect of performance which is frequently ignored by all but the most professional recorder players of the twentieth century.

The longest chapter in this book is on ornamentation or the art of making divisions, followed by many pages of examples. There is also a section on trills, and mordents followed by 175 examples of extended cadences or cadenzas. Divisions and ornaments of this type form a large vocabulary of musical clichés which can be found in the works of later composers. A feature of Renaissance divisions is their stepwise movement

(3) Ibid.

with occasional leaps of a third or fourth. Even long "passagi" have little or no sense of harmonic movement, they merely embellish a slower-moving melody, and act as a type of "florid counterpoint". The modern performer improvising "passagi" should have some knowledge and sense of good counterpoint.

Other sixteenth-century writers who gave detailed tables of divisions to their readers were Diego Ortiz, Dalla Casa and Giovanni Bassano. They were all based in Italy though Ortiz was a Spaniard. The reason for this was the cult of the virtuoso which was to a large extent an Italian phenomenon fostered by the Camerata.

The divisions or passagi of Ortiz were simpler than anyone else's, and in his examples of how to add passagi to a piece, he tends to stick to one or two motifs which give a sense of unity to the decorations⁽⁴⁾. Dalla Casa, another Venetian, wrote two books; one was a table of divisions for the different intervals, the other consisted of chansons and madrigals decorated in different ways. The first book appears to be aimed primarily at the instrumentalist, but the second refers also to the voice, and the last example is a madrigal by Rore (in four parts), all parts being heavily embellished. Dalla Casa's divisions are elaborate, but keep to the tradition of even runs which were standard for Renaissance instrumentalists.

Bassano's work consists of decorated examples of madrigals, chansons, and motets. His parts have a greater feeling for melodic line than Dalla Casa and were less ostentatious⁽⁵⁾.

(4) Howard Mayer Brown, *Embellishing Sixteenth Century Music*, O.U.P. 1977. p.33.

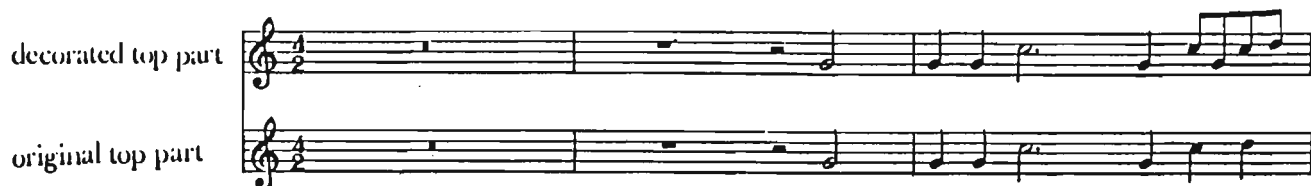
(5) *Ibid.* p. 31- 51.

4(a). Frais et gaillard

Giovanni Bassano
after Clemens non Papa

decorated top part

original top part



Example 1.

This musical score, labeled 'Example 1 cont.', consists of two staves of music. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Measure numbers 25, 30, 35, 40, and 45 are indicated at the beginning of specific measures. The music features a mix of melodic lines and harmonic accompaniment, with some measures containing complex rhythmic patterns.

Example 1 cont.

4(b). Frais et gaillard

Girolamo Dalla Casa
after Clemens non Papa

[primo modo]

alio modo

The musical score is presented in two systems, each with two staves. The first system includes the labels '[primo modo]' and 'alio modo'. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 5, 6, 10, 15, 20). The score is written in a style typical of early printed music, with a focus on rhythmic and melodic patterns. The piece is titled 'Frais et gaillard' and is attributed to Girolamo Dalla Casa, with a note that it is 'after Clemens non Papa'. The page number 182 is at the top.

25

fil-le m'y res-pond: 'Tel est mon a-pe- tit,' La fil-le m'y res-pond: pond, La fil-le m'y res-pond: 'Tel est mon a-pe- tit,' La fil-le m'y res-pond: 'Tel La fil-le m'y res-pond: 'Tel est mon a-pe- tit,' La fil-le m'y res-pond: 'Tel fil-le m'y res-pond: La fil-le m'y res-pond: 'Tel

30

'Tel est mon a-pe- tit, Mais mon a-mi je crains, mais mon a-mi je crains est mon a-pe- tit, Mais mon amy, mais mon amy je crains de l'avoir troppe- est mon a-pe- tit, Mais mon a-mi je crains, mais mon amy je crains de l'a- est mon a-pe- tit, Mais mon a-mi je crains, mais mon amy je crains de l'a- est mon a-pe- tit, Mais mon a-mi je crains, mais mon amy je crains de l'a-

35

de l'avoir trop pe- tit, de l'avoir troppe- tit.' tit, de l'avoir trop pe- tit, de l'avoir troppe- tit, de l'avoir trop pe- voir trop petit, de l'avoir trop pe- tit, de l'avoir trop pe- tit, de l'a- l'a- voir trop pe- tit, de l'a- voir trop pe- tit, de l'a- voir trop petit, de l'a-

40

Quant el- le me sen- tit, s'es- tit, de l'a- voir trop pe- tit.' Quant el- le me sen- tit, s'es- voir trop pe- tit.' Quant el- le me sen- tit, voir, de l'a- voir trop pe- tit.' Quant el- le me sen- tit,

'Such is my desire, But I fear it is too small.' When she felt it,

Example 3. Excerpt from original "Frais et gaillard" by Clemens non Papa.

45

cri-a: 'No-stre da-me', s'es-cri-a, s'es-cri-a: 'Nostre da-me',
 cri-a: 'No-stre da-me', s'es-cri-a: 'Nostre da-me', s'es-cri-a: 'No-stre da-me',
 s'es-cri-a: 'No-stre da-me', s'es-cri-a: 'Nostre da-me',
 s'es-cri-a: 'Nostre da-me', s'es-cri-a: 'Nostre da-me'

50

s'es-cri-a: 'No-stre da-me!', Et tost tost tost, depechez vous, Et tost tost
 me!', s'es-cri-a: 'No-stre da-me!', Et tost tost tost, depechez vous, Et tost tost
 s'es-cri-a: 'Nostre da-me!', Et tost tost tost, depechez vous, Et tost tost
 me!', s'es-cri-a: 'No-stre da-me!', Et tost tost tost, depechez vous, Et tost tost

1 2

tost depechez vous, car je, car je, car je me pas-me, me.
 tost depechez vous, car je, car je, car je me pas-me, me.
 tost depechez vous, car je, car je, car je me pas-me, me.
 tost depechez vous, car je, car je, car je me pas-me, me.

she cried: 'By our lady! Make haste, for I swoon.'

Example 3 cont.

It is interesting to compare the written-out divisions of "Frais et gailliard" by, (a) Bassano and (b) Dalla Casa⁽⁶⁾, the original chanson having been written by Clemens non Papa some fifty years earlier. (Examples 1, 2, and 3.) Dalla Casa has many florid runs, while Bassano used more quaver/crotchet divisions and creates variety by introducing some irregularity into the rhythmic patterning. (Example 1, bars 41- 42). A comparison of both these versions with the original is instructive. Bars 30 - 45 in the original show a strong rhythmical imitative passage and a fairly brisk tempo is indicated. To play the decorated version some reduction in tempo and loss of character seems inevitable. The song was undoubtedly very popular, and the bawdy nature of the text may have been responsible for its parody in the editions of Casa and Bassano.

One reason for the use of this type of chanson, apart from popularity, was the relatively slow rate of chord-change which allowed the performer far more flexibility in creating inventive divisions than if he was working over more rapidly-changing harmonies. At this time triadic figures and repetitions of chords were fairly novel⁽⁷⁾. The modern recorder player can learn much by a detailed study of these written-out divisions, and should realise that diatonic passage-work over static chords is still a feature of much twentieth-century jazz improvisation.

Earlier keyboard music such as the Buxheimer Organ Book, the works of Paul Hofhaimer, and the keyboard editions of Franco-Flemish dances published by

(6) Girolamo Dalla Casa & Giovanni Bassano *Divisions on Chansons*. London Pro. Musica. L.P.M. REP3.

(7) Bernard Thomas. London Pro. Musica LPM REP 3, 1980. p.1-3.

Attaingnant⁽⁸⁾ show that elaborate ornamentation had been around for some time prior to the publication of the works of Ganassi, Dalla Casa, and Bassano. The keyboard dances of Attaingnant provide the recorder player with many ideas of ornamenting the ensemble editions.

By the late 1500's ornamentation had developed to the point of becoming a cultivated mannerism rather than an artistic decoration⁽⁹⁾. Most of the chansons decorated in this way during the 1580's were popular songs from an earlier period, because the current madrigals were becoming more concerned with the meaning of words and mood, and did not lend themselves to flamboyant decoration. Added to which, the virtuoso required his audience to be very familiar with the melody so that it could appreciate the brilliance of his divisions and improvisations.

The cult of the virtuosi which began during this period was to continue into the Baroque as solo sonatas developed and led the way to the brilliant concertos of Vivaldi and Telemann. The study of divisions formed a large part of the training of any virtuoso soloist, and many treatises were written for that purpose.

Embellishments intended for an ensemble of singers or instrumentalists were fewer and simpler. Ortiz actually clarifies the difference between the two sorts of improvisation, solo and ensemble. He emphasises cadential formulae and says "Ensemble embellishments ought not to be elaborate and are largely

(8) Attaingnant, *Quartorze Galliardes etc.* London Pro. Musica, EK14, 1980.

(9) Bernard Thomas. LPM REP3. op.cit. p.1-3.

restricted to cadences"⁽¹⁰⁾. In general, ornamentation was added to ensemble music purely as decoration, and all the instruction books indicate it should be used tastefully and not transform the original. The soloist, on the contrary, used ornamentation and all forms of diminutions to display his virtuosity often at the expense of the music itself.

There was contemporary evidence showing reaction against excessive ornamentation in the sixteenth century. Josquin des Pres did not tolerate it, and is reported as saying to a singer who had embellished his music, "You ass, why do you add embellishments, if I had wanted them I would have written them myself. If you wish to improve on finished compositions make your own, but leave mine alone."⁽¹¹⁾ Gioseffo Zarlino also criticises singers who apply diminutions which are wild and out of proportion, and Ercole Bottigari considers *passagi* one of the chief causes of discord and confusion in performance.⁽¹²⁾

In order to control the amount of improvisation, Giulio Caccini composed all the ornaments he wanted in his monodic madrigals and Monteverdi added florid counterpoint to his later madrigals as an integral part of the composition.⁽¹³⁾ Written-out embellishments became increasingly important as composers headed towards the formal harmonic structures of the Baroque. Harmonic movement could not be left to the imagination of the performer. Modal melodic structures with narrow range and often ambiguous harmonic

(10) H.M. Brown. *op. cit.* p.53

(11) *Ibid.* p.75

(12) *Ibid.* p.75.

(13) *Ibid.* p.76.

implications were moving towards the triadic structures of major and minor key systems.

Ganassi-type divisions had, however, been built into the composer's repertoire of sound-patterns and were used to fill and decorate the newer triadic-based melodies. Down the centuries, these types of patterns have, together with scales and arpeggios, formed the basis of the technical work of most instrumentalists, and composers have used them over and over again, like words, to form infinite varieties of mood and meaning.

The harmonic developments of the late Renaissance and early Baroque led to the development of new types of patterns based on arpeggios, and these, too, became part of the stock-in-trade of the composer. The use of such stereotyped patterns allowed composers to be prolific and also gave audiences a sense of the familiar, a very important ingredient for the enjoyment of music.

The works of Vivaldi, Bach, Purcell and Handel abound in examples of divisions, especially in relationship to the filling of triadic melody-lines. Henry Purcell has a passage of divisions in "Hark How The Songsters" for two recorders, two sopranos and continuo, (example 4).⁽¹⁴⁾ Daniel Purcell makes much use of basic patterns, such as Fig 1, as chord fillers, in his sonata in F for



recorder (or flute) and continuo, (example 5).⁽¹⁵⁾ Vivaldi's sonata in F

(14) Henry Purcell, *Hark How the Songster*, Schott & Co. London.

(15) Daniel Purcell, *Sonata in F*, O.U.P. 1954.

B

songsters of the grove
Lerch' aus der Brust sing,
Lerch' aus der Brust singt,

sing
 singt,
 sing
 singt,
 an - them - s to the God of Love.
Hym - nen singt dem Gott der Lust.
 an - them - s to the God of Love. Hark,
Hym - nen singt dem Gott der Lust. Horch,

C

Hark, hark
Horch, horch,
 hark, hark, hark,
horch, horch, horch,
 hark, how each am' - rous wing - ed
horch, je - des Pär - chen hant be -
 hark, hark, how each am' - rous wing - ed
horch, horch, je - des Pär - chen hant be -

S & Co. 6251

Example 4. Excerpt from "Hark, how the songsters" by Henry Purcell.

Allegro

The musical score is written for a single melodic instrument and piano accompaniment. The tempo is marked 'Allegro'. The time signature is 3/4. The key signature has one flat (B-flat). The score is divided into six systems. The piano accompaniment consists of a steady eighth-note bass line. The melodic line is highly rhythmic, featuring many sixteenth and thirty-second notes. The score ends with a double bar line and a repeat sign. Dynamics include [pp] and [pp cresc.] markings.

Example 5. Excerpt from Sonata by Daniel Purcell

major⁽¹⁶⁾ for recorder and harpsichord has patterns in the Allemanda which are either simple tonic - dominant leaps or written-out shakes over a bass part which uses the patterns quoted in figure 1. The final two bars is simply the tonic triad repeated six times as an arpeggio pattern.

An ability to grasp such patterns quickly allows the performer to read a Baroque allegro with ease and is a great aid to memory. The fingerwork required to execute these patterns on the recorder is often quite complex and the modern recorder-player must develop a technical skill capable of achieving the essential fluidity of passage work. Roland Jones says, "The slovenly breath control, careless fingering, and deplorable intonation that seem to satisfy many recorder-players would make the average amateur flautist or oboist blench".⁽¹⁷⁾ Fortunately this attitude has been changing in recent years due to the marvellous work done by the Dutch virtuosi led by Franz Brüggen.

Bach's use of arpeggio and division patterns is clearly illustrated in the Brandenburg concerto No. 2. The solo recorder, oboe and violin parts have a dominant seventh chord-pattern in bars 3 and 4 which is filled out by simple divisions which then lead to a downward scale passage and strong announcement of the tonic chord at the beginning of bar 5, (example 6).⁽¹⁸⁾ The main theme itself in bars 1 and 2 is only an arpeggio-pattern. This alternation between divisions and arpeggios continues through the first movement.

(16) Antonio Vivaldi, *Sonata in F. Major*. Broekmans & Van Poppel, Amsterdam, 1959.

(17) A. Rowland Jones, *Recorder Technique*, O.U.P. 1965. p. 8.

(18) J.S. Bach. *Brandenburg No. 2*, Lea Pocket Scores, New York.

CONCERTO II.

Tromba.
 Flauto.
 (Flûte à bec)
 Oboe.
 Violino.
 Violino I.
 di ripieno.
 Violino II.
 di ripieno.
 Viola
 di ripieno.
 Violone
 di ripieno.
 Violoncello
 e Cembalo
 all'unisono.

Example 6. Excerpt from Brandenburg Concerto No. 2, by J.S. Bach.

The last movement has typical Ganassi-type patterns in bars 4, 5, and 6 and they recur through out the movement. In this work the patterns are all suitable to woodwind technique, however, in Brandenburg No. 3 Bach has chosen patterns which are typical string types, that is they use "crossing the strings" techniques which were becoming increasingly popular during the Baroque because of the rise of the string orchestra based on the violin family. Some Baroque composers wrote string-patterns for wind-players thus creating considerable technical difficulties. The recorder teacher should be aware of this when selecting material for students.

Although Baroque composers were writing out divisions in full, some freedom was left to the performer in the matter of decorations, such as trills, mordents, turns etc., and many books of instruction on this aspect of performance soon appeared. The directions given were copious, one author frequently contradicting another. Unfortunately little was written specifically for the recorder except by Hotteterre,⁽¹⁹⁾ who mainly deals with the one-keyed flute in a short treatise published in 1707. In it are detailed instructions on how to execute various types of baroque ornaments, but, on the whole, the work is totally biased towards French style. To obtain a more balanced view of Baroque ornamentation it is necessary for the recorder-player to study the manuals on harpsichord and violin-playing by such writers as Couperin, Corelli, Purcell and Simpson. One of the most satisfactory of all these treatises was by C.P.E. Bach in the late eighteenth century. His descriptions of ornaments or "manieren" are very clear and easy to follow,

(19) Jacques Hotteterre Le Romain, *Principles of the Flute, Recorder and Oboe*. Ed. David Lasocki. Barrie and Jenkins, 1968.

and although the work appeared towards the end of the Baroque era it provides accurate evidence of performance practice of the period. It is interesting to note C.P.E. Bach's disapproving reference to the excessive use of ornaments by Quantz - he castigates his contemporaries for "bedizening a touching Adagio with sweet little trills and all manner of pedantic embellishments and irrelevant runs, where the fingers appear to suffer an attack of incontinence."⁽²⁰⁾ Thorough study of "On Playing the Flute" by Johann Joachim Quantz gives tremendous insight into musical style, and teaching practice in the eighteenth century. Although he gives detailed instruction for quite elaborate decorations and improvisations, he also states "....melodies must be enriched and heightened by the addition of graces. Care must be taken, however that the air is not overburdened or crushed by them".⁽²¹⁾ These are sufficient warnings to the modern recorder player not to allow their enthusiasm to interfere with the dictates of good taste and musicianship.

The decline, and disappearance of the recorder during the Classical and Romantic periods of music began with the rise in popularity of the transverse flute during the later part of the seventeenth century. Quantz and Hotteterre must take some of the responsibility for this but the change in the style of orchestras also played a large part. The enlarged string section of the classical orchestra demanded wind instruments with stronger voicing than the recorder, and innovative makers such as Boehm (1793-1881) developed the modern flute with its cylindrical bore, keywork and strong tone. The same principals of keywork were applied to the oboe, clarinet, and bassoon, but the

(20) Edward Dannreuther, *Musical Ornamentation*, Edwin F. Kalmus. New York. Part 2, p.25.

(21) Johann Joachim Quantz. *On Playing the Flute*. (Translated by Edward R. Reilly). Faber and Faber. London. p.127.

recorder did not lend itself to this kind of development and so disappeared for over a hundred years. Because of this there is virtually no Classical or Romantic repertoire for the recorder. It is interesting, however, to follow the Renaissance influence through this period into the twentieth century by looking at examples from the orchestral repertoire.

The music of Haydn and Mozart abounds in examples of Renaissance dance-rhythms and division patterns. For example, in the Finale of Haydn's Symphony No. 45 in F# minor (The Farewell), two Ganassi type patterns (figure 2 and 3) are used in Renaissance fashion; not doubling more than two



Fig. 2



Fig. 3.

parts and with imitative entries, (example 7). A glance at the score of this movement also reveals a relationship to the Renaissance dances of composers such as Hassler and Franck.

The melodic structure of the Adagio of Haydn's Symphony No. 92 in G major (The Oxford), is triadic but with lyrical "filler" passages of division-type e.g. bars 5 and 6 in violin 1. (example 8) and again in the flute part in bars 93, 104, and 105 (example 9). The presto of this symphony is full of these kind of patterns, for example, from bar 146 there is an imitative passage using (figure 4) (example 10), which can be found in Ganassi p.22, line VI, column 1,



Fig. 4.

28

Ob. Cor. VI. VIA. Vc. & Kb.

Ob. Cor. VI. VIA. Vc. & Kb.

Example 7. Excerpt from Symphony No. 45 in F \sharp minor
(The Farewell), by Josef Haydn.

Measures 33 and 34 of the Adagio movement. The score is for a full orchestra. Measures 33 and 34 are marked with a large 'Q3' and a '33' respectively. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Cello, Double Bass) are all marked 'diminu.' (diminuendo). The woodwinds play a melodic line, while the strings provide a harmonic accompaniment.

Measures 35 and 36 of the Adagio movement. The score is for a full orchestra. Measures 35 and 36 are marked with a large 'Q3' and a '35' respectively. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Cello, Double Bass) are all marked 'diminu.' (diminuendo). The woodwinds play a melodic line, while the strings provide a harmonic accompaniment.

Example 9. Excerpt from Symphony No. 92 in G major (The Oxford), by Josef Haydn. Adagio. cont.

150

Fl. marcato

Ob. marcato

Fg. marcato

Cor.

Vi. sempre

Vla. sempre

Vo. sempre

Ob. sempre

52

Fl. marcato

Ob. marcato

Fg. marcato

Cor.

Tob.

Timp.

Vi. marcato

Vla. marcato

Vo. marcato

Ob. marcato

Fl. marcato

Ob. marcato

Fg. marcato

Cor.

Vi. marcato

Vla. marcato

Vo. marcato

Ob. marcato

Example 10. Excerpt from Symphony No. 92 in G major (The Oxford), by Josef Haydn. Presto.

Moto de seconda dessendente
[Absteigende Sekunde / Descending second]

1 2 3 4

I

II

III

IV

V

VI (M)

VII

VIII

IX

X

XI

XII

XIII

XIV

Example 11. Excerpt from Ganassi. Page 22.

(example 11). The pattern in (figure 5) and variations of it occur in the first violin part of the Rondo from Symphony No. 94 in G major (The

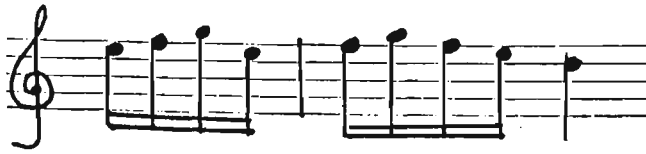


Fig. 5.

Surprise), (example 12) and again in the slow movement of the Symphony No. 101 in D major (The Clock), (example 13).

Mozart in the exposition of Symphony No. 38 in D major (The Prague), bar 19, (example 14) uses (figure 6) but, instead of finishing on the note above or below the pattern, he deviates from Renaissance style by jumping up a fourth. This introduces an element of surprise and the idea is repeated again in the codetta and the development.



Fig. 6.

Beethoven's music is full of divisions, and examples of various types can be found in his symphonies, piano sonatas, and violin-piano sonatas. A good example to quote (example 15), is the use of division patterns in the first movement of the Ninth Symphony, No. 9 in D minor, where at bar 470 the wood-wind have an imitative passage of divisions, in which the pattern is similar to figure 6 but has the expected movement, as marked.

Moving into the Romantic period examples of Renaissance influence can be found in Schubert's Symphony No. 8 in B Minor (Unfinished) where there is a bridge passage of divisions. Even the first theme motif is a Ganassi pattern, (figure 7 & 8) and (example 16). Brahms in the first movement of Symphony

34 40

Fl.
Ob.
Fg.
Cor. (G)
Tr. (G)
Tp.
Vi.
Vi.
Vla.
Vc. & Kb.

41 46

Fl.
Ob.
Fg.
Cor. (G)
Tr. (G)
Tp.
Vi.
Vi.
Vla.
Vc. & Kb.

47 50

Fl.
Ob.
Fg.
Cor. (G)
Tr. (G)
Tp.
Vi.
Vi.
Vla.
Vc. & Kb.

Example 12. Excerpt from Rondo of Symphony No. 94 in G major (the "Surprise") symphony by Josef Haydn.

The image displays two systems of a musical score, labeled 'Example 12, continued.' The first system begins at measure 120 and ends at measure 121. The second system continues the piece. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (E)), Trumpet (Tr. (C)), Trombone (Tp.), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vo. c.). The score is written in a key with one sharp (F#) and a common time signature (C). The notation is dense, featuring many sixteenth and thirty-second notes, particularly in the woodwinds and strings. The woodwinds (Fl., Ob., Fg.) and strings (Vl., Vla., Vo. c.) have more active parts, while the brass instruments (Cor., Tr., Tp.) play more sustained chords or single notes.

Example 12, continued.

III

Fl.
Ob.
Cl.
Fag.
Cor. (G)
Trb. (C)
Vi.
Via.
Vcl. e Cb.

27

80

ritardando

Example 13. Excerpt from the slow movement of Symphony No. 101 in D major (The Clock), by Josef Haydn

Fl.
Ob.
Fg.
Cor.
Tr.
Timp.
Vi. I
Vi. II
Vla.
Vcl.
Cb.

First system of musical notation, measures 1-4. The score includes parts for Flute, Oboe, Bassoon, Cor Anglais, Trumpet, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is D major (two sharps) and the time signature is 4/4.

Fl.
Ob.
Fg.
Cor.
Tr.
Timp.
Vi. I
Vi. II
Vla.
Vcl.
Cb.

Second system of musical notation, measures 5-8. The score continues with the same instruments as the first system. A double bar line is present at the end of measure 8.

10
Fl.
Ob.
Fg.
Cor.
Tr.
Timp.
Vi. I
Vi. II
Vla.
Vcl.
Cb.

Third system of musical notation, measures 9-12. The score continues with the same instruments. A measure rest for 10 measures is indicated at the beginning of the system.

Example 14. Excerpt from the 1st movement of Symphony No. 38 in D major (The Prague), by Mozart

470

Viol. I
Viol. II
Vla.
Vcl. & Kb.
Hrn.
Tr.
Pk.

dolce

70

Fl.
Ob.
Cl.
Hrn.
Tr.
Pk.

sempre p

Example 15. Excerpt from the first movement of Symphony No. 9 in D minor by Beethoven.

The image displays a musical score for an excerpt from Franz Schubert's Symphony No. 8 in E minor, 'The Unfinished'. The score is presented in two systems, each containing six staves. The instruments are Horn (Hb.), Clarinet (Kl.), Violin (Vl.), Bassoon (Br.), Violoncello (Vc.), and Double Bass (u.Kb.). The key signature is E minor, indicated by three flats. The first system shows the beginning of the piece, with a first ending bracket over the last two measures. The second system continues the music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*.

Example 16. Excerpt from Symphony No. 8 in E minor
(The Unfinished) by Franz Schubert
(exposition of the first movement)

No. 1 in C minor uses a pattern similar to figure 6 and its inversion in 6/8 rhythm, but he alters the last note sometimes by a third, sometimes by a



Fig. 7.



Fig. 8.

fifth and sometimes an octave. This gives variety and movement but does not alter the essential Renaissance character of the motif, (example 17). The third Movement makes frequent use of patterns in figure 9, (example 18). Numerous other examples could be quoted from the symphonic repertoire of

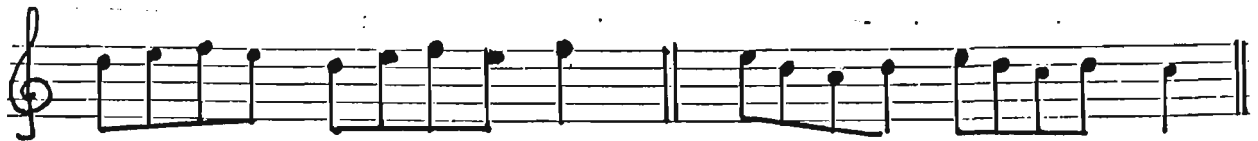


Fig. 9.

the eighteenth and nineteenth centuries.

Twentieth-century recorder music frequently reflects the instrument's Renaissance background, and to understand the derivation of the patterns and forms is to considerably enhance one's ability to teach and perform it with conviction. Much modern English recorder music has a modal flavour which comes from the influence of what could be called, the Elgar, Holst, and Vaughan Williams "school" of composers who rediscovered English folk music, much of which can be traced back to the Renaissance and beyond. Thomas Ravenscroft's publications of the early 1600's are full of folksongs that are still sung today.

Because of the recorder's image as an early-music instrument, twentieth-century composers have often felt the need to relate to past styles when writing for it. However, English recorder compositions, some written specially for Carl Dolmetsch in the 1940's and 1950's, developed a romantic

78

Rondo Form III

Un poco Allegretto e grazioso

Flöten

Hoboen

Klarinetten in B

Fagotte

Hörner in Es

Hörner in Bbasso

Trompeten in H

Violine I

Violine II

Bratsche

Violoncell

Kontrabaß

Example 17. Excerpt from the third movement of Symphony No. 1 in C minor by Brahms.

Fl.

Kl.

Fg.

K. Fg.

Tr.

Pk.

Vl.

Vla.

Vc.

Kb.

30

pizzicato

Example 18. Excerpt from the third movement of Symphony No. 1 in C minor by Brahms.

character which particularly suited the rich and sonorous sounds being made by modern recorders from the Dolmetsch workshops.⁽²²⁾

Some examples of this school of recorder music have been studied in depth. Three Airs by Robin Milford - O.U.P 1958, show some use of Renaissance and Baroque devices. In the first, an Andantino, a simple folk-like melody of four bars, is decorated with Renaissance patterns when it recurs after a short modulatory passage, (example 19). The second is in the style of a Baroque siciliana with a few ornamental slides. Although the harmony suggests the key of D minor with some modulations to closely related keys, the melody has a modal flavour. The third air is a rhythmic dance based on a triadic melody. Although not substantial, "Three Airs" is a pleasant work, very suited to student or amateur performance.

Divertimento by John Graves - Schott 1964 has Latin-American syncopated rhythms in the first movement. However a Renaissance pattern appears in bar 25, (example 20), and is used frequently, inverted and with variations, as a melodic filler in the Air that follows, (example 21). The first section of this Air reflects the simple structure of similar airs from the Tudor period. The first section of "Festivo", the third movement, has a dramatic triadic melody over simple chordal accompaniment; the second section has the melody in the bass with baroque type arpeggio passages in the solo part, this leads to a recapitulation of the first part thus echoing the da-capo form of the Baroque. The last movement in 6/8 has some wonderful blues chords with a jig-type melody and some hemiolas, (example 22), which have already

(22) Dolmetsch recorders are currently out of fashion with professional recorder players who prefer instruments based on original Baroque types with narrow windway. However a performance by Evelyn Nallen of Rubbra's *Meditazione* at recorder '84, in Melbourne on a Dolmetsch should have dispelled any doubts about the instrument's capabilities.

Andantino (♩ = 52)

RECORDER (or FLUTE)

espressivo

PIANO

p

(leggiere)

poco rall.

a tempo

cantando

a tempo

p

f (poco allarg.)

mf (a tempo)

mf (poco allarg.)

p (a tempo)

Example 19. Excerpt from Three Airs by Robin Milford. (1st Air).

mf *pia f* *mp subito*

20 *cresc.* *poco rit.* *a tempo*

cresc. *poco rit. f* *a tempo*

25

30

mf *cresc.* *f*

Example 20. Excerpt from Divertimento by John Graves. (Prelude).

AIR

Andante

mp dolce

col ped.

poco rit.

cresc.

mf

poco rit.

cresc.

allarg.

f

a tempo

mp

(2nd time rall. e dim.)

allarg.

f

a tempo

mp

(2nd time rall. e dim.)

Example 21. Excerpt from Divertimento by John Graves. (Air).

This section of the musical score covers measures 20 through 30. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 20 is marked with a forte dynamic (*f*) and includes the instruction *tr subito* (trill subito) for both the vocal and piano parts. The piano part includes a hemiola and a double bar line. Measure 21 continues the vocal melody with a crescendo (*cresc.*) and the piano part with a hemiola. Measure 22 features a mezzo-forte (*mf*) dynamic and a crescendo. Measure 23 has a hemiola and a double bar line. Measure 24 is marked with a mezzo-forte (*mf*) dynamic. Measure 25 is marked with a forte (*f*) dynamic. Measure 26 features a hemiola and a double bar line. Measure 27 is marked with a forte (*f*) dynamic. Measure 28 features a hemiola and a double bar line. Measure 29 is marked with a forte (*f*) dynamic. Measure 30 is marked with a forte (*f*) dynamic and includes a hemiola and a double bar line.

Example 22. Excerpt from Divertimento by John Graves. (Finale).

Rubbra's Fantasia on a theme of Machaut - Lengnick 1956, for recorder, string quartet and harpsichord, draws deliberately on early Renaissance idioms, using the cantus firmus technique, hemiolas, divisions, and the occasional under-third cadence (bars 3 and 4). There are also patches of beautiful imitative part-writing which reflect the Fantasias of Morley and Byrd. Considered one of the finest twentieth-century works for recorder is Rubbra's Meditazione Sopra "Coeurs Désolés"⁽²³⁾. This piece was written shortly after World War II, and has an emotional intensity quite divorced from Renaissance instrumental music. Rubbra uses a conventional musical idiom, and many Renaissance devices to achieve this effect. As in some of the Renaissance pieces already discussed, e.g. Villanelle of Marenzio, and the "Battle Pavan" of Susato, there is a concentration of musical expression in a small-scale work which some may consider insignificant. However, close study, and detailed rehearsal of the work reveals hidden depths. Benjamin Britten has achieved a similar concentration of emotion in his minatures for solo oboe, "Six Metamorphoses after Ovid", particularly in Naomi lamenting the death of her children. The declamatory opening three notes of Rubbra's piece are really only an inverted Baroque or Renaissance mordent. Section 2, (example 23), has imitative writing in the harpsichord part which is typical Renaissance style. The rhythmic changes from 2/2 to 6/4 reflect the renaissance pairing of pavan and galliard.

Malcolm Arnold's Sonatina - Patersons, London, 1953 has a strong Dorian mode feeling in the first movement "Cantilena". At the beginning one expects the upwards scale-passage to lead to a raised seventh (B natural), thus

(23) A. Roland Jones. op. cit. p. 27.



② Con moto (♩ = 66)



④ Con moto (♩ = 132)



Example 23. Excerpt from *Meditazione Sopra "Coeurs Désolés"* by Edmund Rubbra.

establishing the key of C major, (example 24). Instead there is a B flat, which changes the whole emphasis of the phrase. The chaconne has direct reference to the Renaissance, having plainsong-like melody over a ostinato bass, (example 25),. At (c) the melody is transferred to the bass and the recorder has a passage of divisions. The Rondo has strongly syncopated rhythms, a short cononic section, a brilliant coda and is generally a good example of Arnold's bright witty writing.

Gordon Jacob has written two works for recorder. His sonata for recorder and piano (1967) was written eight years later than his Suite for recorder (1959) and string orchestra and uses much of the same material. The Suite, a brilliant virtuosi piece, follows the Baroque plan of grouping a number of dances together, however Jacob has mixed a Renaissance Pavan with a delightful modern Rumba and a brilliant Spanish Tarantella. The second movement is derived from an old modal folksong collected by Vaughan Williams, the string accompaniment, however owes something to the rhythmic pulsing of Stravinsky's Rite of Spring, (example 26). Familiar Renaissance patterns can be found in all movements but they have been coloured by subtle twentieth-century harmonies. The Lament has a strong affinity with Negro "blues".

The highly virtuosic Partita by Franz Reizenstein - Schott 10041 shows very diverse influences. Reizenstein studied with Hindemith when young, and this influence is very obvious in the first movement, which is in the form of an Entrada and has a light, spiky feel. Entradas were a common species of instrumental music in Renaissance Germany (see examples by Hassler and Franck in Chapter 7). The imitative style and frequent use of Renaissance patterns further reflects the influence of sixteenth-century music. Key-

To Philip Rogers

1

SONATINA

For Recorder and Piano

Duration: 7½ minutes

MALCOLM ARNOLD
Op. 41.

I (CANTILENA)

Piacetevole ♩ = 96

RECORDER
(Flute or Oboe)

PIANO

mp

p

A

f

ff

B

p

(poco marc.)

pp

C

mp *espressivo*

f

mp

Example 24. Excerpt from Sonatina by Malcome Arnold.
(Cantilena).

II (CHACONNE)

Andante con moto ♩ = 63

The musical score is written for piano and violin. It begins with the tempo marking 'Andante con moto' and a quarter note equal to 63 beats per minute. The key signature has one flat (B-flat). The score is divided into four systems. The first system shows the initial melodic line in the violin and the piano accompaniment. The second system contains a section labeled 'A' in a box. The third system contains a section labeled 'B' in a box. The fourth system continues the melodic development. Dynamics include mezzo-piano (mp) and fortissimo (ff). The piano part consists of a consistent eighth-note pattern.

Sonatina

Example 25. Excerpt from *Sonatina* by Malcolm Arnold.
(Chaconne).

ENGLISH DANCE

Allegro molto (♩ = 126)

The musical score is written for piano and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The tempo is marked *Allegro molto* with a specific tempo indication of 126 beats per minute. The score is divided into systems, with a section marked 'A' in the fifth system and a *mf stacc.* (mezzo-forte staccato) instruction in the sixth system.

Example 26. Excerpt from Suite by Gordon Jacob.
(2nd Movement - English Dance).

changes, however are very complex, and the passage-work in the recorder part requires a thorough knowledge of alternative fingerings. The second movement, a Sarabande, is in complete contrast, having lyrical and harmonic qualities which reflect the influence Vaughan Williams had on Reizenstein when he was studying in London. The two movements are related by melodic material in the first four bars of each, (example 27). The Bourrée derives its material from the piano part of the first movement, (example 27), and it has a dance-like quality which completely belies its extreme technical difficulty. The last movement uses the typical Renaissance device of converting a (4/4 and 4/2) melody into (6/8 and 6/4) in this case a Bourrée becomes a rollicking jig. To satisfactorily perform this work requires knowledge of a diversity of styles and considerable historical perspective.

Alan Bush - Sonata-Nova, 1981, although a very recent addition to recorder repertoire has many features in common with the works already discussed. Bush uses the short motif method of composing, but he has also made use of several Renaissance devices, and his harmonic structures are often Romantic.

Twentieth-century ensemble music for recorder also tends to reflect Renaissance idioms. Much is relatively simple, having been commissioned for schools, colleges, and amateur societies. Benjamin Britten's Alpine Suite, Boosey and Hawkes is clearly related to the three part instrumental consorts of the Tudor period, particularly the imitative last movement. In Noye's Fludde, Britten makes much use of recorders, and skillfully uses two (simple) Sixteenth-century hymn tunes (Tallis's, Canon and Southwell) for all the thematic material, thus creating a childrens opera in which children can take part. The dove's music, for professional recorder player uses runs, divisions and repeated notes but still retains the underlying "Southwell" melody.

PARTITA

for Treble Recorder or Flute and Piano

I Entrada.

FRANZ REIZENSTEIN

Allegro ma non troppo. (♩ = 92-100)

Flute or Recorder

Piano

II Sarabande.*Andante con moto. (♩ = 72-80)*

Flute or Recorder

Piano

III Bourrée*Allegretto con spirito. (♩ = 96-104)*

Flute or Recorder

Piano

Example 27. Excerpts from Partita by Franz Reizenstein.

Michael Tippett's Four Inventions - Schott, like Britten's work, reflect an interest in Renaissance music.

This apparent dependence of composers of Western style music on rules and patterns laid down in the Renaissance and Baroque periods has resulted in a rather rigid view of what constitutes "GOOD" music. Within the structures of these rules some of the greatest music known to man has been composed. The human mind responds to the familiar. Modification or breaking of the rules so that the ear is assaulted by the unexpected has usually brought howls of protest from audiences until the new acquires familiarity. Changes in music style have usually been gradual, and people have had time to adapt to the changes, and acquire a taste for the new.

Twentieth-century avant-garde music has, however, tried to use sounds in quite different ways to build sound-pictures and atmospheres, which frequently have little or no relationship to established harmonic, rhythmic, or melodic structures. Because of a complete lack of familiar landmarks audiences find this music very hard to grasp unless they are given considerable explanation about the composer's intentions.

The recorder is enjoying some popularity among avant-garde composers. Because of its lack of extensive key work and special acoustic properties, the recorder can be made to produce many interesting sound effects, including flutter-tonguing, glissandos (figure 9), harmonics, finger-slapping, random fingering (figure 10), and all sorts of combinations.



Fig. 9.

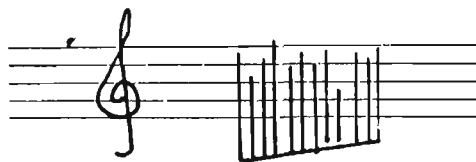


Fig. 10.

The need for instruction books on this type of playing is already being met by players such as Hans-Martin Linde, who has written some studies and pieces which introduce the player to modern techniques. Walter van Hauwe has also recently published an up-to-date recorder tutor. Frans Brüggen has been an inspiration for many avant-garde composers including Berio, who in 1966 wrote a piece for him called "Gesti" which uses different symbols and a totally unconventional technique. Some striking compositions have also been written by Japanese composers such as Makoto Shinohara and Maki Ishii who not only use avant-garde idioms, but also rely strongly on their own musical traditions.

Exposure to a number of avant-garde pieces shows that, despite their imaginative qualities, (twentieth-century articulative), patterns involving the above techniques are already emerging, as in *Fragmente* by Makoto Shinohara, (example 28), and may eventually provide the degree of familiarity necessary for audience enjoyment and appreciation.

Amateur performers, in particular, find it very difficult to understand these kinds of technical and structural changes, so the professional teacher and coach must introduce contemporary music with skill and sensitivity. Composers should also consider the level of ability of amateur and student and provide music which is effective and playable. By doing this they will create a greater interest in, and understanding of their major works.

This survey of the instruction books of the Renaissance and their influence on musical development, has shown how extremely common division patterns are in Western music, that they often provide a sense of familiarity in a new work, and that they have become a part of every musicians subconscious

10. βE

This fragment to follow
after the middle of a version
*Dieses Fragment soll nach
der Mitte einer Version stehen*

highest, most piercing sound
höchster, schärfster Klang
15"-30"

3"

overblowing with the fipple covered by the hand.
The realization is left to the player
*überblasen mit dem handbedeckten Labium;
die Realisation ist dem Spieler überlassen*

very fast, irregular variations
sehr schneller, unregelmäßiger

gradually softer and lower, though without rallentando
allmählich leiser und tiefer aber ohne zu verlangsamen

of pitches and volumes, produced by very fast, independently executed, finger movements and equally fast changes of pressure in the breathing

*-siger Wechsel der Tonhöhen und Lautstärken durch sehr schnelle, voneinander unabhängige
Fingerbewegungen und ebenso schnell wechselnde Blasstärke*

13. βE

Example 28. Excerpts from "Fragmente" by Makoto Shinohara.

background material. The avant-garde has broken away from traditional patterns but is gradually building its own repertoire of techniques.

CHAPTER 11

CONCLUSIONS

The historical evidence presented in this thesis has been collated from many sources, and sufficiently strengthens material in such books as *The Recorder Player's Handbook*, by Hans-Martin Linde, *Recorder Technique*, by A. Rowland-Jones, and *The Recorder and its Music*, by Edgar Hunt, to give the average recorder-player-teacher confidence and authority in the performance of those types of music discussed and analysed. The use of recorders by amateurs was common in sixteenth-century Europe amongst the nobility and upper-middle class, and is not just a twentieth-century phenomenon. Professionals may feel secure in presenting pure or mixed ensembles involving recorders for any sort of entertainment where quiet music is required. The modern concert, in large halls, while providing the opportunity for many people to hear such music, is not really satisfactory.

The study and analysis of examples of music from this period and later has shown the importance of regularly-occurring motifs and division-patterns. Appreciation of artforms whether visual, musical or literary depends to a large extent on the recognition of the familiar. At the same time there must be awareness of the decorative and individual aspects of a particular work. This human need for the familiar has caused composers throughout history to use folk or popular songs as motif material in the melodic framework of a piece. Sometimes a whole series of pieces has been constructed on the same melodic outline. This has been shown to be a common practice in the Renaissance, when a number of masses were written on the "L'Homme Armé" theme, and in the late sixteenth century so many

pieces were written on the "In Nomine" motif that they came to be known as In Nomines.

It has been shown that many Renaissance patterns, rhythmic, harmonic, and particularly division played a very important part in the later development of Western music, and that they have provided a link of familiarity between different centuries and styles. In order to gain greater insight into the style of the music at his disposal, the recorder-player must learn to recognise these patterns and motifs. This can only be achieved by careful analysis and study. Amateur recorder players often do not have the background knowledge necessary to undertake such study. The encouragement of the amateur today should be regarded as important by all professional teachers, and it is hoped that this thesis, by adding extra historical and musical insight to the knowledge already available in numerous books about the recorder, will lead to more convincing student and amateur performances.

The dependence of later European music on the Renaissance structure and patterns has emerged very clearly, and this area of study could well be developed further and form the material for a Ph.D. thesis.

The relationship between Renaissance music and the twentieth-century repertoire has helped in the preparation, understanding and performance of the works discussed, some of which were presented as part of the practical component of this submission.

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