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BEDER, JODI

THE FITZWILLIAM VIRGINAL BOOK DANCES: THE FUSION OF
RHYTHM AND TONAL STRUCTURE IN THE LATE RENAISSANCE.
(VOLUMES I AND II)

City University of New York

PH.D. 1982

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THE FITZWILLIAM VIRGINAL BOOK DANCES:
THE FUSION OF RHYTHM AND TONAL STRUCTURE
IN THE LATE RENAISSANCE

VOLUME I

by

JODI BEDER

A dissertation submitted to the Graduate Faculty
in Music in partial fulfillment of the requirements
for the Degree of Doctor of Philosophy, The City
University of New York.

1982

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This manuscript has been read and accepted by the Graduate Faculty in Music in satisfaction of the dissertation requirement for the Degree of Doctor of Philosophy.

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The City University of New York

PREFACE

The purpose of this study is to examine the formal design and the interaction of form-creating elements of rhythm and tone, texture and motif, harmonic and contrapuntal motion, in the dances of the Fitzwilliam Virginal Book, the largest collection of keyboard music of the English Renaissance. The choice of this manuscript serves both historical and practical purposes. It is an unusual collection in its scope, containing works of many genres and by nearly all of the major virginalists as well as by many composers who are otherwise unknown or little known. Where the manuscript is weak, as in the representation of the music of Gibbons and Bull, it has been possible to augment the study by the examination of works in other manuscripts. On the practical side, the FVB has been widely available in print since the Fuller Maitland and Barclay Squire edition first appeared in 1899. It has thus been a subject of musicological discussion since the beginning of this century. While an increasing number of virginal works have been available in modern scholarly editions, particularly those of the Musica Britannica series, these editions are generally limited to the works of major composers.

The FVB dates from a period of musical change with respect to both modal and metrical usage. It is a major task of this paper to study the changing nature of tonal practices and their relationship to mode, as well as the concurrent and perhaps related development of

modern meter and periodic phrasing. These issues are inextricably bound up in the cultivation of dance music, an important development of the sixteenth century. The composition of dance music was of interest to Byrd, Dowland, Bull, Morley, Farnaby, and Gibbons, as in fact it continued to be to major and minor composers of the Baroque. The significance of this interest has yet to be fully explored. The FVB provides excellent material for the study of the new, or apparently new, phenomenon of dance as art music.

The discussion in this paper is organized by dance type, using the four major dances of Elizabethan England. Minor dance types such as the gigge, the lavolta, and the branle are either discussed within the chapters of similar dance types or omitted. Variation dances based on pre-existing patterns, such as the Passamezzo and Quadran pavans and galliards, have been omitted because of space; these pieces are in any case guided by somewhat different formal impulses and are in many ways more like the song variations of the FVB than like the dances. A large number of dances have been used to arrive at, and to support, the assertions within this study. In order to aid the reader, the major points of each chapter are presented in an opening introduction and a closing summary, with the central portion containing supporting details and explication of the linear analysis.

The tables and linear graphs, which appear in Volume II, are intended as illustrations of the text. Nevertheless, there are many details of the graphs never discussed in the text for reasons of space and organization. It is hoped that the graphs themselves will provide insight into the techniques of virginal style and the formal integrity

which marks most of the dances. This study does not intend to catalogue style characteristics, but to show their relationships to form. Linear analysis has been invaluable in discovering as well as illustrating these relationships. Special symbols used in the examples are adapted from current studies in linear analysis, and are explained and illustrated in the glossary of The Music Forum, vol. I.¹

It is intended that this study be read with the modern FVB edition at hand. It should then present no problem that many musical details have, for the sake of clarity, been omitted from the examples without comment.

Previous literature on the FVB and other virginal sources includes important historical and descriptive studies by Charles van den Borren, E.W. Naylor, and Oliver Neighbour, Stephen Tuttle's dissertation on Byrd's keyboard music, and Willi Apel's comprehensive History of Keyboard Music to 1700. The dissertation by John Dean Stewart, "Metrical and Tonal Stability in the Dance Music of the Fitzwilliam Book," has little bearing on this study. It is based on pitch and rhythmic analysis methods of Hindemith and of Cooper and Meyer. While tabulating certain rhythmic and pitch events, it fails to address the relationship or significance of these events.

This dissertation is an outgrowth of a seminar paper on the keyboard dances of William Byrd presented in a seminar on Renaissance form conducted by Saul Novack. I am indebted to Professor Novack for many important ideas, particularly with respect to the expression of

¹eds. William J. Mitchell and Felix Salzer (New York: Columbia University Press, 1967).

mode in tonal structure, the significance of the cadence, and the formal use of such design elements as repetition and sequence. My readers, Professors Carl Schachter and Sherman Van Solkema, have provided both liberal support and expert criticism. Thanks also to the research staff of the New York Public Library at Lincoln Center for their generous help and expertise, and to Harvard University's Isham Library for access to a microfilm of the Fitzwilliam virginal manuscript. And finally, my thanks to my typist, Tim Oliver, for his skill, patience, and encouragement.

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Chapter I
INTRODUCTION

Historical Background

Few sources of keyboard music from before 1550 have survived, and fewer still of keyboard dances. The Robertsbridge Fragment (Brit. Mus. MS Add. 28550, ca. 1325) includes estampies as well as motet intabulations. From the fifteenth century there remain German sources containing keyboard preludes and intabulations, with keyboard elaborations, of vocal polyphony. Many more manuscript sources, as well as some publications, survive from the sixteenth century, representing works from Italy, Spain, France, and England, as well as Germany. Most of these sources seem to be for organ, which may account for the fact that there are few dances among the many toccatas, hymn settings, ricercars, canzonas, and, in Spain, variations. The publications of Attaingnant in Paris are a major source of dance music before 1550. Following his lute and ensemble dance prints of 1529 and 1530, Attaingnant published keyboard dances in 1531. Another important keyboard dance print was published, and perhaps authored, by the Italian Gardane in 1551.¹

¹Willi Apel, "Organ Music," in Harvard Dictionary of Music, 2nd ed. (Cambridge: The Belknap Press, 1969), pp. 622-23, and Daniel Hertz in his introduction to his edition of the Attaingnant and Gardane dance prints, Keyboard Dances from the Earlier Sixteenth Century, vol. 8 of the Corpus of Early Keyboard Music series (N.p.: American Institute of Musicology, 1965).

While there seems to have been a flourishing school of keyboard composition in England in the sixteenth century, only three manuscripts from before the end of the century remain: the British Museum manuscript Roy. App. 58, the Mulliner Book, and the Dublin virginal manuscript. The first of these, from around 1530, contains both intabulated ensemble dances (for which ensemble concordances have been found) and idiomatic keyboard compositions, the ground compositions A Hornepipe and My Lady Carey's Dompe.¹ While the intabulated dances have smooth voice leading, the keyboard grounds use ostinato chords with abundant consecutive fifths and octaves, taking into account the octave span of each hand and the register separation between hands. These two separate trends are, in modified form, both evident much later in the dance compositions of the Elizabethan virginalists.

The Mulliner Book, from the mid-sixteenth century, contains primarily liturgical compositions, but includes one pavan and one galliard. While these dances do not conform to the three-strain scheme of the virginalists, they are close to the dances of Byrd and others in texture and sonority.² The richest British source for dance before the

¹Compositions are reproduced in Frank Dawes, ed., English Virginalists, Vol. 1: Ten Pieces by Hugh Aston and Others (London: Schott & Company, 1951). Dating for this source is problematic. According to Ward, seven of the ten keyboard pieces, most of which are dances, date from after 1540. See John Ward, "Les Sources de la Musique pour la Clavier en Angleterre," in La Musique Instrumentale de la Renaissance, ed. Jean Jacquot (Paris: Editions du Centre National de la Recherche Scientifique, 1955), pp. 225-34; and Stephen D. Tuttle, "William Byrd: A Study of the History of English Keyboard Music to 1623" (Ph.D. Dissertation, Harvard University, 1941).

²The Mulliner Book (or Brit. Mus. Add. 30513) was edited for the Musica Britannica series by Denis Stevens. Stevens and Ward disagree on dating. See Stevens, The Mulliner Book: A Commentary (London: Stainer & Bell, 1952) and Ward, "Sources," p. 228.

Elizabethans is the Dublin virginal manuscript of ca. 1570, containing thirty untitled and largely unattributed pieces. By the use of concordances as well as style analysis, it is possible to identify pavans, galliards, and almans among the compositions. Some of these are again close in style to the Elizabethan school, and it has even been suggested that one pavan of particularly high quality could be the work of the young William Byrd.¹ The almans of this manuscript are simple settings of tunes popular on the continent (suggesting close musical ties between England, France, and the Low Countries), while the pavans and galliards show some of the skill and originality of the English virginalists.

The first of the Elizabethan virginal manuscripts is My Ladye Nevells Booke of 1591, containing dances and other compositions exclusively by Byrd, many of which are in the FVB. The next source, and the earliest English keyboard print, is the Parthenia of 1611, containing works of Byrd, Bull, and Gibbons. The FVB has been dated c. 1620; the majority of virginal sources date from 1620 on.²

¹Willi Apel, The History of Keyboard Music to 1700, trans. and rev. Hans Tischler (Bloomington: Indiana University Press, 1972), p. 252. The manuscript was edited with extensive commentary by John Ward, Wellesley Edition no. 3 (The Dublin Virginal Manuscript [Wellesley, Ma.: Wellesley College Press, 1954]).

²John Caldwell, "Sources of Keyboard Music to 1660," in New Grove Dictionary of Music and Musicians, ed. Stanley Sadie (London: Macmillan Publishers Ltd., 1980), 17:717-33, lists the main manuscripts. The Nevells book has been published as: William Byrd, My Ladye Nevells Booke, ed. Hilda Andrews (London: J. Curwen & Sons Ltd., 1926; rpt. with new introduction by Blanche Winogron, New York: Dover Publications, 1969).

The Fitzwilliam Virginal Manuscript

History

The manuscript 32 G 29 of the Fitzwilliam Museum in Cambridge, known as the Fitzwilliam Virginal Book (FVB) (and for a time erroneously called Queen Elizabeth's Virginal Book), is the single most important source of Elizabethan keyboard music. The manuscript was probably compiled by Francis Tregian, of the Catholic Tregian family, during his imprisonment 1609 to ca. 1620. The FVB seems to be strongly associated with the English Catholics. The exiled Catholic composer Peter Philips is well represented in the collection, while the important virginalist Orlando Gibbons, a Protestant, is represented by only two works, and the Protestant Benjamin Cosyn is not included at all. The dedications of many of the compositions to known Catholics confirms this supposition.¹

According to the FVB editors, the manuscript is first mentioned in a discussion of Bull in Ward's Lives of the Gresham Professors (1740). The account that the manuscript had belonged to Queen Elizabeth perhaps originated with Hawkins.² It was finally edited by J.A. Fuller Maitland and W. Barclay Squire and published by Breitkopf and Härtel in 1899, since which time it has received major scholarly attention.³

¹Elizabeth Cole, "Seven Problems of the Fitzwilliam Virginal Book," Proceedings of the Royal Musical Association 79 (1953): 51.

²E.W. Naylor, An Elizabethan Virginal Book: Being a Critical Essay on the Contents of a Manuscript in the Fitzwilliam Museum at Cambridge (London: J.M. Dent & Co., 1905), p. 9.

³For additional information see the introduction to the FVB

The Manuscript

The large manuscript is the work of a single scribe. Although on the whole legible and consistent, it is not nearly as clear as the Nevels Booke, nor is it considered to be the most reliable of virginal manuscripts.¹ It nevertheless is the only source for many virginal compositions.

The works included represent a wide variety of genres and composers. Dating for individual compositions is problematic, but the collection spans the generations from Tallis to Tomkins. There is no particular organization to the manuscript, either by mode, genre, composer, or chronology. However, all the later dance types and the short anonymous pieces are concentrated in the latter part of the manuscript, and the works of Philips and Richardson, for example, are all in the earlier part. Cole suggests that all the compositions numbered 1 through 95 (through i/373 of the modern edition) constitute the first

edition, Fitzwilliam Virginal Book, eds. J.A. Fuller Maitland and W. Barclay Squire, corr. and ed. by Blanche Winogron (New York: Dover Publications, 1979; rpt. of 1899 edition published in Leipzig by Breitkopf & Härtel); Naylor, An Elizabethan Virginal Book; Charles van den Borren's The Sources of Keyboard Music in England, trans. James E. Matthew (London: Novello & Company, 1913; originally published in French, 1912); Margaret H. Glyn, About Elizabethan Virginal Music and Its Composers (London: William Reeves, 1934); Idem, "The National School of Virginal Music in Elizabethan Times," Proceedings of the Royal Musical Association 43 (1917): 29; and Idem, "The Nevill Virginal Book," The Musical Standard 16 (1920): 188.

¹See, for example, the critical commentaries in John Bull, Keyboard Music, ed. Thurston Dart [Musica Britannica, vol. 19] (London: Stainer & Bell, 1963) and William Byrd, Keyboard Music: II, ed. Alan Brown [Musica Britannica, vol. 28] (London: Stainer & Bell, 1971).

part of the manuscript, consisting of works written by 1605, while the second part includes both early and late works.¹

The FVB is written on six-line keyboard staves typical of the period. There are characteristic inconsistencies in barring and repeat signs. No attempt is made at proper vertical alignment. Rhythmic notation is modern, with no coloration and only occasional use of proportional signs. The most frequently used time signatures are C , C , C , 3, and C . Beaming is consistent with figuration rather than with metric groupings. Stem direction is used consistently to indicate voices, with only one note head on a stem in most cases.

In keeping with the practices of the times, the FVB makes use of flat, but not sharp, key signatures (transposition signs). Both flats and sharps occur as accidentals. Natural signs are not used, but occasionally, particularly in chromatic passages, flats and sharps are used as cancellation signs. There is no consistent policy as to the duration of an accidental; it is clear that it may last for more than one note (especially in the case of repeated tones and trills), yet it is not assumed to last a full measure.

The use of a six-line staff and the relatively small compass of most FVB compositions obviates the need for frequent clef changes. However, clefs are changed or moved in preference to the use of ledger lines.

¹Cole, "Seven Problems," p. 60. Because only the first ninety-five of the nearly two hundred compositions are numbered in the manuscript, FVB compositions will be referred to by volume and page number of the modern edition, except where two dances appear on the same page.

The Edition

The 1899 edition of the FVB is in most cases accurate, and some further corrections have been made by Blanche Winogron for the most recent reprint.¹ Unfortunately, much information has been lost between the manuscript and the edition, as the editors were not explicit about many of their practices. Beaming and stem direction have been modernized without comment, although the original notation has musical significance. The original irregular barring is retained, although sometimes with misleading results: where in the manuscript there is no bar line at the end of a system, the editors supplied a bar line rather than posit the existence of a single bar split between systems. Consequently, many of the short measures which appear in the edition were not necessarily intended as such.²

There are no simple double bars in the dances of the manuscript, but only ornamental ones which look like repeat signs. The editors have rendered some as repeat signs, others as simple double bars; Winogron has attempted to correct the original edition according to what is musically probable.

Accidentals present the biggest editorial problem. The editors of the 1899 publication only occasionally indicate (by means of placement and parentheses) which accidentals are theirs. The majority of natural

¹Dover Publications, 1979. The 1963 Dover edition is an unaltered reprint of the 1899 Breitkopf and Härtel publication.

²For practical reasons, barring has been normalized in the musical examples of this study. When measure numbers are given in the text, the correct numbers of the printed edition are given in brackets where they differ from the examples.

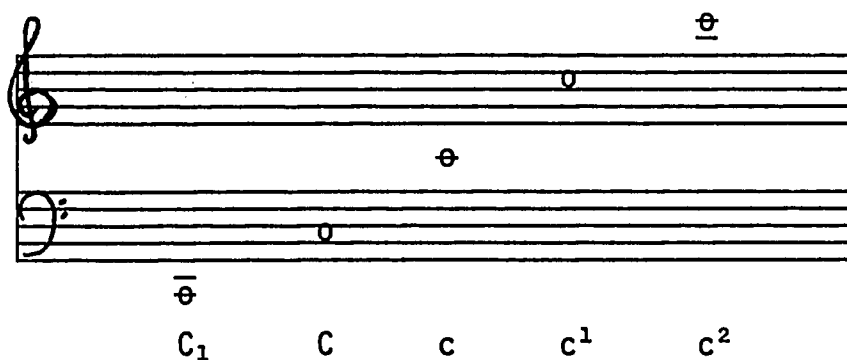
signs in the edition are interpretations of the scribe's intentions rather than modern renditions of old cancellation signs. Conversely, there is no way of knowing from the edition whether an accidental remains in force for a bar because it is reiterated in the manuscript or simply because it seemed to the editors that it should remain in force.

Most of the shortcomings of the edition do not seriously affect the analysis of the compositions. When possible, questions that arise have been appealed to the Musica Britannica volumes (which make use of all available manuscripts to correct errors, and which adhere to modern scholarly practices) and to the manuscript itself.¹

The Composers

The FVB contains 296 compositions, most of which are by the thirty-three named composers; about forty-five works are anonymous.²

¹The compass of the FVB dances is under four octaves, symmetrical around middle c. The following pitch-name system has been adopted as the most logical:



²These numbers include some duplications and alternate versions. Composers whose works only appear in settings by others, including Dowland and Lasso, are included in the count. The editors list "M.S." and Tregian as composers; but "M.S." is not a composer but an abbreviation for the name of a pavan, Mal Sims, and Tregian almost certainly is not a composer but a dedicatee.

More than half of the FVB works are by the three most important composers of the Elizabethan virginal school, William Byrd, John Bull, and Giles Farnaby.

Byrd was the first important composer to write extensively for the virginals. He has been credited with being instrumental in developing the Elizabethan style of keyboard dance composition: "Byrd's position in the development of the English pavan and galliard is more important than may be realized. Until further evidence is available it is not too much to say that he really established the form as a serious kind of instrumental music."¹ Byrd's perfection of contrapuntal technique allowed for the amalgamation of "a rhythmic style of instrumental and dance origin, a melodic style based not upon church practice, but upon popular song and the social dance and, finally, a figural style of writing peculiar to keyboard instruments in general, and specifically keyboard instruments with a light, responsive touch."² The dearth of keyboard sources before 1600 makes it almost impossible to establish Byrd as the founder of the virginal school. And in fact some of the pavans of the Dublin manuscript, as well as Newman's pavan in the Mulliner book, show sophistication and stylistic tendencies similar to what is found in the FVB. But, if it is possible to make a determination based on the surviving sources, Byrd played a key role in the development of the keyboard dance.

Most of the FVB composers belong to the next generation, which

¹Tuttle, "William Byrd," p. 142.

²Ibid., p. 86.

includes Thomas Morley, John Dowland, Peter Philips, Giles Farnaby, and John Bull. Judging from the large number of works surviving in the FVB and other British and continental manuscripts, Bull was the most prolific composer for the virginals. Like many FVB composers, Bull had close ties to the continent. He traveled widely as a performer from 1601, and spent his final years as organist in Antwerp.¹ Bull's famed keyboard virtuosity is reflected in his compositional style, full of broken octaves and arpeggios, hocketing, and other figuration not found in Byrd's keyboard music. This ornamental style often conceals the musical structure; at times it even seems to supplant structure with dramatic rhetoric. Byrd, a student of Thomas Tallis, was among the greatest of vocal composers, while Bull followed in the tradition of the sixteenth-century organists Redford and William Blitheman, Bull's teacher.²

Little is known of Farnaby's life beyond his student years, although it seems he was known to the Tregians and was at one time a tenant on a Tregian estate.³ In addition to numerous vocal works, Farnaby is represented by over fifty keyboard pieces, most of which can be found only in the FVB. Like Bull, Farnaby wrote in a decidedly idiomatic keyboard style, much more highly figured than that of Byrd.

¹Apel, History of Keyboard Music to 1700, p. 303.

²Jean Jacquot, "Sur quelques Formes de la Musique de Clavier Élisabéthaine," La Musique Instrumentale de la Renaissance, ed. Jean Jacquot (Paris: Editions du Centre National de la Recherche Scientifique, 1955), p. 258.

³Cole, "Seven Problems," p. 60.

John Dowland was a lutenist who composed extensively for instrumental consort as well as for lute and voice, but not for keyboard. His compositions appear in the FVB in transcriptions: the Lachrymae pavan set by Byrd and Farnaby, the Piper's Pavan and Galliard set by Peerson and Bull respectively, and the song-galliard "Can she excuse" in an anonymous setting. The Lachrymae pavan was widely known, and the FVB contains numerous compositions showing the influence of this piece.

The Dances

The major dance types of the English Renaissance represented in the FVB are, in descending order of probable seniority as well as number, the pavan, galliard, alman, coranto, and gigge. In addition, there are dance-like compositions like the toys, spagnolettas, and rounds, two lavoltas set by Byrd, a branle by Tomkins, and a moresca. While the pavans and galliards had long been cultivated as musical compositions, the almans and corantos had only recently entered the realm of art music. The complexity which was to characterize these two later dances in the Baroque is not yet in evidence in the FVB, and they are simple and short by comparison with the pavans and galliards.

Nearly all the FVB dances are in a two- or three-strain scheme. The strains are set apart from one another by traditional closing flourishes, and generally by repeats. In the more complex dances the repeats are in the form of written out "reprises" generally employing elaborate figuration. On occasion a strain has more than one reprise, while at other times the entire dance may be varied: AA'BB'CC'A"A"" B"B''

etc. In these cases, the variations often provide additional insight into the composer's intentions, revealing what is an essential aspect of the strain and what is simply a local detail. The use of variation technique is probably a result of Spanish influence. By the mid-sixteenth century it was already a highly developed compositional mode in the keyboard and vihuela music of Spain, while it reached its peak of popularity and sophistication in England among the Elizabethans.¹

Variations are a natural outgrowth of improvisation, and were probably standard practice in the dances played extemporaneously by nonliterate musicians. Variation compositions are generally understood to maintain proportions and broad rhythmic relationships as well as tonal motions. The technique of variation may also be applied in a less systematic manner and as a local procedure, as in the resetting of a melodic line or motif within a phrase, or the expansion or contraction of a musical fragment. A full range of variation procedures are employed in the creation of paired pavans and galliards, which are not, in the virginalist literature, necessarily related by proportion.

The Significance of Dance in 1600

The dances of the FVB are of high quality, and bear study in their own right. But in addition, they are important in the changing musical trends of the time. Their importance has been noted by Edward Lowinsky: "In all these [early examples of] dances the process of

¹Apel, The History of Keyboard Music to 1700, pp. 262 ff., and Santiago Kastner, "Parallels and Discrepancies between English and Spanish Keyboard Music of the Sixteenth and Seventeenth Centuries," Anuario Musical 7 (1952): 106 ff.

tonal clarification and the emergence of major and minor go hand in hand with modern phrase structure and formal symmetry. . . . Repetition and symmetry may or may not occur in modal music, but they are part and parcel of tonality."¹ Lowinsky follows a common, and perhaps erroneous, view opposing modality and tonality, questioned by Bergquist: "The conventional view is that music was essentially modal throughout most of the sixteenth century and that it gradually became unequivocally tonal toward the end of the seventeenth. But most Western music is tonal . . . the character of tonality, not the fact of tonality, is the element that fluctuates."² The character of tonality is clearly in transition in the FVB. The dances are nominally written in the dorian, mixolydian, aeolian, and ionian modes, and are colored by the special characteristics of those modes. Root relations are based on neighboring tones and embellishing thirds peculiar to each mode as well as on fifths. At the same time one can witness the consolidation of the modal system into major and minor, and the use of tonal relationships and chromatic alterations to accentuate the two tonal poles, I and V. This shift occurred concurrently with significant changes in phrasing and the application of meter to art music. The relationship of these changes,

¹Edward E. Lowinsky, Tonality and Atonality in Sixteenth-Century Music (Berkeley and Los Angeles: University of California Press, 1961), p. 65.

²Peter Bergquist, "Mode and Polyphony around 1500," The Music Forum 1 (1967): 159 ff. See also articles by Saul Novack, "Fusion of Design and Tonal Order in Mass and Motet: Josquin Desprez and Heinrich Isaac," The Music Forum 2 (1970): 188-89, and "The Significance of the Phrygian Mode in the History of Tonality," Miscellanea Musicologica: Adelaide Studies in Musicology 9 (1977): 82-87.

the subject of study by Lowinsky and by Heckmann,¹ is most easily viewed in dance music, where tonal direction is naturally wedded to meter and periodic phrasing. Although it is necessary to separate musical elements such as meter and tonal structure for convenience of study and discussion, these elements are not separable. Pitch and time are two main coordinates in music, and can be viewed properly only as functions of each other. It is hoped that the elucidation of the relationship of these elements will help to explain the special appeal of dance music for seventeenth-century composers.

¹Harald Heckmann, "Influence de la Musique Instrumentale du XVI^e Siècle sur la Rhythmique Moderne du XVII^e," in La Musique Instrumentale de la Renaissance, ed. Jean Jacquot (Paris: Editions du Centre National de la Recherche Scientifique, 1955), pp. 339-45.

Chapter II

THE PAVAN

Thomas Morley, writing in 1597, described the pavan as "next in gravity and goodness" after fantasies, usually in three strains, each "played or sung twice."¹ Praetorius called the pavan "a kind of steady, solemn music: but the pavans, when they are performed by a consort of all manner of sweet-sounding instruments, produce a strong, pleasing and at the same time brilliant harmony."²

The Pavan before the Fitzwilliam Virginal Book

The pavan (Fr. pavane, It. pavana) was a slow processional dance in duple time. Attempts have been made to trace its origins by means of its name, but such attempts are confused by the appearance in sixteenth-century dance sources of dances called pavaniglia (the name used, for example, by Caroso [I Ballarina, Venice, 1581] for the "Spanish"

¹Thomas Morley, A Plain & Easy Introduction to Practical Music, ed. Alec Harman (New York: W.W. Norton & Company Inc., 1973), p. 296. Throughout this discussion, the word "strain" is used to signify a section of a dance, indicated in the score by double bars or repeat signs. "Reprise" is used in the sense of (strain) repetition; in the FVB it refers to varied strain repetition found in so many keyboard dances of the period.

²Michael Praetorius, Syntagma Musicum, Vol. 3: Kritisch revidierter Neudruck nach dem original, Wolfenbüttel 1619, ed. Eduard Bernouilli (Leipzig: C.F. Kahnt Nachfolger, 1916), quoted in translation by F.S. Giesbert, ed., John Dowland, Lachrymae (Kassel: Nagels Verlag, 1954), preface.

pavan) and paduana or padovana.¹ The pavan seems to have originated in Italy or Spain, first appearing in Italian lute books of the early sixteenth century under the name pavana or intrada (in keeping with the dance's processional function). The earliest French pavans extant are found in the 1529 Attaignant ensemble dance prints. The pavan gradually gained in importance in France until it was on equal footing with the basse dance and the branle.

According to Apel, the earliest English pavans were based on the French model.² Two works entitled "pavyn" survive in the manuscript of the British Museum, Royal App. 58 (dated 1540 or shortly thereafter). One, The Emperorse Pavyn, is in triple meter and is thus not an example of the pavan as generally defined; the other, Kyng Harry the VIIIth Pavyn, is in duple meter and consists of three strains.³ A slightly later manuscript known as the Mulliner Book, a keyboard collection primarily of sacred plainchant compositions, contains one pavan by Newman, in four strains of twelve, fourteen, twelve, and twelve semi-breves respectively.⁴ There are not enough sources to establish trends

¹See Daniel Heartz, "Sources and Forms of the French Instrumental Dance in the Sixteenth Century" (Ph.D. Dissertation, Harvard University, 1957), pp. 287 ff.; Praetorius, Syntagma Musicum, 3:25 ff. (chapter XI); and "Pavane," in Harvard Dictionary of Music, pp. 650 ff.

²Willi Apel, "Solo Instrumental Music," New Oxford History of Music (London: Oxford University Press, 1968), 4:625.

³These two dances are printed in Dawes, English Virginalists (Vol. 1). The latter dance also appears in a lute source dated 1558; see Ward, "Les Sources," p. 226.

⁴The Mulliner Book (Brit. Mus. Add. 30513) is edited and published in the Musica Britannica series (Vol. 1 [London: Stainer & Bell, 1962]). Apel (History of Keyboard Music to 1700) dates the manuscript 1560, while Stevens (The Mulliner Book: A Commentary) considers it to have been assembled in two stages, 1545-70 and 1570-87.

in the development of the English pavan. But by the time of the Dublin virginal manuscript (ca. 1570), the three-strain pavan and galliard seem to be the norm: four of the manuscript's five pavans and three of its five galliards are constructed of three strains, some with varied reprises.¹ This trend continued, so that nearly all the Elizabethan pavans use the three-strain scheme.

Trends towards normalizing the pavan scheme may or may not be related to the pavan as danced. The original processional pavan was not choreographed, and so its length and scheme were not subject to the formal constraints that often apply to dance music. During the sixteenth century a more elaborate pavan, danced as a set dance rather than as a simple procession, also developed.² However, since the trend towards the scheme of three regular strains occurred among galliards as well as pavans, it is unlikely that the particular changes in the pavan as danced can be responsible for the changes in the musical schemes.

The publications of ensemble dance music (1529 and 1530) and keyboard dance music (1531 and 1550) by Attaignant provide a large body of pavans possibly known to the English virginalists. Among these pavans, two- or three-strain schemes greatly outnumber through-composed and four-strain schemes. Even so, the internal structures show great

¹The Dublin Virginal Manuscript (Vol. 3).

²See the note in Thoinot Arbeau [Jehan Tabourot], Orchesography [1589], trans. by Mary Stewart Evans, new introduction and notes by Julia Sutton, tabanotation by Mireille Backer and Julia Sutton (New York: Dover Publications, 1967; originally published in 1948 by Kamin Dance Publishers Inc.), pp. 216 ff; and Mabel Dolmetsch, Dances of England and France from 1450 to 1600 (London: Routledge & Kegan Paul Ltd., 1949), pp. 82 ff.

variation. Some dances have a serial structure, made up of a succession of short strains each ending with the tonic (Pavan 17).¹ Others include strains which themselves are made up of two equal phrases with open and closed endings (Pavans 3, 6, 7, 16, 19), and thus contain internal repetition. There are also more complex patterns of internal repetition, where single strains are composed of phrase repetitions with open and closed endings (Pavan 22). Most often, strains cadence to the tonic or the dominant, although strain endings and internal phrase endings on III and IV are common.

Most of the phrases and strains of the *Attaignant* pavans are built on multiples of four measures, defined by harmonic motions and repetitions. There is nothing in the texture or linear activity to distinguish the strains or, indeed, the dances, from each other, and the cadential punctuation within strains is often as strong as that which ends strains. There is no special procedure that distinguishes two-strain pavans from those with three strains. In short, there is no use made in these simple dances of strain scheme, and nothing compelling about the overall structure.

The texture of sixteenth-century consort pavans is generally homorhythmic, with the uppermost voice having little in the way of melodic character. In the keyboard dances, the treble is ornate, and the inner voices are wed to the bass, often forming parallel block

¹Example numbers refer to pavans of the *Attaignant Paris* dance books of 1529 and 1530, *Pariser Tänzbuch 1530*, ed. F.J. Giesbert (Mainz. B. Schott's Söhne, 1950).

chords. In either case, it is the root motion that dominates the pavans. Because there are only the most rudimentary of motifs in the Attaignant and similar dances, such design elements as imitation and sequence are nearly nonexistent. Phrases are created by harmonic motions, defined by a bass line consisting primarily of fourths and fifths which may be filled in by passing motions or elaborated with neighbor tones. Root-position triads predominate, although sixth chords are often the weak-beat product of neighbor-note motion. The strong metrical stress so characteristic of dance music is a product of these factors: fifth motions, harmonic prolongations, and root-position triads, coupled with phrase regularity and a great deal of repetition.

The connection between root motions mainly governed by the fifth relationship and metric regularity has been investigated by Lowinsky¹ and Heckmann,² among others. The regularity not only of the measure but of the phrase is described by Arbeau and illustrated in his drum accompaniments; it is also referred to by René Descartes in his Compendium Musicae (1618) in terms of the construction of phrases by powers of two which he states to be a general practice in the musical compositions of his time. It is precisely in this connection between tonal motion

¹See pp. 12-13 above.

²Heckmann, "Influence," pp. 339 ff.

and periodic structure that the historical significance of dance music lies.

The Pavan in the Fitzwilliam Virginal Book

By the Elizabethan period the pavan had become a very popular dance with a distinct musical character, retaining the outward scheme of a dance but adopting the texture and melodic shape of a fantasia. Morley describes the brief points of imitation of a pavan thus: "In this you may not so much insist in following the point [of imitation] as in a Fantasy, but it shall be enough to touch it once and so away to some close."¹

While the Attaignant and Gardane keyboard dances were written in an idiomatic treble-and-accompaniment style, most of the virginalist dances, and all of the pavans, suggest a basis in the practice of intabulating ensemble dances. The typical Elizabethan keyboard pavan has a nearly consistent four-voiced texture with active inner voices; the points of imitation accentuate the polyphony, which would not naturally be as pronounced on the virginals as in a consort performance. There is clear precedent for the Elizabethan pavan in the Newman pavan of the Mulliner Book and in the pavans of the Dublin virginal manuscript, particularly pavan no. 21 (see ex. 7). While English composers wrote highly idiomatic keyboard pieces in other genres, "there is little evidence that an independent keyboard style for

¹Morley, A Plain & Easy Introduction, p. 296.

dance music had grown up in England before Byrd's time."¹ It is a texturally and motivically elaborated polyphonic pavan that we find in the Fitzwilliam Virginal Book.

The pavan is the best represented dance type in the FVB. There are thirty-eight pavans by twelve different composers, not counting variants of Richardson's pavans (i/29 and i/90)² and excluding the Passamezzo, Quadran, and Spanish pavans, which are sets of variations based on traditional material. The pavans are also the longest and most complex of the FVB dances. The pavan was by this time often paired with the quicker triple-meter galliard, and many FVB pavans are followed by galliards that are related at least in key and mode.³

Table 1 gives the schemes of the FVB pavans in terms of strain length. Aside from the pavan "M.S." (i/68), which is a setting of the popular song Mal Sims (also set by Farnaby, ii/447), and a Philips pavan (i/291), which is unconventional in form, all of the pavans are in the three strains prescribed by Morley, "whereof every strain is played or sung [!] twice."⁴ In keeping with the general tendency to keyboard display in the writing of the virginalists, most pavans have

¹Oliver Neighbour, Consort and Keyboard Music of William Byrd (London and Boston: Faber & Faber, 1978), p. 181; emphasis added.

²Numbering of FVB compositions refers to the volume and page number of the Fuller-Maitland and Barclay Squire edition. Page numbering in the original Breitkopf and Härtel publication is unaltered in the Dover reprint.

³See Chapter IV, "Pavan and Galliard Pairs."

⁴Morley, A Plain & Easy Introduction, p. 296.

elaborate written-out strain repetitions, called "reprises."¹ Because of the dearth of sixteenth-century sources, it is not possible to pinpoint when and where the three-strain scheme was adopted. Tuttle credits William Byrd with having understood the musical value of the scheme: "The two strain pattern is not long enough to be altogether satisfactory. . . . The three strain form gives enough variety without becoming diffuse, as sometimes happens when an extra strain is added or two variations are made upon each strain."² There is not enough surviving literature to support Tuttle's claim that Byrd is responsible for the popularity of the three-strain pavan, nor can the purpose of adopting that scheme be inferred from the music. Tuttle is arguing backwards from fact; the two-strain pattern was in fact "satisfactory" to Baroque composers. But the establishment of norms has particular significance in the case of such dance music as is found in the FVB, which was almost certainly not intended for dancing.

Morley indicates that most pavan strains are eight, twelve, or sixteen semibreves long, and that in any case a strain should be some multiple of four semibreves for the sake of the dancers. Table 1 shows this rule to be followed more often than not in the FVB pavans,

¹The occurrence of a varied reprise is shown in the table by a double line ||. Otherwise, a literal repeat is assumed. Double bars in the FVB are often highly ornamented by the scribe and look like repeat signs even where a repeat is unlikely. Blanche Winogron has thus revised the earlier FVB edition by eliminating doubtful repeat signs.

²Tuttle, "William Byrd," p. 112. Neighbour's claim (Consort and Keyboard Music of William Byrd, p. 183) that the three-strain pavan originated as a two-strain dance with a third strain added is questionable and is in any case not supported by examples.

although the tendency to experiment with odd length varies among the composers.¹ As will be shown in an examination of individual dances, regularity or irregularity of strain length does not necessarily correlate with regularity or irregularity of internal phrasing.

While most Elizabethan pavans and galliards are composed in three strains, there was no one norm for the harmonic disposition of the strains. The three-strain composition does suggest certain formal possibilities of contrast, of departure and return, or conflict and resolution, different from the possibilities suggested by binary dance form. The FVB pavans exhibit certain trends in the relationship between scheme and tonal form. With only one exception, that being the deliberately odd Pavana Chromatica by Tisdall (ii/278, ex. 28), all have opening strains cadencing to the tonic. In only one case does the opening strain begin on a harmony other than the tonic, and that is in Byrd's canonic pavan (ii/427), where the canonic interval of a fifth is responsible for the opening on the dominant.² Virtually always, then, the opening strain is a prolongation of the tonic, establishing the tonal point of departure. It is generally of sufficient clarity and interest to allow it to stand on its own.

¹Many virginalist compositions end with a breve chord with a fermata. Often this chord constitutes an ending rather than an integral part of the final phrase. In a three-strain pavan, for example, a third strain of sixteen semibreves might appear to be eighteen semibreves in its reprise because of this final breve. The strain lengths in Table 1 do not include such final chords.

²For other exceptions among pavans, see Table 3, Byrd pavans not in the FVB.

The differences between tonal schemes with respect to the dance strains occur, then, in the second and third strains. Table 2 indicates the beginning and ending triads for each strain of the FVB pavans.¹ The arrivals, whether reached by full cadence or as open endings ["(o)"], that is, without benefit of leading tone or fifth motion, are of some structural significance. Departures, initial triads, are not necessarily of more than local importance. Their inclusion in Table 2 is primarily to indicate the foreground continuity or discontinuity between strains. Because the table can indicate only the most superficial aspect of the tonal disposition of the strains, the beginnings and endings but not the motions, it is necessary to examine the music itself to find how the composers put to use the three-strain scheme.

It is important, then, to ask of the FVB dances: (1) Are the strains related or contrasting with respect to texture and motifs? If they are related, is the relationship exploited systematically? (2) How do the strains relate to the harmonic structure? If the main structural divisions, with respect to tonal form, are the strains, what significance does the three-strain division have for tonal form? (3) How much continuity is there between strains, and how is it achieved? Is it, for example, created by momentary detail, such as

¹Where the opening and closing triads are the same, only one chord symbol is used in the table. This is not to say that the strain consists of a prolongation of that triad. The chord symbols are used simply as means of naming triads and are not to be interpreted functionally. Matters are simplified by the fact that all FVB pavans begin on downbeats, unlike many of those in earlier collections.

the reiteration of a chord, or by texture, or, more profoundly, is it a result of a continuity of tonal motion over two strains?

The Elizabethan composers seemed to delight in the challenge of writing a composition within the constraints of dance scheme and meter, yet with a sense of the nonmetrical melodic growth and development which characterizes the fantasy. This challenge may have provided an important impetus for the creation of a body of dance music on a high artistic level, music ultimately intended for listening rather than for dancing.

The Pavans of William Byrd

Byrd composed nine of the FVB pavans, and set two more, the Dowland Lachrymae (ii/42) and a pavan by Edward Johnson (ii/436). The pavan ii/394, attributed to Byrd in the FVB, is an inferior work certainly not by Byrd. Another pavan attributed to Byrd (ii/226) is a keyboard version of Holborne's pavan Decrevi; it follows the lute version by Holborne so closely that Byrd's contribution to it is negligible. Additional pavans by Byrd appear in My Ladye Nevells Booke and other virginal manuscripts, and are shown in Table 3.¹

¹The Nevell's book of 1591, a beautiful manuscript containing exclusively works by Byrd, was edited by Hilda Andrews (London: J. Curwen & Sons Ltds., 1926; republished by Dover Publications Inc., 1969). Tuttle edited all Byrd keyboard pieces not found in the three major collections, FVB, Nevell, and Parthenia; but his Forty-Five Pieces for Keyboard Instruments (Paris: Editions de L'Oiseau-Lyre, 1939) is superseded by more recent work. A comprehensive edition of Byrd's keyboard works by Alan Brown appears in the Musica Britannica series (Vol. 27, 1969; Vol. 28, 1971). Following Brown's resolution of questions of attribution, FVB i/367 will be treated as a Byrd composition, ii/209 as by Morley, as indicated in FVB, and not the reverse, as indicated in Drexel ms. 5612.

[continued]

Most of the FVB pavans by Byrd are followed by galliards in the same key and mode, but these dance pairs, as well as the additional pairs by Byrd in other sources, have weak musical links or none at all.

Scheme

The inventiveness of Byrd's dance compositions is concealed behind their regularity and avoidance of display. As shown in Table 1, Byrd's pavans have strain lengths of eight, twelve, or sixteen semi-breves, with varied reprises.¹ In general, the outward regularity of scheme is supported by an internal regularity of phrasing, although this is not always the case.

The three strains of Byrd's Pavana Bray (i/361, ex. 1) illustrate three different solutions to the question of strain structure. The first strain is a continuous span of eight bars in its effect, with no cadences or textural devices articulating subdivisions. The outer voices define a five-bar phrase [mm. 1-6]--a melodic 3-2 motion supported by I-V--followed by a three-bar phrase [7-11]--3-2-1 supported by I-V-I.² But the phrasing receives no foreground support, and is further blurred by the use of a single motif in mm. 4-7 [5-8]. The second strain is similarly continuous in texture, but divides into two four-bar segments

See n. 1, p. 28, on the attribution of pavan ii/483. For descriptions of Byrd's pavans and other dances, see Neighbour's comprehensive study, Consort and Keyboard Music of William Byrd.

¹The fact that the Holborne "setting" does not have varied reprises lends some support to the contention that it is neither set nor composed by Byrd. The Earl of Salisbury Pavan of the Parthenia is unusual both in its two-strain scheme and its lack of varied reprises (Table 3).

²Bracketed numbers refer to barring in the FVB edition where it differs from the examples. See p. 7.

defined by harmonic motion. A subtle parallelism between the two phrases results from the bass Bb_1 , which opens each phrase. In this strain even the metrical stresses are weak, especially in the case of the bass rest in m. 3. By contrast, the third strain is strongly metrical, with downbeats defined by fifth motions and one-measure motifs. Even the imitative entrances tend to support rather than contradict the barline. The four-bar phrasing is defined by the motion within the tonic of the first four bars. There is a slight asymmetry, because the root motions of mm. 1-4, F-G-C- Bb_1 -F, are paraphrased by mm. 4-6, F-G₁-C- Bb_1 -F₁. But the fact that the treble motif changes at m. 5 leads us to hear four-plus-four bars, regardless of the complex relations of tonal motion to duration.

The second strain of the pavan ii/384 provides an example of stronger articulation of the four-bar unit (ex. 2). Here the two phrases within the strain are parallel, the second being a melodic variant of the first, with a different direction to its harmonic setting. It is common among FVB dances that two phrases are parallel with respect to their melodic openings, although this example, which involves a re-setting of nearly the same treble line, is somewhat unusual. Even here Byrd links the two halves of the strain with anticipation of the treble motif by the tenor, mm. 4-5.

The first strain of Byrd's Pavana Ph. Tr.¹ (i/367, ex. 3) is very clearly divided into two four-bar phrases. The design is a harmonic one. The root motions emphasize downbeats, as well as groupings

¹The title may indicate a dedication to a member of the Tregian family.

of two and four bars, and the strain divides into a motion from I to V and a second motion, I-V-I (although the melodic line does not particularly suggest the interrupted descent associated with the phenomenon of interruption, the dominant of mm. 3-4 is clearly the dividing dominant of an interruption). The harmonic design receives support from every textural and rhythmic element. The motif changes at m. 5, the high melodic tone is abruptly struck at that point, and a kind of parallelism between m. 1 and m. 5, based on the treble motifs, is thus created. There is a full stop at the end of m. 2, without even a minor connection into m. 5 such as occurred in ex. 2. The sense of arrival at m. 4 is a function of the cadence into that measure, so that the strain has two clear arrivals, one on the dominant (m. 4) and one on the tonic (m. 8 [9]).

Lady Montegle's Paven (ii/483, ex. 4) also has a strong metric sense and well-articulated phrasing, although in this case the strains each divide into three groups of four semibreves.¹ The measure groupings are evident in the root motions as well as in the repetitions and imitations that occur in each strain. The articulation of the three strains is also strong in this dance. Each strain begins with a triad which separates it from the preceding (as shown in Table 2), and each is characterized by different motifs. The third strain is distinguished

¹Brown questions the attribution of this dance on stylistic grounds: "The varied repeats are feeble, and the theme of the third strain is uncharacteristic of [Byrd]." He suggests that it may be by William Byrd's son, Thomas (Byrd, *Keyboard Music*, 2:198). While Brown may be correct, the point is arguable. The pavan will be treated as a dance by William Byrd in this study.

by its initial texture, the melody-and-accompaniment which characterizes popular tune settings and does not in general characterize FVB pavans. As will be seen in other examples, it is quite common among FVB pavans for the third strain to be distinguished texturally; Byrd's Pavana Bray (i/361, ex. 1), discussed above, is another of the many such pavans.

Mode, Key, and Tonal Structure

While the FVB dances are rich in modal mixture, their nominal modes can be determined by finals and transposition signs (flat key signatures). How literally the modes are intended can only be seen by their exploitation in individual dances. Compositions in F, such as Byrd's pavans i/361 (ex. 1) and i/367 (ex. 3), are necessarily (and explicitly) ionian, the lydian mode having in fact been inflected with a Bb well before the Elizabethan period. Compositions in A, including pavan ii/384, are of necessity aeolian, at least nominally, since sharp key signatures were not in use, although, as will be seen in the discussion of almans and corantos, sharps could be used throughout a composition so as to drastically alter the mode. Both D pavans by Byrd (one being the Lachrymae) are in the aeolian, rather than the dorian, mode; did Byrd intend to make a distinction between these two modes compositionally, despite the fact that a liberal use of accidentals makes such a distinction irrelevant?

In order to answer this question, one must examine the differences inherent in the modes. Since a Bb in a D composition would in any case occur frequently as an instance of una nota super

1a, a Bb as a transposition sign ought to have more significance. The significance could conceivably lie in the use of Bb as a root, rather than simply as a melodic neighbor tone of A. In fact, the difference between the dorian and aeolian modes is that the sixth degree in the aeolian mode can be a root, since its perfect fifth is within the mode, while the sixth degree in dorian cannot without raising the third scale degree and significantly changing the modal flavor. On the other hand, the second degree in dorian does have its perfect fifth and is thus more easily prolonged. In the aeolian mode the second degree can be prolonged harmonically if the sixth tone is raised, a common enough alteration but an alteration nevertheless. One would then expect that the chosen mode would signify a predisposition toward certain harmonic prolongations, and would thus have some important effects on tonal structure.

In the case of the Lachrymae pavan (ii/42), we are dealing with a true transposition of an aeolian-mode composition by Dowland.¹ B-flat is used as a root as well as a neighbor tone in the bass; and the special character of the motif dominating the pavan is intimately connected with the half-step, Bb-A. The raised sixth which occurs briefly in the Byrd and Farnaby settings of the pavan as the fifth above the second degree (third strain, tenth semibreve) does not occur in the Dowland versions; other occurrences of raised sixth tones are restricted to those of melodic necessity, the accommodation of the

¹Lute versions of Dowland's pavan are primarily in G-aeolian (without, of course, a key signature), while the consort version is in A. Farnaby's setting (FVB ii/472) is also in A. The Lachrymae pavan is discussed below; see pp. 72-75 and ex. 31.

raised leading tone. Thus it may be said that the Lachrymae pavan is virtually free of dorian implications.

The other D-aeolian pavan by Byrd (ii/389, ex. 9) ranges farther afield, as will be seen in the discussion of root motions, and makes freer use of accidentals. In this case Bb does occur as a root tone, but so does E (with its fifth, B \sharp), as V of V. The picardian thirds of this pavan are the rule in Elizabethan dances in the minor-type modes; but the additional inflections make mode designation nearly pointless in this case.

The two dorian pavans of Byrd, in G (ii/200) and C (ii/204), are also fairly liberally inflected, but only in the sharp direction, with no lowered sixth degrees. In both of these pavans, harmonic prolongations of the dominant create the span of the second strain. Since V of V requires a raised sixth tone in the aeolian mode but not in the dorian, the choice of dorian lends itself to this emphasis on the sharp or dominant side of the tonic. It can even be seen in Table 2 that, whereas ii/200 and ii/204 cadence to V in the second strain, ii/42 merely arrives at V as a foreground dominant, V(o). In most other Byrd pavans in the aeolian mode, in fact, the emphasis is on prolongation of areas other than V. An exception is the A-aeolian pavan ii/384: in its second strain (ex. 2, above), both VI, F, as upper neighbor of V, and II, B, as V of V, occur in an expression of minor which combines elements of dorian and aeolian. On the whole, however bVI occurs rarely in Byrd's dorian dances, but

frequently and prominently in those in the aeolian mode.¹

The distinction between ionian and mixolydian is more difficult to examine, since the possibility of G-ionian is precluded by the absence of sharp signatures, and since there are no transposed mixolydian (F or C) dances in the collection. Nevertheless, composers were free to inflect the dances so as to change the de facto mode. If there is a distinction between ionian and mixolydian, it is that the ionian mode, with its perfect fifth between the third and seventh tones, favors the sharp, or upper fifth, side of the tonic and provides the opportunity for III prolongations, while the mixolydian mode, with its possibility of bVII, favors the flat side. Such a distinction is not clear from the few major-mode FVB pavans by Byrd. All three mixolydian pavans are in effect more ionian than mixolydian. In fact, the upper-fifth direction plays a significant role in ii/427, with its canon at the fifth, as well as in the sequence of fifths in both ii/398 and ii/483 (ex. 4). Of these three dances, one (ii/483) has a structural balance on the flat or subdominant side; this, along with the high melodic tone f¹, gives this pavan its mixolydian flavor, despite the near absence of bVII. Neither of the F-ionian pavans by Byrd make any serious motion in the flat direction, although in both, Eb occasionally occurs in the context of brief prolongations of the subdominant. A somewhat clearer picture of the distinction between the ionian and mixolydian pavans may be obtained by an examination of compositions not included in the FVB.²

¹See Table 3. Neighbour (Consort and Keyboard Music, p. 180) supports this contention with examples from other sources of Byrd's dances.

²See Table 3 and Neighbour (Consort and Keyboard Music, p. 180).

Although the minor-mode dances are well inflected with picardian thirds, there is no real confusion among the Byrd pavans between minor and major, as can be seen in the fact that the flat third tone in minor is often prolonged harmonically and is of great structural importance. The pavan ii/200 in G is an exceptional case. Neither its b-flats nor its b-naturals figure significantly in its tonal structure, as there are neither III nor VI chords. The modal mixture is important in the color of the composition, but is conspicuously unimportant harmonically. The galliard of this pavan, nominally also in G-dorian, is more mixolydian than dorian in effect. Ordinarily, the difference in character between major and minor is far greater and has more structural import than that between the two minor or the two major modes in use, and significant cases of minor-major mixture are rare among FVB pavans.

Texture

The pavans by Byrd in the FVB are typical of the Elizabethan keyboard pavan in their polyphonic style; some of them are, in fact, intabulations. One of the earliest of these, the C-dorian pavan ii/204 ("the first t[hat] ever hee m[ade]," according to the manuscript, and included in the 1591 Nevell manuscript), survives in a five-voice consort version, and its keyboard setting is itself primarily in five voices.¹ More often the pavans are written with four distinct voices, the texture filled out in opening and closing chords (as in the first strain of i/367, ex. 3). The four voices are all active and coherent,

¹Neighbour, Consort and Keyboard Music, p. 181. The consort version is no. 14 in The Collected Works of William Byrd, ed. K. Elliott (London: Stainer & Bell, 1971), 17:no. 14.

but the treble is the only voice with a distinct melodic arch, and the bass tends to sustain or repeat root tones while other voices move at a faster rate. The use of imitative motifs in all voices provides a textural richness that helps to sustain interest in the slow-moving pavan.

Byrd's use of keyboard figuration to embellish the four-voiced polyphony is conservative. Ornamental flourishes within the initial statement of each strain are restrained, figuration being reserved for the varied reprises.¹ In this regard Byrd's dances are similar to his song variations, which invariably begin with an unembellished setting of the song.

The dance reprises in the FVB appear modest in their degree of variation when compared with the song and ground variations. The themes or subjects of the latter genres are both concise and familiar, and the progress through the variations is gradual (especially in those by Byrd), giving the composer great latitude in his deviations from the original statement. By comparison, the dance reprises of the FVB and of other keyboard and lute sources, florid though they may be, rely more on stereotypic methods of embellishment, the Elizabethan equivalents of the Baroque agréments and passaggi, while preserving the original contours of the strain. Two approaches may be distinguished in the variation of pavan strains: one, the use of figuration to intensify the polyphony, the other, the abandonment of polyphonic texture for

¹For purposes of clarity, the texture of the FVB dances is simplified in the examples except where it is referred to in the text. The reader should consult printed editions for an accurate sense of foreground detail.

figuration which may reduce the four voices to two. While Byrd takes both approaches, he favors the former. Byrd and his contemporaries tended to use many variation procedures within a single dance, and in fact often changed procedures within the course of a single reprise, as in the first strain of Byrd's pavan ii/384 (ex. 8e). Here again, the dances differ from the song and ground settings, in which composers generally confined themselves to the exploration of a single technique in each variation, a systematic approach which has been identified with the theme-and-variations genre since the sixteenth century.

Meter and Rhythm

Duple meter does not lend itself to the complexities of shifted accents and regrouped beats found so often in triple meter. There is a tendency among the Byrd pavans to escape from the squareness of duple meter texturally, particularly through inner voice activity. Sometimes, too, motifs are displaced metrically so as to soften rather than reinforce the very obvious metric stresses (see, for example, the opening of i/367, ex. 3). Syncopations, ties, and delayed entrances all figure prominently in creating the fantasia-like texture of Byrd's pavans, although the bass is seldom syncopated as it is in ii/483 (ex. 4), first strain. The impulse towards the free fantasia style is curbed by the regularities of dance meter, the bass emphasis of the downbeat making possible the freedom of the upper voices.

Often in the pavans of Byrd, as well as of other FVB composers, strains open with some form of the rhythm, $\circ \text{d} \text{d}$, either as repeated notes, as in i/361 (ex. 1), or with a moving bass, as in the second

strain of ii/483 (ex. 4). In these and other strain openings (shown in ex. 5), this rhythmic cliché acts both to announce the strain opening (as, in a quicker tempo, it announced the opening of the canzone) and to establish the sense of measure as well as of beat. Arbeau devotes pages to the discussion of drum beats. Drum beat patterns distinguish the strong from the weak beats, and the pattern long-short-short is one of the simplest ways to make such a distinction. Although not characteristic of sixteenth-century pavans in general, the rhythm, $\circ \text{♩} \text{♩}$, can be found in many of the Attaignant pavans, and is the pattern chosen by Arbeau to accompany the song-pavan, "Belle qui tiens ma vie," in diminution, $\text{♩} \text{♩} \text{♩}$. It is not characteristic of such earlier pavans as those in the Dublin virginal manuscript.

The pavans of Byrd and his contemporaries also often made use of cliché final bars which were quite florid. It is generally the case that such formulas occur only at the strain endings, in keeping with the avoidance of articulation within the strain. Example 6 shows ending formulas as they most commonly occur in the FVB as well as in the Dublin virginal manuscript and in Dowland lute works. The function of such formulas is to punctuate as well as to ornament; in the case of lute music (and perhaps, to a small degree, virginal music), the scales, repeated notes and arpeggios are the only means of sustaining the final chords a full measure. In some cases, as in exx. 6e and 6f, the closing of a strain involves figuration leading to the reprise of the strain. At other times the first strain statement has a formulaic ending, the reprise ending being less formulaic and more florid (ex.6g).

Such endings as those in ex. 6c are the most common, and cannot be said to be the special property of any one FVB composer.

Motifs: Repetition, Imitation, and Sequence

The imitative texture which, according to Morley, is characteristic of the pavan, is particularly characteristic of the pavans of Byrd. The association of this texture with the pavan cannot adequately be traced, since there are so few English dance sources from the second half of the sixteenth century. But two of the pavans in the Dublin manuscript, no. 3 by Master Taylor and no. 21, use points of imitation to begin strains and then, as Morley said, "away to some close." Example 7 shows the three strains of no. 21.¹ The texture created by four rhythmically independent voices stands in contrast to the melody-and-accompaniment texture which is often found among other Elizabethan dance types.

In the music of Byrd, motifs are used either to create such an imitative texture, as in the first two strains of ii/483 (ex. 4), or to measure time with repetition (ex. 2) and sequence. Generally speaking, Byrd used motifs to create contrast rather than association between strains: each strain may or may not have identifiable motifs, but no two strains of a pavan share the same motifs.

The significance of the motif can be witnessed in the extent to which it is or is not preserved in the varied reprise. In many cases, Byrd preserves the motifs in ornamented or varied form (exx. 8a,b). Sometimes inner voices are absorbed in the reprise figuration,

¹Imitative motifs are indicated in examples by brackets, .

but this does not generally occur in Byrd pavans. Quite often, a new imitation appears in the reprise: in the canonic pavan by Byrd (ii/427), the figuration used imitatively in the reprises is not between the soprano and alto, which are the voices in canon, but between the soprano and tenor or bass (ex. 8c). Example 8d, taken from the third strain of ii/200, shows Byrd realizing an imitative possibility in the reprise which was only suggested in the first statement of the strain.

While Byrd's motifs have a stronger profile than do those used in pavans of the Dublin virginal manuscript, they are still fairly simple, and are often no more than triads given rhythmic definition (ex. 4, first strain), filled-in thirds or fourths (exx. 3 and 8d), or other triad-defining figures. Because their use is textural rather than formal--they do not return later in a dance, nor are they subjected to development--the motifs need not be memorable. They are sometimes used to define the measure, other times to contradict it. The motif of the third strain of ii/483 (ex. 4) emphasizes the measure, while the motif of the first strain, with its downbeat rest, and that of the first strain of i/367 (ex. 3), with its web of syncopated entrances, are used to soften the downbeat. In ex. 1, again, the third strain motif is used primarily to emphasize the measure, while that of the second strain (which is hardly a motif but which nevertheless is the subject of imitation) creates a continuous fantasia-like texture. Here, as in many other FVB pavans, the character of the third strain is distinguished from that of the first two; it is common for the final strain to break from fantasia texture into one which is more homorhythmic or at least more metrically emphatic.

Sequential repetition, so prominent among FVB dances, is conspicuously absent from Byrd pavans. Since, as will be discussed, sequence links motion to meter and phrase and thus can be used to emphasize downbeats and periodic structure, the absence of sequence can be understood as an avoidance of such emphasis and regularity. While the bass lines of Byrd pavans generally give a strong sense of downbeat, at the level of the phrase Byrd avoids creating articulations defining units smaller than the strain.

Melodic Motion

The treble line of Byrd's pavans does not have the shape or continuity of a self-sufficient melody. This is in part dictated by the fantasia texture of the pavans, in which the treble is one of four nearly equal voices, and is not necessarily the most active or prominent of the voices at a given time. In the first strain of the Pavana Bray (i/361, ex. 1) the treble may be understood to continue through the strain--or, perhaps, it may be heard as dropping out in mm. 4-5 [5-6]. Strictly speaking, the treble may be active, may sustain, may rest, may cross below the alto, as it might in a consort piece. This is not the case for treble-dominated dances in which a popular dance tune is supported by a polyphonic setting, as in the pavan "Belle qui tient ma vie" given in Arbeau's Orchesography.¹ The pavans of the FVB are either original compositions or settings of original consort, lute, or keyboard compositions, and are fundamentally polyphonic. This is least true for the Lachrymae pavan, set by Byrd and Farnaby,

¹Arbeau, Orchesography, pp. 60-64.

but this work is exceptional, and merits separate discussion.¹

At the same time, the treble lines of many of the FVB pavans, and of Byrd's in particular, are clear in contour and direction, and are a significant structural element. The two melodic descents in the first strain of the pavan of ex. 1, supported by the root motions I-V and I-V-I, define the two phrases of that strain. Similarly, the two halves of the second strain are defined by the melodic arch f-c¹-f (mm. 1-4) and the ascent to c¹ (mm. 5-8). The third strain of this pavan shows no such compelling shape, and in fact, while active in the foreground, is static in the middleground for six bars.

Any discussion of the significance of the uppermost voice must take into consideration two qualifications: one, that the treble is not at any given time necessarily the uppermost voice, since it may have rests or cross below the alto, in which case the alto must be treated as the uppermost voice for analytic purposes; and two, that the uppermost tone is by no means necessarily the tone of greatest structural importance. This latter observation is particularly important in Elizabethan music, where for purposes of sonority composers often placed uppermost the third of the triad, regardless of the logic of the overall melodic line. The melodic cover tone, as it might be termed, has only the most local significance, and is omitted from the examples.

The third strain of ex. 1 draws attention to another issue with regard to melody. This strain has the most static (when viewed

¹See pp. 72-75 and ex. 31.

as a whole) as well as the most tuneful treble of the three strains. It is its rhythmic and motivic character and its use of patterns that bring to mind a popular dance tune. Thus it is important to distinguish between a sense of melodic motion, which a treble might exhibit at a foreground or middleground level, and tunefulness, which is a foreground attribute and an element of design rather than of structure. Byrd's pavan trebles achieve a high degree of melodic motion but are not ordinarily tuneful.

The range of the treble line in Byrd pavans is fairly restricted, with the result that the melodic high points are of great importance. The attainment of the high tone is a significant event within a strain; it is then easy to hear when it is regained or surpassed in subsequent strains. The organic unity of many pavans depends on this subtle melodic continuity between strains. In Lady Montegle's Paven (ii/483, ex. 4) the structural high tone of the first strain is d^1 , with e^1 as a prominent neighbor tone. By the middle of the second strain e^1 occurs with greater emphasis (as a chord tone of the prolonged IV), and f^1 occurs as its upper neighbor. Finally, in the third strain f^1 is no longer a neighbor tone but rather a chord tone of V_b (and an important bit of mixolydian coloring).

The first strain in Byrd pavans is often a tonic prolongation involving a melodic descent from 5 to 1 or from 3 to 1. The tone from which the descent starts may be struck at the opening, as in ex. 4, but is often reached only later in the strain, as in the pavan ii/389 (ex. 9). The first strain of the pavan i/367 (ex. 3) has a characteristic melodic shape in which the structural melodic tone 5 is

embellished with a gradual motion up to f^1 , 8, before the final descent. The treble thus partitions the octave into two segments, 1-5 and 5-8.

The most usual terminal chord for the second strain is V, and so the melody generally also cadences to the fifth scale tone. In ex. 1 the two melodic motions of the first strain, 3-2 and 3-2-1, are answered by two motions in the second, the arch 1-5-1 and the ascent to the terminal 5. The middle strain of pavan ii/384 (ex. 2) is unusual in that there are two very similar ascents from 1 to 5. In the case of a minor-mode pavan with a middle strain prolonging III, the treble may circle around 3, or move repeatedly between 5 and 3, as in the pavan 389 (see reduction, ex. 9b). The shape of the melodic line in a strain which moves to or within the subdominant, as in the middle strain of i/483 (ex. 4), is likewise necessarily related to the harmonic structure.

The third strain contains the final melodic descent to the tonic. Frequently the third strain is linked to the second in its melodic and harmonic structure, as in ii/483 (ex. 4) and ii/389 (ex. 9). Whether or not this is the case, the third strain, like the second, generally lacks either a sense of melodic direction (ex. 1) or self-sufficiency (Pavana Ph. Tr. [i/367, ex. 3]), both of which can generally be found in Byrd's first strains.

Bass Motion and Counterpoint

Harmonic motions--that is, motions of a fifth--predominate in Byrd's pavans as in most dances. The root tones are often connected by passing tones which support inversions as well as root position triads. Generally speaking, the harmonic motions coincide with metric stress,

with passing, neighboring, and other embellishing motions occurring between stressed beats. In this way the harmonic bass motion which is so characteristic of dance music is a trait inseparable from the strong metric stresses of dance.

Because the FVB pavans are texturally modeled on fantasias, the bass participates in imitative activity. Since many motifs rely on a downbeat rest to help emphasize the points of imitation (second strain of ex. 1, ex. 2, second and third strains of ex. 3, and first strain of ex. 4), the bass tone may at times be absent from the downbeat. This is not at all typical of dance music, which ordinarily relies on the bass as timekeeper. However, such delayed bass entrances are local events in the context of very regular bass motions.

The fifth relationship is used for creating the overall structures and for prolonging tonal areas. Occasionally it is also used by Byrd for foreground interest, as in the middle strain of ii/483 (ex. 4), where the bass falls through a succession of fifths from E (m. 2 [3]) to C (m. 6 [7]), or the middle strain of ii/389 (ex. 9), where a similar succession occurs in the short space of five semi-breves, mm. 4-6.

Root motions of a third occur often, either as an embellishment or as part of a horizontalization of a triad. The most commonly occurring root embellishment of a third is in a cadential figure leading to the penultimate chord, the dominant. Some of the ways in which this might occur are illustrated in ex. 10. The elaborations must be understood in terms of the fundamental cadential figure (10a), which is a harmonic support of a falling treble line, 3-2-1. The treble itself

is commonly embellished with a third, 3 - 2(-1-#7) - 1(10b), giving rise to a series of possible bass supports. Intermediate sonorities which result, including tonic triads, are fleeting and are subservient to the broader cadential motion.

The importance of the third relationship with respect to the harmonic structure of a dance is evident in the pavan ii/389, particularly when this dance is regarded as a continuous whole (ex. 9b). In this case the mediant harmony occurs in the context of a I-III-V motion which stretches over three strains. Again, the bass cannot be understood without reference to the melodic line. Because chords related by a third have two common tones, they may be used as alternative supports for a single melodic tone. And III has the structural potential to support the important melodic fifth and third degrees. The third relationship is exploited widely by the Elizabethans, and is not stylistically peculiar to the music of Byrd or of the virginalists.

It is a commonplace that the English composers favored cross-relations. The context of the most frequent cross-relations is the embellished motion shown in exx. 10d-f, illustrated from the music of Byrd in exx. 11a-e. The flat seventh degree occurs as a bass tone because it can be triadically reinforced with its perfect fifth, while the raised seventh degree occurs melodically as the leading tone. Other cross-relations based on the two functions of 7 are shown in exx. 11f-g. Byrd was decidedly not a composer who favored sharp dissonances and harmonic surprises, and such devices are more common in the music of his contemporaries.

Perhaps the most distinctively Elizabethan non-harmonic tone is the sixth, which occurs in its major and minor forms in many FVB pavans (ex. 12). In its most benign form, a minor sixth resolves to the fifth of a minor triad (exx. 12a-c) or a major sixth resolves to the fifth of a major triad (ex. 12d). The poignant minor sixth resolving to the fifth of a major triad, creating the momentary dissonance #3-b6, is an important affective device of the Elizabethan lament, finding its way into the pavan, occasionally into the pavans of Byrd (exx. 12e-g). The non-harmonic tones of these examples and the chromaticism of exx. 10 and 11 are rooted in modal mixture and are common to many Elizabethan compositions. Bolder cross-relations are not characteristic of Byrd's music, nor is the heightened chromaticism found in some of the songs of Dowland or in dances of other FVB composers.

The Pavans of John Bull

There are only four pavans in the FVB by Bull, but generalizations about style can be corroborated by the examination of additional pavans appearing in other sources. Bull's keyboard music appears in numerous virginal manuscripts, as well as in the Parthenia.¹ While many of the pavans are paired with galliards by key, mode, and title, most of these are otherwise unrelated to their galliards. Differences

¹The most important manuscripts containing keyboard music of Bull are the Benjamin Cosyn virginal book, Paris Conservatory Res. 1185, British Museum Add. ms. 23623, and the New York Public Library Drexel ms. 5612. All known keyboard dances by Bull are included in the edition by Thurston Dart (John Bull, Keyboard Music, Vol. 2).

in style between the pavans of Bull and of Byrd are immediately apparent.

Scheme

Bull, like Byrd, composed most of his pavans in sixteen-semibreve or, less frequently, eight-semibreve strains. Unlike Byrd, however, Bull also wrote strains of eleven semibreves (FVB i/149) and other odd lengths (no. 77 in the Musica Britannica edition has three strains of fourteen, twelve or thirteen, and fifteen semibreves; see Table 4). The continuous spinning out of the strain without internal phrasing is more characteristic of Bull than of Byrd. A reduction of ii/121 (ex. 13) illustrates the internal irregularity of a pavan of regular strain lengths.¹ The first strain consists of repeated motions to V, paralleling the repeated melodic descents, e¹-d¹-c#¹; the only real articulation within the strain is the treble a¹ on the seventh semibreve, at which point in fact the quasi-motivic embellishments (not shown in the example) change; if there is any phrase parallelism, it is between the first three bars [mm. 1-6], characterized in part by rising motions, and the last five [mm. 7-16], characterized by descent. But there are no internal cadences, and even the final cadence of the strain (mm. 6-7 [12-13]) is not reinforced with suspensions and other cadential indicators. The second strain, on the other hand, is broken into two very clear motions, one an interruption within I, the other, a cadence to IV; these motions divide the strain into three-plus-five

¹Because the music of Bull is highly figured and ornamented, it must undergo extensive reduction to reveal clearly what goes on beneath the distracting surface.

semibreves. The final strain does contain internal cadences, although Bull uses passing motions and the repeated melodic $e^1-d^1-c^1$ to create a continuous strain. The four cadences--two contrapuntal cadences to C, one harmonic cadence (defined by a root motion of a fifth) to the dominant, A, and the final harmonic cadence to the tonic, D--define four groups of four semibreves. The repetitive outer-voice motions and very narrow treble tessitura of not only this strain but of the entire pavan work against a strong sense of phrase definition.

The Pavana of my Lord Lumley (1/149, ex. 14a) is irregular in strain length to begin with. The irregularity of the strains is actually a result of short, perhaps shortened, phrases within the strains in a context of regular four-semibreve phrases. Four-semibreve phrasing is defined immediately by the parallelism between the opening and m. 5, created by an approximate sequence. The compression which creates a strain of eleven rather than twelve semibreves occurs in m. 9; although the rate of root motion was established at the beginning as the minim, the root motion is accelerated in m. 9, creating only one measure of material which might have been two (see ex. 14b for the more regular phrasing Bull might have, but did not, use). The point here is not that Bull deliberately created an irregular strain by altering a regular one; it is rather that the irregularity results not from a continuous or irregular kind of music-making such as one finds in fantasias but from an alteration of the kind of periodic phrasing associated with dance. The irregularity of the second strain, also of eleven semibreves, is more difficult to characterize; but the outer-voice motion in tenths, moving up and back down again, in a sense extends the strain

from what might have been eight semibreves (ex. 14b) to eleven. It is not unusual for Bull to interpolate material for its local dramatic interest, thereby suspending the motion of the strain. The sequential pattern sharply defines the regular phrasing of the final strain of eight semibreves.

Bull's Pavana (i/62, ex. 15) is one of the shortest and simplest pavans of the entire collection. Appearing in other sources as the Trumpett Pavan, it has conventional figuration, unlike many of the Bull compositions in which virtuoso writing obscures structure and direction. The root motions and the treble line act together to create strong metrical emphasis. In addition, there is a continuity between strains created by the middleground structure (see ex. 15b). The third strain again opens with a sequence, a design feature Bull seems to have been particularly fond of; the sequence is remarkably similar to that in i/149 (ex. 14), third strain. As will be seen in dances by other composers, it is common for the third strain to be distinguished by some special textural device. Despite the simplicity of this pavan, it is tightly constructed and contains some interesting details. In particular, there is a hidden sequence in the first strain (indicated in the example by brackets) created by the two melodic descents of a third, b-a-g and a-g-f#, with their bass counterpoint, creating the 10-5-10 units. This counterpoint, a substitution for parallel tenths, is shown in ex. 17f, and is very much a part of the language of the FVB. The treble third a-f#, supported by the bass third F⁴-D, creates the characteristic cross-relation.

Like the pavan shown in ex. 13, Bull's Pavana i/124 has three strains of "regular" length but an irregular internal structure. Since it is paired with two galliards which are true transformations of the pavan, it will be discussed at length in the chapter on the pavan and galliard pairs.

Mode, Key, and Tonal Structure

Although the sampling of Bull pavans in the FVB is small, taken together with the additional pavans found in other manuscripts, an interesting fact emerges: the two pavans with the sharpest phrasing and with strain divisions of four and eight semibreves are in G-mixolydian (FVB i/62 and Musica Britannica no. 131a¹); the third mixolydian pavan, FVB i/149, also has clear-cut phrases despite its irregular strain lengths. The remaining pavans are all in the dorian or aeolian modes and are distinctly different in character and structure, with either irregular phrasing or a total avoidance of internal strain subdivisions. The difference between mixolydian and minor-mode compositions shows up in the degree of chromatic inflection and in the texture as well, the mixolydian pavans being inflected only with leading tones and having dominant treble voices which hold together as melodic lines. The chromatic adventures for which Bull is known occur in some of the pavans not in the FVB, and not in any in the mixolydian mode. Two of the A-aeolian pavans not in the FVB (Musica Britannica [MB] nos. 87a and 88a) are particularly reminiscent of Dowland. Their harmonic schemes (shown with those of the other Bull pavans not in

¹Bull, Keyboard Music, Vol. 2.

FVB, Table 4), with the second-strain open endings on the dominant, are similar to that of the Lachrymae (ex. 31).

The FVB pavans i/62 and i/149, both in G-mixolydian, are essentially in major with modal inflection; despite occurrences of F-natural, both have extended dominant prolongations and show no tendency to move towards the flat or subdominant side of the tonic. The mixolydian flavor of the second measures of i/62, created by the root F, is thus more a matter of local interest than of any overall tendency. There are no explicitly ionian pavans by Bull, but it should be remembered that since there are no sharp key signatures in this body of music, there can be no G-ionian compositions. As Bull's pavans have as finals only G, D, or A, they can only be in G-mixolydian or in dorian or aeolian.

Texture

The pavans of Bull, like those of Byrd, are written primarily in a four-voiced polyphonic texture in which imitation plays an important role. However, Bull's writing is visibly filled, sometimes cluttered, with virtuosic figuration. Relatively simple passages may be filled out with written-out trills (ex. 13, first strain), repeated notes and arpeggiated chords, even in the first statement of each strain. In the more diffuse of his pavans, which are those in the minor modes, figuration and other elements of design are more prominent than are structural elements of tonal form and melodic line. Whereas texture and motif are used by Byrd to draw attention to structural elements, they appear as ends in themselves in the pavans of Bull.

There is an impressive variety of textural devices in many of the pavans of Bull. Because the focus of this study is on the use of design elements in the articulation of form rather than as examples of the keyboard idiom, such elements are omitted from the musical examples as well as from the discussion.¹

Meter and Rhythm

The approach to meter and rhythm in Bull pavans does not differ significantly from that in those by Byrd, except that Bull more often resorts to syncopations, hocket-like figures, and other rhythmic devices to create local interest. These features are a conspicuous part of Bull's virtuoso style, but have little to do with the structure of the phrases and strains.

The common convention of opening a strain with the rhythm $\circ \text{d} \text{d}$ can be seen in the first two strains of i/62 (ex. 15). Another kind of strain opening which adds emphasis is that of i/149 (ex. 14), the second strain, with its homorhythmic $\text{J} \text{D} \text{D}$. Typical strain endings can be seen in i/62, first and second strains, and ii/121, second strain (the figuration characterizing strain endings is omitted from the examples).

Motifs: Repetition, Imitation, and Sequence

Bull's four-voiced textures are often characterized by brief imitations, as shown, for example, by the brackets in ex. 13, mm. 5-7

¹For discussions of figuration and other aspects of the keyboard idiom in the writing of Bull and other virginalists, see Borren (Sources of Keyboard Music in England) and Robert Lee Adams, "The Development of a Keyboard Idiom in England during the English Renaissance" (Ph.D. dissertation, Washington University, St. Louis, Missouri, 1960).

[10-14] of the first strain of ii/121. The imitation in this example is actually more detailed, involving as well the written out trills indicated thus "w" in the first few bars of ii/121. As in the Byrd pavans, this imitation is textural and often disappears in the varied reprises, where scale and arpeggio figuration makes two or three voices of the original four. Example 16 shows part of the first statement and the varied reprise of the first strain of ii/121.

Wilfrid Mellers, in his article on Bull's keyboard music, claims a sophisticated use of motif in two of the Bull pavans. According to Mellers, the third strain of i/62 (ex. 15) opens with a diminution of the opening of the first strain; similarly, the motif which opens the third strain of i/149 (ex. 14) is actually the opening of that pavan "diminished and inverted": "The discreet reference back to the initial material--not, as we have seen, characteristic of the Elizabethans--combined with the restatement of the tonic [as prolonged in the third strain] emphasizes the modernity of the piece, almost suggesting the ABA structure of the eighteenth century."¹ It is true that such long-range structuring is unusual among Elizabethan dances, at least with respect to the use of motifs. The tonal structure of these two Bull pavans, in which the first strain prolongs the tonic and last strain returns to it, with a tonally contrasting middle strain, is actually the norm among FVB three-strain dances; the establishment of that norm can be viewed as an advance over the more loosely structured dances of the sixteenth century. The motivic transformation claimed

¹Wilfrid Mellers, "John Bull and English Keyboard Music," The Musical Quarterly 40 (1954): 551-52.

by Mellers may or may not be deliberate. That the motivic patterns are simply part of the musical language of the time and of Bull's language in particular is evident in that the same motifs occur in the two separate pavans. The rising and falling stepwise fifth is particularly important in the structure of $i/62$, both motivically (ex. 15a) and on the level of the middleground upper voice (ex. 15b). The fifth tone of the scale is so often an important structural tone, and it is common for the opening of the pavan to emphasize the tone either by a rise to it or a fall from it. The third strains of $i/62$ and $i/149$ are similar not only in their motivic opening but also in their use of sequence. As in the case of the falling fourth of the Lachrymae, the material of these pavans occurs in many pieces. It is only when the composer develops the material by repetition, sequence, and variation, and does so in a pronounced manner, as Dowland does in his Lachrymae pavan, that we can speak of the structural use of a motif.

Polyphonic sequences are prominent features of Bull's dances. The third strains of $i/62$ and $i/149$ open with sequential repetitions which, as indicated in exx. 14 and 15a, are based on elaborations of a counterpoint between the outer voices alternating tenths and fifths. Example 17 shows some of the sequences found in Bull pavans from the FVB and other sources. These sequences are most commonly found in the final strains of the pavans, perhaps simply to distinguish that strain texturally. As will be discussed further in the following chapter on the galliard, the sequence can be viewed as an elaboration of a melodic or polyphonic motion, instead of as the melodic repetition referred to in most definitions. Viewing the sequence functionally, as a means of

emphasizing motion, instead of statically, as a repetition which happens to move, is particularly important in that it makes clearer the meaning of incipient sequences such as that in the second strain of i/149 (ex. 17b); in this case, the aspect of motion is present, as is the aspect of the elaboration of that motion, although the elaboration varies and is not of such a distinct character as to be called motivic. The sequence in ex. 17f also barely merits the name, as it arises merely from an inner-voice imitative motif used to sustain the triads. The sequential measures occur within the context of a long cantus firmus-like treble line which is the excuse for such inner-voice activity (the use of this kind of treble in a third strain is common to a number of Elizabethan pavans, and may be regarded as a fashion of the period; see discussion on pp. 65 ff. and exx. 27 and 30).

The sequence shown in ex. 17d is unusual in that, besides being syncopated, it works against the metric stress. Not only are the outer voices in canon at a one-beat interval, but the entire unit which they repeat sequentially is three beats long in a four-beat measure. In addition, the voices together produce thirds rather than triads, giving the sequence the sound of those found in the music of the Franco-Flemish composers.

The sequences shown in exx. 17a, c, and e, with their strong harmonic basis, clear profile, and metric emphasis, are of a modern type found in Baroque music. All three exhibit the prominent bass motion of a fifth which is so often found in Bull's music.

Melodic Motion

As in Byrd pavans, the treble line of the pavans by Bull seldom has the continuity and rhythmic definition of a melody. The range is very restricted, the high tone often being of structural importance. The treble often outlines the lower half of the octave (ex. 15b), or defines the two halves (ex. 14, third strain), thus the fifth 1-5 and the fourth 5-8 figure prominently, embellished with motions of a third. Again, because the middle strain often prolongs the dominant or at least terminates on it, the melodic tone 5 is often prominent in the middle strain.

The pavans included in the FVB are some of more highly structured dances by Bull. The outer voices of some of his other pavans wander more, are less metrical, and give the effect of a fantasia rather than of a dance (see ex. 18). In many of the pavan strains, either there is no melodic arch (but instead a series of small arches), or the arch does not receive the harmonic support that would define the arrival at the high structural tone and the descent from it.

Bass Motion and Counterpoint

On the whole, the bass lines of Bull pavans exhibit the same kinds of motions as those of Byrd pavans. One style characteristic found more often in his music than in Byrd's is the avoidance of the root tone on the downbeat. The most pronounced such occurrences are those at the beginnings of strains, as in exx. 17a and c (here the absence of the fifth over the bass allows us to interpret the bass tone B as the third of the tonic triad which is to come). The third

strain of mixolydian pavan Musica Britannica 131a begins similarly.

The outer-voice canon which creates the sequences of ex. 17a and c produces a bass line in which root tones do not occur on the downbeat. It is an aspect of Bull's ornamented style that the florid bass line such as that found in ex. 17f does not always reach the root tone on the downbeat. Sometimes, as in ex. 17b and d, the outer-voice intervals, rather than the succession of triads, are important, in which case the triads created are incidental and are often contrapuntally motivated sixth chords.

At the same time, Bull used chains of fifths in the bass for local interest. Besides those cases discussed in ex. 17, there is a striking series of ascending fifths, F-C-G-D-A, in the third strain of his Pavan in the Second Tone (MB 77; see ex. 18b). These are all foreground events used by Bull for immediate impact. The structural use of the fifth at a deeper level is not so adventurous in the dance music of Bull and his contemporaries.

Bull is known for his experiments in chromaticism. Although there is no evidence of this in his FVB pavans, there is such an experimental dance pair, the Chromatic Pavan and Galliard, found in other manuscripts (MB 87a,b). Most of the Bull inflections which range beyond normal practice of raised or lowered 6, raised 7, and picardian 3 are expansions to other tonal areas. The non-harmonic tones, then, are not generally those created for chromatic coloring, but are the same suspensions, appoggiaturas, and passing tones found in Byrd's music. The minor-mode dances are more likely to be inflected and to have pointed dissonances than are those in the mixolydian mode.

The Pavans of Giles Farnaby

While pavans by Byrd and Bull appear in a variety of manuscripts and include many not found in FVB, all pavans attributed to Farnaby can be found in FVB.¹ Of the seven included, one is based on traditional material (Mal Sims, ii/447), one is a Lachrymae setting, another, a setting of a Robert Johnson pavan. In addition, one, ii/456, also occurs in settings by Morley (FVB ii/209) and by Byrd and Cutting; Farnaby's ornate version is probably not the original but a later setting.² In addition to the three remaining pavans, Farnaby composed a pavan-type character piece, Giles Farnaby's Dreame (ii/260), which will be considered in this discussion. While this provides only a small base on which to make style observations, some comparisons can be made between Farnaby's pavans and those of his seniors, Byrd and Bull.

Scheme

Of the three pavans attributed exclusively to Farnaby (including


¹The keyboard works of Giles Farnaby and his son Richard are edited in a modern edition by Richard Marlow (Musica Britannica, Vol. 24 [London: Stainer & Bell, 1965]).

²It has been pointed out by Margaret Glyn (About Elizabethan Virginal Music, pp. 112 ff.) that the Johnson pavan cannot be traced to a model and that, given its resemblance to a pavan by Gibbons (in Orlando Gibbons, Keyboard Music, trans. and ed. Gerald Hendrie [Volume 20 of Musica Britannica; London: Stainer & Bell, 1962]), it may even be by Gibbons. The contention is that Tregian, in compiling the FVB, not only favored Catholics but suppressed the music or even the names of such Protestants as Gibbons and Cosyn. It will be assumed here that the attribution in the FVB is correct, and that the similarity between the Farnaby and Gibbons pavans is again the familial resemblance shared with the Lachrymae. Glyn also points out that Walter Erle's Paven (ii/336) appears in Anthony Holborne's Cittern Schoole. For further discussion, see the notes to Marlow's edition of Farnaby's keyboard music.

the character piece, ii/260), two are regular, if short, and the third, ii/465, is irregular, with its second and third strains of eighteen semibreves. This last, the Farmer's Paven (ex. 19; according to Marlow, probably named for a man of that name), contains internal repetitions and melodic motions which define measure groupings, but not even its first strain of sixteen semibreves breaks down into regular--or irregular--phrases. In the first strain, the treble b, supported by I, in m. 6 [4], creates a new beginning, dividing the strain into five-plus-eleven semibreves bars. Likewise, in the second strain there is a new beginning created by the return of the tonic root and the treble motif in the tenth bar of that strain, creating a division of 9+9 bars (which further breaks down as 2+2+2+3 + 3+6). In the third strain, there are repeated motions from tonic to dominant through V of V; the arrivals on I (and the treble arrivals on b¹) define segments of six, seven, and five bars. In all of these cases there are no strong textural supports for the strain subdivisions, and the effect is of three internally continuous strains. Because whatever phrasing there is is irregular, we stop expecting regular phrasing and hear the strains as undivided wholes. Where regular four-bar phrasing is well-defined at the start, we are more likely to continue to hear the phrasing even when we are giving few signposts later on; we expect the periodic phrasing as we expect the regular downbeat as defined by the meter. In Bull's Pavana of my Lord Lumley (i/149, ex. 14), we are led to expect regular phrasing by the opening of the

first strain, and we try to hear it thereafter; while in Farnaby's Farmer's Paven we have no reason within the pavan for such expectations. Thus, in the Farnaby example the irregular phrases are not heard as distorted regular phrases but as looser or more fantasia-like phrases.

Farnaby's The Flatt Pavan (ii/453, ex. 20) is regular in phrasing, at least as suggested by the root motions; internal phrasing is not clearly articulated. The florid style helps to create a sense of continuity within each strain.

The pavan i/141 (ex. 21), which appears as a Farnaby setting of a pavan by Robert Johnson, is one of the most irregular and fantasia-like of the manuscript. Its wandering quality is created by more than the irregularity of strains and the absence of internal cadences: in this pavan there are many cadential figures which do not complete themselves, thwarted harmonic motions, indicated on the graph as interrupted motions toward a harmonic goal . These are not interruptions in the normal sense; although the harmonic resolution is not achieved, there is a contrapuntal resolution in each case, so that the cadential figures are heard in retrospect as pseudo-cadences--in common parlance, "deceptive" cadences. This pavan is different from others discussed so far in other respects: it has a "dark" sound resulting from a low tessitura and a chromatic treble line in the second strain and, most unusual, the absence of picardian thirds in the tonic triads ending the first and third strains. Of all the FVB pavans, this long pavan is perhaps closest to a fantasia.

Mode, Key, and Tonal Structure

Farnaby's dorian pavans, which include The Flatt Pavan (ii/453), the Johnson setting (i/141), and the Mal Sims setting (ii/447), are minor-mode pieces which are if anything more aeolian than dorian. The Johnson pavan relies heavily on the lowered sixth degree, used repeatedly in the bass as well as in the upper voices as a neighbor tone, "una nota super la." The Farnaby Mal Sims is in the same key and mode as the anonymous setting in the FVB (i/68), D-dorian. But if the two are compared, it can be seen that Farnaby's version, with its Bb's in the inner voices and bass, is more an aeolian setting (the first strains of the two are shown in ex. 22).

Giles Farnaby's Dreame (ii/260, ex. 23) is in D with no transposition signature. But to call this short dance-like piece dorian is arbitrary, as its modal mixture is pervasive. Its scheme, much like that of Dowland's King of Denmark galliard (see Galliard chapter, ex. 35), involves the prolongation of F, III, while the prolongations of D, I, are essentially in the major mode. Whereas in compositions like the Johnson pavan the dorian mode may be seen to be absorbed into the more modern minor mode, in this piece the major-minor mixture has a distinctly modal or archaic sound. The mild clash between F# of the first strain and F \flat of the second is a sound much loved by the Elizabethans. It is the result of major mixture within the tonal structure I-bIII-V-I (the scheme of the Dowland Lachrymae). In Giles Farnaby's Dreame, Dowland's King of Denmark galliard, and Mal Sims, the important relationship of I to III is underscored by sequential repetitions, where material stated in I is

The use of the rhythms ♩ and ♪ in the first and final strains of The Flatt Pavan (ii/453, ex. 20) suggests that this dance, which is also one of the shorter pavans, can be thought of in 4/4 rather than 4/2 or 2/2.

Chord repetition and homorhythmic figures do not play a part in fantasia-like pavans such as the Johnson setting. Here there is metrical clarity, with the bass moving on strong beats, but a continuity of texture and a de-emphasis of barlines created by the constant motion of inner voices.

Motifs: Repetition, Imitation, and Sequence

Imitation plays an important role in some of Farnaby's pavans, although not in those which are in a popular, treble-dominated style, ii/260 and ii/447. While the imitation serves a textural function, as it often does in Byrd's pavans, it sometimes is considered integral enough to be retained in the varied reprises in some form (ex. 25 shows some imitative passages in their original statements and in their varied reprises).

A more striking use of imitation occurs in the first strain of ii/456 where, as in the Morley version, there is an extended canonic passage between the outer voices (ex. 24d). Even though this canon is not followed through, it is given great prominence, much more so than the canon in Byrd's literal canonic pavan, ii/427. While short points of imitation often create the rhythmic interest of FVB pavans, such prolonged contrapuntal devices are rare.

Sequence is not used by Farnaby as it is by Bull, for local interest. In the middle strain of ii/453 (ex. 20), the triadic motif is repeated at different levels to emphasize the triads and the measures which they define, but this is only the most rudimentary of sequences, being simply an arpeggiation of each chord. Similarly, there is a repetitive rhythm in the final strain created by the rising scale passages in the first three bars, but this can hardly be called a sequence. It may be said that Farnaby uses repetition of motivic and figural material to emphasize the meter, but not in the sense of sequence, to create or define motion.

Sequential repetition does occur in the second strain of Ma1 Sims, but such repetition is part of the tune as it existed before Farnaby's setting.

The use of repetition to create phrase parallelism, such as occurs in the middle strain of Bull's Pavana (ii/121, ex. 13), or in Byrd's Pavana Ph. Tr. (i/367 [ex. 3]), and which we will find is routine in FVB galliards, is not usual among Farnaby's pavans, but does occur in the middle strain of ii/465 (ex. 19), where, as indicated by the brackets, the tenth bar is similar to the first and creates a strain division into 9+9 bars (see p. 58).

Melodic Motion, Bass Motion, and Counterpoint

Farnaby's bass lines rely heavily on motions of a fifth or fourth, and on the horizontalization of thirds and triads. The mediant prolongation often links tonic and dominant across strains (in exx. 20 and 21 the middle strain ends on V, and the final strain begins on III

which leads back to I). The three triads are linked by their common tone, 5, which remains prominent in the treble. The motions I-III-V and V-III-I figure prominently in some compositions (see exx. 23 and 20 respectively). The profiles of his bass lines are much stronger than those of his trebles, despite hocket-like figures and other devices that break up the bass line. The sense of melodic arch found often in Byrd's pavans and sometimes Bull's (exx. 13, 14, 15) is generally absent from Farnaby's pavans. The weaker treble lines and the ornamentation of treble and bass weaken the outer-voice counterpoint in some cases. In the Farmer's Pavan (ii/465, ex. 19), for example, the treble of the middle strain does not have a melodic character, but rather sounds like an arpeggiation of the harmonies defined by the bass; the first strain, on the other hand, is dominated by the treble-bass counterpoint, with its frequent contrary motion. The parallel tenths so common in Bull's pavans, forming the basis for many of his sequences, are not as regularly present in Farnaby's, although they play an important part in the middle strain of the Robert Johnson pavan setting (ex. 21).

The treatment of dissonance in Farnaby's music is close to Byrd's. In addition to the conventional 7-6, 4-3, 2-3, and 9-8 suspensions which are particularly common at cadences, Farnaby was also fond of the Elizabethan 6-5 figure, the sixth being unprepared and dissonant (see ex. 12). Aside from this and the occasional harsh intervals and voice-leading such as occur in the Lachrymae setting (see asterisks in ex. 24b), most Farnaby dissonances occur with normal preparation.

Other FVB Pavans

The remaining pavans vary greatly, from the short, regular, and well-designed Richardson pavan i/27 to the tonally experimental Pavana Chromatica of Tisdall (ii/278, ex. 28) and the elaborate Pavana Doloroso [sic] of Philips, i/321.

Peter Philips was a known Catholic of Bull's generation who left England and settled in the Netherlands. He is well represented in the FVB by his settings of French and Italian madrigals as well as by dances and fantasias. As an exiled Catholic he was surrounded by continental rather than English music. His Pavana (i/343, ex. 26) is one of the few works in the FVB dated in the manuscript. Its date, 1580, and its designation as "the first one Philips made," indicate that the composition was written before his exile in 1590. This mixolydian work has a simple tonal scheme. Its strains are of irregular lengths, but as shown in ex. 26, the phrasing within each strain is clear and only partly irregular.¹ The even four-voiced texture, with its few points of imitation, is not highly ornate, even in the reprises. This simplicity and clarity of texture is close to that of Byrd's pavans. More than the virtuoso keyboard writing of Bull and Farnaby, it suggests a model of the four-voice ensemble dance. The third strain is distinguished by a style feature found in a number of other Elizabethan pavans: the presence of a cantus-firmus treble. Example 27 shows further

¹In the manuscript the third strain opens with a one-semibreve measure of the tonic triad; as this creates an irregularity and is not present in the reprise, it is here considered to be a second-strain ending or an error and is omitted from ex. 26 and from calculations of strain length.

examples from Dowland and Farnaby. These sustained upper lines may be a fashion adopted from the in nomine type compositions so popular at the time, again linking the pavan with the instrumental fantasia. Like the sequences so common in Bull's pavans, this cantus-firmus technique sets the third strain apart from the first and second texturally. Paradoxically, the melodic shape is of greater strength and importance in the first two strains. As can be seen in the reduction of these strains (ex. 26b), the partitioning of the octave, 1-5 and 5-8, is of great importance in this pavan.

Philips's Pavana Pagget (i/291) is a work with regular strain lengths but somewhat irregular internal phrasing. It is subtly related to its galliard, and will be discussed in the "Pavan and Galliard" chapter (ex. 69). The third Philips pavan (i/321), called the Pavana Doloroso. Treg., was once thought to be a setting of a composition by Tregian, but there is no reason to interpret the title as anything other than a dedication to the compiler of the FVB or a member of his family. One of the longest pavans in the collection, this work is closely related to its much simpler galliard (both shown in ex. 68 of the "Pavan and Galliard" chapter). Its length is in part the result of the extension of phrases by repetition in the second strain and the long sequential chromatic lines of the third strain. Its name may derive from the chromaticism of the third strain, the dissonances produced by the sighing motif of the second strain (see the brackets starting on the tenth semibreve of that strain), and the very low

tessitura.¹ It is interesting that the darkness and the irregularity of phrasing of this pavan occur in C major, within strains of lengths sixteen, twenty-four, and thirty-two semibreves.

Three pavans, one alman, and one fantasia by William Tisdall are included in the FVB; the published Complete Keyboard Works of Tisdall includes only two additional works.² Nothing is known of the life of this very skillful composer, although it is suggested that he is of the third generation of virginal composers, born perhaps around 1570.³ His pavans are of irregular lengths, as shown in Table 1, and one of them (ii/278, ex. 28) of an unusual tonality. This latter composition is in the key of B, with no key signature. The absence of sharp signatures in this body of music makes B an unlikely tonic. The composition is well inflected with sharps, but the tonal structure itself indicates the true mode. As shown in ex. 28, the tonic which opens the first strain is actually heard as the dominant of E, the destination of that strain. While the first strain prolongs the subdominant the second prolongs G, the submediant. This emphasis of the IV and VI is the hallmark of phrygian compositions, going back to Gregorian chant. The return to IV in the final strain creates the sense that E is indeed the tonic, not the subdominant, with G its

¹E.W. Naylor (Elizabethan Virginal Book, pp. 152 ff.) points out that the bass line of this pavan was probably extended downwards by the use of short octave tuning, which accounts for the tenths in the left hand, third strain.

²Complete Keyboard Works, ed. Howard Ferguson (London: Stainer & Bell, 1958).

³Ibid., p. 3 (Introduction).

mediant. The final strain is distinguished by a striking sequence by which the dominant, F#, is finally reached; only at this point do we realize that B is the tonic.¹

The other two Tisdall pavans (ii/306 and ii/307) share with the Pavana Chromatica (ii/278) a mildly ornamented imitative texture much like that of Byrd's. The clarity of the upper line and the use of sequential repetition to structure phrases is also reminiscent of Byrd's writing. Neither of these pavans has varied reprises, and ii/306 (ex. 29) has an uncluttered texture which at one point even reduces to three voices the normal four-voiced texture of FVB pavans.

Ferdinando Richardson was a contemporary of Bull's and, like Byrd, a student of Thomas Tallis. His two pavans are paired with galliards; one of them, i/27, is closer to its galliard musically

¹See articles by Saul Novack on the structural implications of the phrygian mode (cited above, n. 2, p. 13). There is a question as to whether this pavan is persuasively tonal. The view that the composition is in the phrygian mode argues back from the final B chord, although it also receives support in the pavan's use of tonal relationships traditional in polyphonic compositions of that mode. One might also claim that the piece is convincingly in E minor, but ends on B, posing the question of what it means for a composition to be in a key. The same question arises in Morley's galliard ii/177, in Warrock's galliard i/388, and, most emphatically, in Bull's courante, Dr. Bull's Juell (ii/128). At this point one confronts fundamental issues of the nature of tonality and of structural integrity. Novack suggests that "the structure of a composition involves the interrelationships of tones whereby organic unity is achieved. . . . If the analyst who seeks to discover the 'truth' cannot discern the musical structure of a work, either he is momentarily limited or the composition is a 'non-composition'" ("Some Thoughts of the Nature of Musical Composition," Current Musicology 6 [1968]: 101-102). It is impossible to know whether Tisdall had in mind a B-phrygian composition or an E-minor composition which ends on B and is therefore in some sense a "noncomposition."

than are any other FVB pavans (see Pavan and Galliard chapter, ex. 65). Both pavans are fairly simple and regular in the manner of Byrd, and shorter (three eight-semibreve strains) than most FVB pavans. The second (i/87) is more ornamented than the first, and is unusual in that its key signature changes from no flats in the first strain to one in the second and third. This major-minor mixture is unusual for the FVB, although it occurs (not so explicitly) in Byrd's pavan ii/200 and its galliard (ii/204; discussed above, p. 31, and in Chapter IV, p. 131), in some Bull pavans in other sources, and in other dance types.

Two Morley pavans are included in the FVB. One (ii/173) has been erroneously known as a Lachrymae setting; although it begins with a Lachrymae figure and has other style similarities with Dowland's pavan, it is otherwise an independent composition, no more related to the Dowland than are numerous other pavans of the time. The Lachrymae motif with which it opens is used to link it with its galliard, which will be discussed in Chapter IV (see ex. 60 of that chapter). The other Morley pavan (ii/209; Chapter IV, ex. 70) is a simpler version of Farnaby's pavan ii/456 (see p. 57 and ex. 24d, for a comparison of the openings of the two pavans).¹ The first strain of this pavan has a

¹Morley's setting in the FVB is identical to that ascribed to Byrd in Drexel ms. 5612. Alan Brown, in his edition of Byrd's keyboard music, holds that the FVB is a more reliable source of attributions. Richard Marlow, in his Farnaby edition, refers to the existence of a Byrd version of this pavan, but does not say whether he has in mind the composition in Drexel 5612. It is not impossible that Byrd wrote the original version of this pavan, although the strain lengths (20, 16, 20) are not typical of Byrd, and the third-strain cantus-firmus writing seems less like Byrd's, which tends towards uniformity of texture, than like that of a second-generation virginal composer such as Morley.

particularly well-formed treble line defining segments of the octave, f-g-a-b \flat -c¹ and c¹-d¹-e¹-f¹. The middle strain is a prolongation of the dominant and, characteristically, the treble line here remains in a small range around 5, c¹. The cantus-firmus writing dominates the third strain, which is consequently written in a continuous fantasia-like manner instead of in the phrased manner of the first two strains.

One pavan each by Orlando Gibbons and Thomas Tomkins are included in the FVB. These organist-composers are more fully represented in other collections perhaps, as mentioned above (see p. 57, n. 2), because the FVB favors works of Catholic composers. Both of these FVB pavans are in the manner and mode of the Lachrymae. The Gibbons pavan, which appears in the Parthenia under the title The Lord of Salisbury his Pavin, is particularly typical of the Elizabethan melancholic style, with its low tessitura, unprepared dissonant appoggiaturas, and pronounced, if mild, chromaticism. The middle strain of this pavan provides a good example of the function of III as an embellishment of V.¹

The Pipers Paven (ii/238), attributed to Martin Peerson, is a setting of a Dowland work, paired in the FVB with Bull's setting of the Piper's Galliard of Dowland. This pavan is typical in its avoidance of internal articulations within the three regular strains. Typically, too, the first strain prolongs the tonic and could stand alone; the second moves to the dominant; and the third

¹This pavan is analyzed in full in Felix Salzer and Carl Schachter, Counterpoint in Composition (New York: McGraw-Hill Book Company, 1969), pp. 424 ff. and ex. 10-7.

strain, with its chord repetitions and rhythmic punctuations, contrasts texturally.

The FVB includes a pavan-galliard pair by Thomas Warrock, which will be discussed in Chapter IV (ex. 61). The pavan is one of the weaker of the FVB compositions, with poor voice-leading not characteristic of FVB pavans. It nevertheless is typical in form and texture.

The pavan ii/226 (ex. 30) is nearly identical to the lute version of Holborne's pavan Decrevi, which also exists in a consort version.¹ This FVB pavan has passed for a Byrd composition because it is so designated in the manuscript. However, with respect to a number of superficial details, it is unlike other Byrd pavans. Unlike most FVB pavans, its strains are not repeated in varied form; even more unusual is the fact that the final chords of strains are not embellished. Although there are short points of imitation in the upper voices, the motifs do not dominate the texture to the extent that they often do in Byrd pavans. But the most significant, if subtlest, characteristic setting apart this pavan from those of Byrd is the treble line, which is more continuous and tune-like than those found in Byrd pavans. The sustained tones of the third strain

¹The consort version is no. 35 of Holborne's Pavans, Galliards, Almains . . . in Five Parts . . . 1599. The lute version, from Cambridge University Library ms. Dd.2.11, appears in The Complete Works of Anthony Holborne, Vol. 1: Music for Lute and Bandora, ed. Masakata Kanazawa (Cambridge: Harvard University Press, 1967). Although Brown, in his edition of Byrd's keyboard music, refers to FVB ii/226 as "a somewhat amateurish arrangement of a string piece by Anthony Holborne," he does not indicate what about the setting is amateurish, and he seems not to have been aware of the Holborne lute version which is so close to that of the FVB.

(treble [mm. 6-8] and bass [throughout]) are also not characteristic of Byrd's writing. There is a suggestion here of the kind of third-strain cantus-firmus writing found in a number of Elizabethan pavans (see ex. 27). The aeolian character of this pavan is evident in the importance of the F in the treble as well as the bass as an upper neighbor tone to E.

John Dowland's "Lachrymae" Pavan

Although Dowland did not compose for keyboard instruments, his presence can be felt in the FVB in the lamenting pavans of Gibbons, Robert Johnson, Thomas Tomkins, and Morley, in the settings of his Piper's Pavan and Galliard and the song-galliard "Can she excuse," and in the two fine settings of the Lachrymae pavan by Byrd and Farnaby. Dowland's music was well known to his contemporaries in England and on the continent, and was widely transcribed and copied. The Lachrymae pavan, an instrumental version of his lute song, "Flow my teares," was probably the most famous pavan of the Elizabethan period, appearing in continental as well as English sources by 1600.¹ This pavan shares with other Dowland dances a structural clarity and an exceedingly high level of motivic definition and development. Example 31 shows the pavan in reduction from Dowland's consort version. Superficially the pavan's

¹For example, it appears in the late sixteenth-century Italian lute manuscript as the Intrada Anglicana (Dolmetsch, Dances of England and France from 1450 to 1600, p. 82). See the editorial notes in The Collected Lute Music of John Dowland, eds. Diana Poulton and Basil Lam (London: Faber & Faber, 1974) for a list of some of the major sources where it appears. Dowland's original lute version appeared in 1596; the song was published in 1600; and the consort pavan followed in 1604.

three strains are not unlike those of many FVB pavans: the first prolongs the tonic, the second breaks from the first by beginning on III, then moving to the dominant, and the third continues from the dominant and returns to the tonic. What is unusual is that the entire dance is based on a motif of a falling fourth (a-g-f-e, c¹-b-a-g#), on the one hand, and repeated motions to V, motions which resolve to I (at the ends of the first and third strains) only after numerous interruptions.¹ Several factors are responsible for keeping this obsessive pavan from being boring. First, there is an overall sense of architecture that is an outstanding feature of Dowland's writing. The short repetitive interruptions of the first strain disappear in the second, which, although also sixteen semibreves long, does not subdivide into small four-semibreve motions but is rather one continuous motion terminating in another interruption. In the final strain there is a gradual return to short motions which characterized the first strain, and in fact the third strain ending parallels that of the first strain. The high treble e¹ which begins the final descent relieves the weariness of the repeated c¹ which has been the uppermost tone (aside from the brief d¹ which is its neighbor tone in the second strain) until this point. There is even a subtle sense of growth in the strain openings: on the immediate level, the second strain breaks from the first by opening with a new chord, III, while the third strain is joined to the second by opening with the same

¹"Interruption" is to be understood in a narrow sense, as defined by Felix Salzer et al. See Salzer's Structural Hearing: Tonal Coherence in Music (New York: Dover Publications Inc., 1962), pp. 145-47. Interruption is indicated in the musical examples by the sign //.

chord, V, that closed the second strain. But what is also heard is the rising steps of the initial chords, I, III, V. And finally, Dowland subjects the melodic motif of the falling fourth to many transformations, reinterpreting it rhythmically--it occurs six times in the top voice during the first strain, and never the same way twice --and even inverting it at the opening of the third strain.

The Lachrymae pavan has three strains of sixteen, sixteen, and seventeen semibreves, and only the first of these is built on groups of four; even then, the phrasing in the first strain overlaps the barline, and the polyphonic web softens the division between phrases. The continuity of the second and third strains, however, is not simply a matter of inner voices linking phrases with ties and anticipations. If there is any division in the second strain, it is at the arrival on D, the subdominant, where, in addition, the texture changes for the first time; this creates a division of the sixteen semibreves into six and ten, not what Morley, in his prescription for strain length, had in mind. The third strain, too, has a weak internal division, here created by the descent which begins on the treble e². At the same time, there is a parallelism between the second and third strains, so that the first six bars of the third strain answer the first six of the second, and there is in the third strain a corresponding change in texture which follows.

The lack of regularity in this Dowland pavan is highly expressive, and of course it must be remembered that Dowland wrote this as a song as well as a dance. But Dowland's other pavans, which are not also songs, are similarly irregular. It is this

fantasia-like quality to which Morley refers in his description of the pavan.

Summary

Nearly all the pavans in the FVB have the scheme of three strains with varied reprises which became the norm for the English pavan. In the best known pavan of the period, Dowland's Lachrymae, there is a continuity between strains created by motivic development and reiteration of treble and bass motions. Such consistency is exceptional among Elizabethan pavans. Instead, the three strains are based on different motifs and the third strain in particular often presents a textural contrast to the first and middle strains. Formulaic beginnings (such as the rhythm $\circ \text{♩} \text{♩}$ [ex. 5]) and endings (ex. 6) help to further separate the strains from each other. The articulating function of these beginning and ending formulas is strengthened by the fact that such articulations, and in fact cadences in general, are avoided within strains. And while figuration sometimes links a strain with its reprise, it almost never links separate strains. Contrast, rather than development, defines the relationship of the strains. This principle of contrast is one characteristically differentiating the music-making of ternary compositions from binary. The Elizabethan pavan is not ternary in the usual sense inasmuch as there is no return of material. An ABA scheme is sometimes defined tonally, but never motivically.

While the three strains are well articulated from each other, they are not arbitrarily strung together as they are in the Attaingnant

ensemble dances, but form a totally organic whole. While the tonal schemes (shown in Table 2) vary widely, there are similarities between pavans in terms of the functions of the three strains. In all but one case the first strain defines and prolongs the tonic; of the three, it is generally the only strain to have a strong enough melodic profile and a complete enough tonal motion to allow it to stand on its own. The second strains are sometimes complete prolongations of a second tonal area, most often V or III, but more often involve motion to as well as within the new area. While the first strains often contain a melodic descent to the tonic, the middle strains may contain a parallel descent to a secondary tone, or may have a treble which is less active or well-defined. It is of great significance that the middle strains never close on the tonic (there is an exception in the music of Bull; see ex. 18b); if they did, the continuation into a third strain would be unnecessary, and the three-strain scheme would be arbitrary. Instead, the second strain sets up an opposition to the tonic which must be resolved by the third strain. In some cases (pavans by Farnaby [ii/456], Bull [i/62 and i/149], Philips [i/343], Tisdall [ii/306], and Morley [ii/209]) the tonal organization outlines a kind of ABA form, with the outer strains moving primarily within the tonic while the middle strain prolongs the dominant or mediant. More frequently, neither the middle nor the final strain is a self-contained prolongation, and the tonal arch spanning the three strains is more complex. The mediant plays an important role in the tonal scheme of minor-mode pavans, often serving as a step between the tonic and the dominant, as in Giles Farnaby's Dreame (ex. 23) and the Dowland Lachrymae (ex. 31).

The continuity between strains sometimes occurs at the foreground level by the reiteration of the final chord of one strain as the opening chord of the next, as between the middle and third strains of the Lachrymae pavan or between the first and middle as well as the middle and final strains of Bull's pavan ii/121 (see Table 2). In the majority of cases, the initial chords of the middle and final strains are used to create a new beginning, a break from the preceding strains, even if that break is only a momentary foreground event, as it is in the middle strains of exx. 1 and 3. In this regard, the FVB pavans maintain contrast and schematic definition, on the one hand, and tonal integrity and continuity, on the other.

The treble lines of FVB pavans play a significant role in creating the tonal whole, while lacking the character of melodies. In some of the pavans, particularly those by Byrd, Tisdall, and Richardson, the treble has a strong rhythmic character and a profile defining the tonal space: the fifth, 1-5, or the octave, presented as 1-5 and 5-8. Perhaps because the writing is consistently four-voiced (except in reprises, where inner voices are often absorbed in the passagework), the treble line generally moves within a small range. High tones are thus important design elements, summits to be regained or surpassed in subsequent phrases. While there is no return to thematic material in FVB pavans, there is a sense of the return of tones as well as of harmonies. The sense of melodic continuity is fairly strong in many pavans (see those by Bull [i/62, ex. 15], Byrd [i/361, ex. 1; and ii/483, ex. 4], and Holborne [ii/226, ex. 30]). But at the foreground level, the treble lines are broken up by their participation in the

four-voiced polyphonic (and often imitative) texture; and in the work of the virtuoso virginalists, Bull and Farnaby, ornamentation and special keyboard effects further obscure the melodic shape.

The bass lines in FVB pavans serve to define simultaneously the meter and the tonal motion, as they do in all polyphonic dance music. Instead of the simple measured motions found in the treble-and-accompaniment keyboard dances of Attaignant and Gardane or in the homorhythmic ensemble dances of the continent, one finds in the FVB pavans elaborate bass lines which may be weaker in their definition of meter. Root motions are elaborated by passing and neighbor tones, given emphasis in such patterns as those shown in ex. 10. Embellishing motions of a third and horizontalized triads are important in the bass as they are in the treble. A series of fifth motions in the bass (final strains of Bull pavans i/62 [ex. 15] and i/149 [ex. 14]; middle strain of Byrd pavan ii/389 [ex. 9], etc.) may be used for foreground effect as well as to achieve tonal motion. Rising or falling fifths, like sequences, are most often used for special effect in the third strains; but the fifth relationship and the embellishing third are the basis of middleground harmonic structure. The bass is active, participating in motivic imitations and register shifts creating rhythmic interest. Nevertheless, root motions predominate, and the downbeat is clearly defined by the bass line. This bass definition of meter, related, as Lowinsky and others have observed, to harmonic structure, is an important feature of polyphonic dance music.

The FVB pavans are texturally modeled on the instrumental fantasia, with distinct independent lines engaging in fragmented imitation. This

imitation is a foreground feature of the pavans, often abandoned in the varied reprises. The motifs themselves are based on triads or on step-wise delineations of thirds, fourths, and fifths. While they are often used sequentially as well as in imitation, they are not sufficiently individual to allow for a sense of recognition upon their return in a later strain, or to permit long-range development. In fact, the motifs are in a sense drawn from a common pool--witness the similarity between the opening motifs of Byrd's pavan i/367 (ex. 3) and ii/483 (ex. 4), typical triadic motifs. The frequent abandonment of motifs in the varied reprises is a fair indication of the fact that motifs are used for local interest and not for the creation of large structures.

The polyphonic sequence is of great importance in FVB pavans, and even more so in FVB galliards, as will be seen later. Like the series of falling or ascending fifths, the sequence defines motion, but is also used for its intrinsic local interest, particularly by Bull and most often in the final strains. Such prominent features of design are an important part of the writing of Bull and Farnaby, while almost entirely absent from that of Byrd.

The most significant aspect of the relationship of the Elizabethan pavan to the fantasia is not in its texture or use of imitation, but in its phrasing. Unlike most of their precursors, the FVB pavans are often not built on regularly recurring two-, four-, or eight-bar phrases, but are either continuous within each strain or phrased at irregular intervals. Because the pavan was generally a processional rather than a set dance, there were fewer formal restrictions on musical scheme than there might have been for other dances. Still,

Morley says, "You must cast your music by four, so that if you keep that rule it is no matter how many fours you put in your strain, for it will fall out well enough in the end" for the dancers.¹ And in general, the FVB composers adhere to this dictum with regard to strain length. The irregularity of phrasing and the avoidance of internal cadences and other means of articulation within strains give the impression of fantasia-like unfolding. The relationship between schematic constraints and tonal motion has made dance music an important medium for many composers; the sense of freedom within such constraints is nowhere as pronounced as in the English pavan.

A corollary of this is that the number of semibreves per strain (shown in Table 1) does not necessarily indicate whether or not the internal phrasing is regular. It is common in Bull's music for the sixteen-semibreve strain to be irregularly subdivided, while in the dances of Byrd and Richardson the tendency is towards regular phrasing. Sometimes, as in Bull's pavan i/149, an opening four-bar phrase leads us to expect such phrasing, and we struggle to hear it thereafter; at other times, as in Farnaby's pavan ii/465 (ex. 19), the phrasing is irregular from the start, and we suspend any expectations. The conspicuous irregularity of proportion in the pavans of such composers as Philips and Tisdall, part of their highly expressive style, is compensated for by clear tonal direction.

As determined by finals and transposition signs, all but one FVB pavan are in the ionian, mixolydian, dorian or aeolian mode. The

¹Morley, A Plain & Easy Introduction, p. 296.

third, sixth, and seventh scale degrees are so regularly inflected that it is at first difficult to assess the significance of the nominal mode. In some cases there is no real difference between the two major or the two minor modes. There are no G-ianian compositions (because there are no sharp signatures) or F-mixolydian compositions, and Morley's F-ianian pavan (ii/209) is the same dance as Farnaby's in G-mixolydian (ii/456). In this sense, the choice of final dictates, at least in part, the nominal mode. But where comparisons are possible, as between D-dorian and D-aeolian compositions, it does appear that composers sometimes make distinctions in subtle but significant ways. The distinctions are likely not to appear in upper voices, where inflections occur freely for melodic purposes, but rather in the bass. The important difference between the dorian and aeolian modes in polyphonic music is in the occurrence of the tritone, which prevents the use of VI in dorian and of II in aeolian without alterations. When the body of FVB pavans is examined, it becomes clear that the composers do more often than not respect the predilections of the mode.

Chromaticism is used expressively in a limited number of the "darker" FVB pavans, those tending to have a low tessitura, accented dissonances (especially unprepared dissonances), and the most fantasia-like textures (Philips's Pavana Doloroso [i/321]; Tisdall's Pavana Chromatica [ii/278]; Gibbons's Pavana [ii/479]; also, Bull's Chromatic Pavan [MB 19:no. 87a]). Chromaticism is not characteristic of Farnaby's writing, and Byrd's music is the mildest with respect to both dissonance and chromaticism. The picardian third, so prevalent in English music, is the occasion for many FVB accidentals (significant major-minor

mixture, involving the alteration of 3 as a root tone, seldom occurs). Most other accidentals are the result of applications of the ficta principles of una nota super la (extended to many occurrences of upper neighbor tones) and the raised leading tone. Mild cross-relations often occur, either as a result of the simultaneous application of these two principles (ex. 11f) or, more frequently, because of the picardian third (where the bass 3-2-1 supports the treble 5-4-#3 [ex. 11a-e]).

Many of the FVB pavans are paired with galliards; in some cases the pairing involves a deep musical relationship between the two dances. The following chapters on "Galliard" and "Pavan and Galliard Pairs" will shed further light on the significant features of the Elizabethan pavan.

Chapter III

THE GALLIARD

The galliard is a triple or compound-triple meter dance, lighter in character than the pavan. Although often paired with the pavan, it did not start out as its after-dance but emerged independently.¹ The word "galliard"--"gagliarda" in Italian--seems to have originated as the French "gaillarde." The name is generally understood to refer to the fact that "one must be gay and nimble to dance it as, even when performed reasonably slowly, the movements are light-hearted"; the dance requires many leaps and delicate steps, and large men would require a slower tempo.²

The Galliard before the FVB

The earliest galliards extant are in the ensemble dance collections of Attaignant of 1529 and 1530, where they are found side by side with the older tourdion, the fast dance associated with the basse dance. The galliard and tourdion, both in moderately fast triple time, are not distinguishable on the page, although Arbeau says that in practice the galliard is "higher off the ground" and

¹For a fuller discussion of the early history of the galliard, see Daniel Heartz, "Sources and Forms of the French Instrumental Dance in the 16th Century" (Ph.D. dissertation, Harvard University, 1957), pp. 305 ff.

²Arbeau, Orchesography, p. 78.

with "a slower, stronger beat."¹

The galliard is defined by Morley² and Praetorius³ as being trochaic with, like the pavan, three strains each of four, eight, or twelve "beats" or metric feet, each foot consisting, in the case of the galliard, of a semibreve and a minim. Two specific traits came to be associated with the galliard as a distinct dance type: the long upbeat and the metrical ambiguity between 3/1 and 6/2.⁴ The upbeat is common in the sixteenth-century galliard, but is rare among Elizabethan examples. The metric shifts, however, remained a common trait throughout the dance's history. Some examples from an Attaignant consort collection (1529) and the Gardane keyboard print (1551) show the importance of galliard meter (exx. 32a-c).⁵ The bass in each of these dances exhibits a stereotypic pattern of repetition and motion, a pattern which may be confirmed (ex. 32c) or contradicted (ex. 32b) by upper voices. The patterns of exx. 32a and 32b are very close; all three patterns are shown in ex. 32d. What is important is that the metric shifts create or underscore the four-bar or eight-bar phrasing in these dances.

The galliards of the sixteenth century exhibit a wide variety of schemes. While there are galliards of three equal strains (the

¹Ibid., pp. 93 ff.

²Morley, A Plain and Easy Introduction, pp. 296 ff.

³Praetorius, Syntagma Musicum, 3:36.

⁴Apel, History of Keyboard Music, p. 237; and Hartz, "Sources and Forms," p. 309.

⁵The Attaignant consort dances are published as the Pariser Tanzbuch; the Gardane appears in Hartz, Keyboard Dances.

scheme for the Elizabethan galliard), there are also galliards of two or four equal or unequal strains, and some are not organized in strains at all. Like the pavan (p. 17), the galliard was not identified with a particular scheme until the late sixteenth century.

In Italy and England the galliard was sometimes sung as well as danced. Morley claimed that the galliard was the same as the saltarello (the fast dance following the passamezzo), and that in Italy it was often set as a light and humorous song. The traditional song-galliard can be found in Hassler's 1601 Lustgarten neuer teutscher Gesäng The galliard's path crossed that of the balletto, and many texted galliards have fa-la refrains.¹ Perhaps the greatest products of the song-galliard tradition are Dowland's texted galliards, some of which will be discussed within this chapter.

Galliard-type dances exist under the wide variety of names associated with light, leaping, triple-time after-dances: saltarello, Hupfauff, Tripla, Proportz, Nachdantz.² In most of the early sources, however, the galliard is not a paired dance.

The earliest known galliards in English sources are those of the manuscript Royal App. 58 of the British Museum, dated before 1550.³ Although this manuscript is a keyboard collection, the writing (e.g.,

¹Kurt Gudewill, "German Secular Song" [4:113 ff.], and Nigel Fortune, "Solo Song and Cantata" [4:205], in New Oxford History of Music (London: Oxford University Press, 1968).

²Ernst H. Meyer, "Concerted Instrumental Music," in New Oxford History of Music (London: Oxford University Press, 1968), 4:554.

³See p. 2.

tenths and twelfths for one hand) indicates that the contents are probably intabulations of ensemble pieces.¹ The Dublin manuscript, ca. 1570, also contains keyboard dances, including pavan-galliard pairs.²

The Galliard in the FVB

The FVB contains about forty galliards, of which about half are paired with pavans. Like the pavans, the galliards are mostly in three strains, although there are five galliards of two strains, and one by Byrd of four. In addition there are variation galliards--the Passamezzo, Quadran, and "St. Thomas, Wake" galliards--which follow different schemes entirely and which will not be discussed in this study.³

The galliard is generally in a meter of 3/2 or 6/2, indicated in the FVB most often by 3 and \emptyset .⁴ Neither the differentiations of time signature made in the manuscript nor those made by the editors show any consistency. Barring in the manuscript is irregular, and the editors have chosen to interpret some galliards as being in 3/2,

¹Apel, History of Keyboard Music, pp. 249 ff.

²See pp. 2 ff.

³There are thirty-nine galliards, counting the anonymous dance on ii/256 which is a setting of Dowland's song-galliard "Can she excuse," but not counting the variant settings of galliards by Richardson and Bull (i/34, i/95, i/173, and ii/244), and the variation galliards.

⁴Other time signatures are C, used in i/388 and ii/47; \emptyset , used in ii/450; and $\text{\textcircled{3}}$, used in the Nevels book. The galliard i/77 has a signature of C for the right hand and $\text{\textcircled{C}}$ for the left.

others as in 6/2, and a few (e.g., ii/242) as in 6/4.¹ The frequent effective shifts between 3/2 and 3/1--the hemiola of tradition--and between 3/2 and 6/4 do not show up notationally; despite the use of proportional time signatures, rhythmic notation in the FVB is used in the modern manner, and there is no coloration.

As shown in Table 5, the normal FVB galliard strain is eight dotted-semibreve feet in length; this length corresponds to eight feet of two semibreves in the FVB pavan. The galliards are in general faster, with less elaborate figuration, imitation, and other foreground devices. Unlike the pavans, the FVB galliards often have strong internal subdivisions within strains. Eight-bar strains often subdivide into two groups of four bars, with motivic, rhythmic, textural, or cadential parallelisms between the two halves of the strain. In contrast, the pavans make use of contrapuntal motions, suspensions, and a variety of rhythmic devices to avoid internal breaks in the strain. Here the galliards of the FVB stand closer to the later dance types, the almans and corantos. This closeness does not indicate that the FVB galliard is a more modern dance than the pavan, but that it was not subject to the same degree of hybridization and retains more of its dance-like qualities.²

Like the earlier galliards discussed above, the FVB galliards

¹As in the pavan examples, barring in the galliard examples has been normalized within each dance to make measure numbers consistent and facilitate comparisons of strain length and phrase length. Measure numbers given in brackets refer to the barring used in the FVB edition where it differs from that of the examples.

²This contrast is central to the discussion in Chapter IV, "Pavan and Galliard Pairs."

employ metric shifts to reinforce strain subdivisions. But instead of the patterned shifts of the earlier dances, we find a variety of rhythmic devices articulating rhythmic structure. Two settings of galliards by John Dowland can serve as illustrations, particularly since strain subdivisions, rhythmic emphasis, and the hemiola shift are especially characteristic of Dowland's galliards.

The anonymous "Can shee" (ii/256) is Dowland's song-galliard, "Can she excuse," or the Earl of Essex Galliard, shown in its FVB setting in ex. 33a. The setting is close to both the ensemble and the lute version by Dowland, although more homorhythmic. The result of this simplification is that while in the Dowland versions the contrapuntal lines are sometimes at odds metrically, creating 3/2 and 6/4 simultaneously, in the FVB version the metric stresses are unambiguous and vertically uniform. The FVB editors interpret the time signature C as $\left| \begin{array}{cc} 3 & 6 \\ 2 & 4 \end{array} \right|$ to indicate the fluctuation of metric stress, although the fluctuation is not a regular alternation. In addition, there is a strong suggestion of hemiolas, or 3/1, particularly in the root motion, as indicated in ex. 33b. In the first and middle strains in particular there are strong subdivisions midway, created by tonal motion but heavily underscored by the rhythmic organization. In these strains the subdivision is achieved as part of an interruption on V and is reinforced with the broken chords used so extensively in lute and keyboard music for sustaining final chords. The second halves of both strains begin with a motion in tenths (broken into 10-5-10-5 interval chains) in 6/4 rhythm, and in fact are rhythmically alike. In the third strain there is no break midway; the tonal motion is continuous. But there

is a metrical and textural shift: the first two bars are unequivocally in 6/4 (or, in the Dowland versions, simultaneously in 6/4 and 3/2), while there is a clear shift to 3/2 in the third bar. The third strain is distinct from the first two in that its outer voices sustain tones, creating units of 6/2 (or 12/4).

"Can shee" exhibits the high level of structural control found in so many Elizabethan dances. The three strains are not strung together in an additive manner, but rather are composed as a true three-strain scheme. In this case, the first strain is self-contained, in a sense containing everything that is to come, a foreshadowing of activity. The soprano line opens with a motif which recurs at the beginning of the second strain and in the third strain. The prominent f^1 - eb^1 - d^1 and other falling thirds of the first strain are significant elements of the second strain, while rising thirds embellish the third strain. The motions I-III, I-V with an interruption, and III-V-I (bass Bb-C-D-G), which form the basis of succeeding strains, occur in quick succession in the first strain. One might hear the second strain as an expansion of the interruption itself, while the third strain expands its resolution. The use of sequence in the third strain is a style element common to many dances of the time, distinguishing the third strains texturally from the first and second (further discussion on the significance of the sequence will follow later in this chapter). The rhythmic activity which characterizes this particular dance, perhaps a holdover from the lute version where such activity is necessary, is a combination of note repetition, delayed entrances (bass, first and second strains, m. 3), and imitation (especially the last strain; see

brackets in ex. 33a).

The other Dowland galliard included among FVB settings is [Captain Digorie] Piper's Galliard, set by Bull twice (ii/242, ii/244, ex. 34a), and paired with Peerson's setting of the Dowland Piper's Pavan.¹ The metric shifts here are not as extreme as in "Can shee" (compare exx. 33b and 34b); the internal strain organization is as straightforward, but its embellishment with tied tones and anticipatory motions somewhat obscures strain subdivisions. Again, as indicated by brackets, motivic repetition and imitation play a large role in the texture and metric definition of the dance. As in "Can shee," motions of a third embellish the melody throughout. Thirds also embellish the bass line, with III figuring prominently in the tonal structure. The importance of the third in root motion is also displayed in Dowland's King of Denmark Galliard (ex. 35; not set in FVB). With respect to the third motions and to its tonal structure as a whole, Piper's Galliard bears a strong family resemblance to "Can shee." Further discussion of these dances and others with respect to issues of strain organization, tonal form, meter, and motif will follow as the works of each composer are examined.

The Galliards of William Byrd

In addition to his Passamezzo and Quadran galliards, Byrd wrote ten of the galliards in the FVB.² Of these, nine are paired

¹This galliard is also Dowland's lute song, "If my complaints."

²Two of these are settings of galliards by Harding and E. Johnson, according to the compiler of the FVB; however, the models

[continued]

with pavans, although most of these have no similarities with their pavans beyond key and mode (see Chapter IV). Generalizations about the dances can be confirmed by observations about Byrd's galliards found in other sources (listed with their schemes in Table 7).

Scheme

As shown in Table 5, all but one of the Byrd galliards in the FVB have a scheme of three strains of eight metric feet, with each strain followed by a varied reprise (indicated by //). The one exceptional scheme, eight, eight, four and four feet--that is, four strains--of galliard ii/202 is also the scheme for the one exception in the Nevels book, the "Galliarde to the fourth Pavian." As has been pointed out in the Pavan chapter, regularity of strain length does not necessarily signify regular strain subdivisions. In the case of Byrd's galliards, however, the eight metric feet of each strain are always organized into two groups of four feet. This strain subdivision is generally the result of the combined factors of tonal motion and foreground detail, the latter including motivic repetition and sequence, textural change, metric shift, and formulaic phrase endings. In each strain of Byrd's galliard ii/387 (ex. 36), elements of design reinforce the duple strain divisions. The two phrases making up the first strain are two disjunct tonal motions, first a motion from I to V, then a prolongation of III. The two phrases are parallel in their metrical

are not available for comparison. The attribution of the galliard ii/228 is questioned by Brown (Byrd, Keyboard Music, 2:202).

organization, with the shift to 6/4 on the third of four metric feet. The treble lines of the two phrases begin with the same motif, and in fact are very nearly alike except that the first is in the tonic and is interrupted in its descent, while the second is in the mediant and is complete. The two halves of the second strain are defined by harmonic and motivic elements. The first half is again a motion to V, an interruption, while the second half reaches the tonic. The first half begins with rising outer voices, while the second begins with descending lines. Here, however, the two phrases are linked by the anticipatory upbeats of the bass and treble at the end of the first phrase (m. 2).

The third strain of ex. 36 is organized in a pattern of a two-foot figure (m. 1), repeated sequentially (m. 2), then repeated sequentially once more but extended over four feet. This two-plus-two-plus-four strain division is common in FVB dances, and can be found in Byrd's galliard ii/400 (ex. 39), second strain, where it is defined rhythmically and harmonically. The same pattern in diminution, 1+1+2, forms the basis of the first half of the first strain of ii/400. A 2+2+4 grouping is also suggested by the first strain of ii/207 (ex. 38) based on the treble line, although the motion of the second half of the strain is anticipated by the treble g^1 of m. 2.

Frequently, the second half of the strain represents a change in texture or motif, often as if in answer to the first half (e.g., the third strain of ii/400, ex. 39). In the first strain of ii/400, Byrd adopts a procedure, unusual for the FVB dances, of shifting the right-hand motif of the first four bars into the left hand for the

second four.

Another technique of strain subdivision is exemplified in the first strain of i/371 (ex. 40). Here the treble motif of the first four bars, "a," is answered by a complementary motif in the last four bars, "b" (ex. 40c). Similarly, in the second strain of ex. 36, the first four feet begin with a stepwise ascent, the latter four with a descent.

Not all of Byrd's galliards are so economical of means. The second half of the strain may be defined by an unrelated motif or a contrasting texture, as in the final strains of exx. 38, 39, and 41. In these examples, as in so many others, motivic or textural devices articulate the two phrases making up the strain.

Mode, Key, and Tonal Structure

Byrd's galliards, like all the galliards in the FVB, are in the dorian, mixolydian, aeolian, and ionian modes, the four modes closest to our modern major and minor, requiring at most the raising of the seventh step to "modernize" them.¹ Modal usage in the galliards is the same as in the pavans. The absence of sharp key signatures restricts the choice of tonics.²

The choice of mode may have implications for tonal structure.³ For example, the lowered sixth degree tends to be much more prominent

¹Hilda Andrews, historical note to Byrd, My Ladye Nevells Booke, p. xviii.

²In lute music, where key signatures are not used, the possibilities are expanded.

³See Chapter II, pp. 29-33.

in aeolian galliards than in those in the dorian mode, despite the fact that the two modes are so close and chromatic alterations are used so freely. The prominence of F (opening of second strain) is an important modal coloring of the A-aeolian pavan ii/387 (ex. 36). The lowered sixth as an upper neighbor of the dominant occurs in many aeolian cadences (ex. 36, final strain). Dorian compositions, such as the galliard ii/207 (ex. 38), are more likely to be free of the lowered sixth in any position of prominence, as a root tone or as an important treble tone. On the other hand, the nominal mode may be contradicted by occurrences within the galliard; the D-aeolian galliard ii/198 (ex. 41) is at least as dorian as aeolian, and stands closer to a more modern sense of minor.

Major-minor mixture may occur as a feature of foreground color. In the galliards ii/387 (ex. 36) and ii/392 (ex. 37), both in aeolian, the opening tonic triads are major. The #3 of ex. 36 clashes characteristically with the \flat III two measures later; a similar clash occurs between the first and second strains of the Dowland King of Denmark galliard (ex. 35). The galliard ii/202 in G (ex. 42) is a more unusual example of major-minor mixture. The mixture is pervasive, occurring both in the treble and the bass, yet without significantly affecting the structure: the entire galliard could be played through with all b-flats or all b-naturals and present few problems. This is because in it Byrd avoided III and VI triads, supporting treble tones primarily with I, IV, and V, and with contrapuntal sixth chords. The middle strain opens with VII, lower neighbor of the tonic in the mixolydian mode as well as in dorian and aeolian and the only strong

modal coloring to be expressed harmonically in this dance. Similar examples of major-minor mixture can be found among the later dance types, but are exceptional among pavans and galliards.¹

It has been pointed out that the first strain commonly defines the area of the tonic. This is less strictly the case among the Byrd galliards than it was among the pavans. The information in Table 6 tells only part of the story. The galliard ii/202 has a first strain which cadences to the dominant, but which is not at all ambiguous tonally (ex. 42). On the other hand, the galliard ii/392 (ex. 37) is decidedly tonally ambiguous, not only in the first strain but throughout. The differences between these two cases are fundamental, having to do with much more than the terminal cadences. One factor involved is the way the dominant, as opposed to the subdominant, is heard. We tend to hear as the tonic the tone supported by its upper fifth. On the harmonic level, given two prolongations, of tones a fifth apart, we will more likely hear the lower tone as the tonic. In ii/392 (ex. 37), a D-aeolian galliard with a pull towards two areas, D and G, we will naturally hear G as the tonic. In this example, actually, the weighting is much more heavily (and deceptively) towards G, since in the first strain the G but not the D is given its leading tone and its fifth. The second strain of ii/392 prolongs the subdominant further. It is indicated in Table 6 that this strain closes with a tonic triad, but as part of an open ending; that is, the D triad is here the dominant of G, not a tonic, and so the end of the strain is an

¹The galliard ii/202 is paired with pavan ii/200, also characterized by mixture. See Chapter II, p. 33 and Chapter IV, p. 131..

interrupted motion within IV. It is not until the very end of the third strain that D is established as the tonic. This kind of uncertainty is unusual, although present in two other FVB galliards, by Morley (ii/177) and Warrock (i/388); tonal clarity is an important part of dance structure.

The practice of connecting strains by beginning the new strain with the chord which closed the preceding, so common in the Baroque binary dance, is common but not the rule in these ternary dances. Often, the new strain begins with a fresh harmony by way of contrast (see, for example, ex. 37, third strain; ex. 38, third strain; ex. 39, second strain). In most of the Byrd galliards, there is a principle of contrast, motivic and textural, between strains, a principle generally associated more with ternary than with binary form. It is not surprising, then, that there should be a harmonic break between strains at the foreground level. Such contrast is possible in the music of Byrd, where there is, to begin with, a high level of motivic definition and a hierarchical tonal structure. It would not be found in the Attaignant dances, for example, where the material is not distinctive enough to create contrast. In the dances of Dowland (see exx. 33, 34, and 35), the three-strain scheme is exploited in a different manner: Dowland, precisely through his ability to define and develop motifs and to create large tonal structures, creates ternary forms which are highly unified, despite the strong rhythmic definition given to strains and their subdivisions. While there are cases of motivic development in Byrd (ex. 43), and while sometimes a motif may be carried through a galliard in some modified form (see

exx. 37 and 40c), his structural ideal seems more to be one of contrast than of continuity--at least, with respect to these sectional dances.

Texture

The four-voiced polyphonic writing of Byrd's keyboard pavans is modified in his galliards. While there are two distinct middle voices in most galliards, they are far more subservient to the outer voices than they were in the pavans, and participate only occasionally in imitation.¹ In the galliard i/371 (ex. 40), the texture changes from a thick imitative polyphony in the first strain to a sparser second strain; the accompanying voices, alto, tenor, and bass, move homorhythmically in the third strain. The homorhythmic texture is particularly characteristic of third strains (see ii/198, ex. 41).

The galliards show an increased bass-treble polarization. The first strain of ii/400 (ex. 39) opens with an unusually tuneful treble, separated in register from accompanying voices, such as we find in the FVB almans and corantos. Treble lines of galliards tend to be more cohesive than those of pavans, at the foreground level. This, in addition to their sharper rhythmic and motivic character, gives them the quality of dance tunes.

Meter and Rhythm

Byrd's galliards are characterized by well-defined metric emphasis. The effective meter is predominantly 3/2 or 6/2, with

¹For this reason it has been possible to omit middle voices from many of the galliard examples.

some use of a cadential hemiola or 3/1 (exx. 38 and 39), and of 6/4. Besides the use of 6/4 as a signal of terminal measures (exx. 37 and 38), Byrd uses the shift to 6/4 for color, particularly in third strains (exx. 36, 38, 39, 40, and 41). The shifts to 3/1 are often only suggested by the delayed arrival on the penultimate chord, a convention of the galliard found in earlier examples (32a,b, marked *), as well as in the galliards of Byrd (ex. 41, all three strains). Where this shift is supported by other voices, we can speak of a hemiola; where it is not, the shifted dominant which accents the second minim of the measure may simply be a kind of syncopation.

In keeping with most of the galliards of the FVB, the galliards of Byrd do not in general have upbeats. Even where there are upbeats, as in ii/400 (ex. 39) and ii/440 (ex. 66), the upbeat is present only in the first strain. It may be said to be a foreground rhythmic preparation rather than an integral metric characteristic of the FVB galliard.

Motifs: Repetition, Imitation, and Sequence

Although Byrd sometimes created a sense of repetition and phrase parallelism without defining motifs, as in galliard ii/198 (ex. 41), he used motifs extensively in structuring his galliards. The ways in which the motifs are used is related to the nature of the motifs themselves. In many cases where the motif is used pervasively and not just as a head-motif, it is essentially triadic, and is used to define the tonal areas of the phrase. Such is the case in the first strains of ii/400 (ex. 39) and i/371 (ex. 40). In ex. 39,

the motif of the first strain defines both the measure and the harmonic motion (mm. 1-4).

The motivic structure of 1/371 (ex. 40) is complex. The first strain contains two complementary motifs, indicated in the examples as "a" and "b" (ex. 40c). The first motif is triad-defining (f-a-c¹), while the second describes a descending scale by defining the upper (f¹-e¹-d¹-c¹) and lower (b^b-a-g-f) tetrachords. The "a" motif is used to define the four measures and their succession of fifths: F, C, G, D. Although the motif is used imitatively between soprano, alto, and bass voices, and thus overlaps as much as defines metric groups, it is used in such a way that the overlap of voices contributes to the downbeat stresses. The motif is modified in the bass line to permit a bass that is primarily a root support for the upper voice activity. This modification causes the bass motif to begin on the downbeat in the second and third measures, which in turn forces the upper voice to begin the motif on the upbeat to m. 3. This is heard as a rhythmic displacement, since the upper voice originally began on the downbeat, and creates much of the interest of these four bars. Compare the "solution" of these four bars one might imagine would be written by a lesser composer (ex. 40b). Here a sequence is defined by the motif and defines the outer-voice counterpoint, 8-5-8-5. Byrd's solution is still sequential, although more subtly so. The outer-voice counterpoint resulting from the fifth bass motion, F₁-C-G₁-D, and the upper voice, f-g-g-a, is understood, if masked, and actually explicit as a counterpoint between bass and tenor. Byrd also manipulates the entries of the "b" motif for interest.

Example 40b shows how he might have allowed the alto to imitate the soprano a full measure, instead of two beats, later, in which case the alto statement of "b" could have been literal, which it is not in Byrd's version. Example 40b has the virtue of being regular and of strengthening the downbeats; Byrd's version is far more interesting and creates a stronger sense of phrase rather than measure.

This galliard is unusual for its level of motivic economy. Example 40c shows not only the manner in which the motifs of the first strain are complementary, but also the way the motifs of the third strain are related, and the way the first motif "a" is related to the first motif of the third strain, "x." Like "a," "x" is used sequentially in conjunction with a bass line to produce a polyphonic as well as a melodic sequence. Whereas the "a" motif defines a melodic motion of f-g-g-a over four bars, the "x" motif defines a motion of a-g-g-f over two bars (this compression may be considered to be related to the fact that the third strain is at first effectively in 6/4, not 3/2, so that root motions occur every dotted minim rather than every dotted semibreve).

One way of examining the significance of motifs is to look at the varied reprises to see if the motifs appear, even in varied form, or if they are absorbed into figuration or are otherwise dissolved. In the reprise of the first strain of ii/400 (ex. 39b), the motif disappears entirely; the figuration in each bar is different, although Byrd retains the shifting of activity from the treble to the bass. Similarly, the varied reprises in ii/392 (e.g., first strain, ex. 37b) maintain some aspects of the motifs or textures, but vary

the motifs enough that the aspect of sequence and repetition is masked or obliterated. The varied reprise of the first strain of i/371 (ex. 40d) retains some sense of outer-voice imitation, but the scale passages which are imitated do not have the pronounced character that the original motif had; in addition, as is often the case, the middle voices are absorbed into the figuration of the reprise. If the varied reprises are understood to be some indication of what the composer considers essential in the strain, what variable or dispensable, then motifs are seen to be aspects of texture. Their special characters emerge from the necessities of tonal form rather than creating the form. This is not to say that, in terms of the chronology of an individual composition, the motif might not have been the germ idea giving rise to the strain. But once the strain was created, it was not the motif that was considered essential.

The motifs Byrd uses in his galliards lend themselves to some variation and development. Some of the motivic transformations are shown in ex. 43. None of the motifs are of such distinction as to be associated strongly with one dance; the motif of ii/392, for example, is also found in the first strain of i/365, another Byrd galliard. Like the motif of Dowland's Lachrymae pavan, these motifs are part of the language of the period. If in a given context they are defined as significant compositional elements through repetition or variation, they are heard as such. But they are seldom striking in themselves. Since in most cases a given motif is developed within a strain and then dropped, it need not have such an individual, memorable character; we will not be asked to recognize it subsequently.

Sequences are far more common among FVB galliards than among pavans. There are two kinds of sequences which are commonly distinguished: the melodic sequence, which is the result of the repetition of a motif at successive pitch levels in one voice only, and the "harmonic" sequence, which is more properly termed polyphonic, and which involves more than one voice. The difference between these can be seen by comparing the openings of the second and third strains of ex. 40. The sequence of the third strain is polyphonic because it involves the relationship between the outer voices creating an interval pattern, 10-5-10-5. In the second strain, a scale motif is repeated sequentially, but to varying bass lines. While the counterpoint is the same in the first and third bars of this strain, it is quite different in the second. The purely melodic sequence, a much more superficial musical detail than the polyphonic sequence, is a rare occurrence in Byrd's galliards.

Sequences will be discussed at greater length with reference to the music of Bull.

Melody, Bass, and Counterpoint

It has already been pointed out that the trebles of the Byrd galliards are on the whole more tuneful than those of the pavans. The tunefulness of the galliard treble is not an independent style characteristic, but is connected with the brevity of the strains, the duple strain divisions, the strong metrical emphasis, and the tonal clarity of the FVB galliards. The texture, sparser than that of the pavans, emphasizes the outer voices. The wide span of the treble in the first

strain of ii/387 (ex. 36) is made possible by this texture. And whereas in the pavan all voices were involved in creating a sense of motion and activity, in the galliard most of the interest is held by the uppermost voice.

The middleground character of the galliard treble is not necessarily different from that of the pavan, although it is likely to have fewer embellishments. It will be demonstrated in the following chapter that in some paired dances the galliard treble is equivalent to the pavan treble given metric emphasis.

A strong sense of metric stress is conveyed in large part by root position triads occurring regularly on strong beats. Where Byrd avoids root position triads on strong beats, as in ii/207, first strain, mm. 1-2 (ex. 38), a greater sense of continuity results. The use of sixth chords in ii/202 (ex. 42) has already been mentioned as a means of emphasizing the primary tonal areas, I, IV, and V.

Bass motions of a fourth or fifth contribute to the metric emphasis of the galliard, and may occur as important foreground details (ex. 40, first and second strains; ex. 41, third strain). The cadential elaborations so common in the pavans (ex. 10) are less common among Byrd's galliards, perhaps because they soften the profile and thus weaken the rhythmical quality of the bass. If it is true that there is an historical--and musical--link between the prevalence of harmonic prolongations (and therefore of root-position triads and fifth motions) and the definition of meter and periodic phrase structure, then it should not be surprising to find such a prevalence in the galliards

of Byrd, where there is such a strong metric sense and such well-defined regular phrases.

The Galliards of John Bull

Bull composed nine galliards in the FVB, including a setting of Dowland's Piper's Galliard, and not counting his Quadran and "St. Thomas" variation galliards. Of these, one galliard (ii/125) is paired with a pavan in a subtle musical relationship; two (i/129 and i/177) are paired with a single pavan and are true musical transformations of that pavan, as will be discussed in Chapter IV; and a fourth (i/54) is paired with a pavan only by mode and name. The Piper's Galliard follows Dowland's model closely, and has therefore been discussed as a Dowland dance (ex. 34). Many additional galliards by Bull appear in other sources; their schemes are shown in Table 8.

Scheme

A comparison of the galliards of Byrd and Bull in Tables 5, 7, and 8 shows the difference in the extent to which the two composers followed a norm. The norm as defined by Morley is the galliard with three strains of eight, twelve, or sixteen feet; not counting the Dowland dance, only two (i/170 and i/177) of the remaining eight of Bull's FVB galliards conform. The eight-foot strains are treated as by Byrd, with a subdivision of four-plus-four feet, as in i/170 (ex. 44) and i/70 (ex. 45). This subdivision is created, as in Byrd's galliards, by internal cadences and interruptions and the cessation

of root motion in the fourth of eight bars, and is supported by the creation of phrase parallelisms defined by motifs (ex. 44, first strain), melodic direction (ex. 45, both strains), metric shifts (ex. 45, second strain), and other devices.

What accounts in large part for the creation of irregular strains in Bull's galliards is the composer's predilection for extended sequences. While Byrd's sequences are used to define and emphasize phrase regularity, Bull's sequences suspend the sense of regularity. Example 46 shows the final strain of his galliard ii/125, which is ten feet in length. The strain begins with a three-measure motion to I. The sequence begins immediately with an extended upbeat, leading directly into the final cadence. The nature of the sequence, with its overlapping voices and its two-semibreve pattern, obliterates the sense of downbeat entirely. The length of the strain could have been altered in a variety of ways without disturbing our sense of time further, as there is nothing compelling about its length (for example, the final tonic is prolonged over two bars, which is somewhat the exception among the FVB galliards--the strain could as easily be nine bars long as ten). In this case, the ten bars of the strain are not heard in relation to four-bar phrases, but independent of such phrasing, as if this were a fantasia or other free composition within the confines of a three-strain scheme.

Irregular phrases can also be the result of the extension of regular phrases. The nine-foot middle strain of ii/251 (ex. 47) is such a case. Were it not for the extension of the final dominant for an extra bar at the end of the strain, this would be a strain of two

four-foot phrases, made parallel by the quasi-sequential opening of the second phrase (ex. 47b shows how the strain might have ended). The fourteen bars of the final strain develop out of an unusually prolonged sequence which will be discussed further below; the length of this strain, like that of ex. 46, seems somewhat arbitrary.

Even the twelve bars of i/177, third strain, are arrived at in a manner having nothing to do with four-bar phrasing (ex. 48e). The twelve bars are actually formed of two bars, then three bars of sequence (shown in detail in ex. 48d), then two bars of a similar sequence, and finally, five bars. As in ex. 47, the sequence works against the barline as well as against any regularity of phrasing.

Mode, Key, and Tonal Structure

Bull's galliards in the FVB are only in three different keys, G, A, and D, with six of the nine in the aeolian mode (the distribution of key and mode being similar in other sources [see Table 8]). In terms of overall tonal scheme, his dances differ from Byrd's in the relative infrequency of III and VII as beginning or terminal harmonies. It is questionable, however, whether anything significant can be drawn from such statistics, particularly given the relatively small sampling. Assertions about Bull's attitude toward mode would have to be based upon deeper observation of his dances.

What we do find is that a tighter, more regular structure, as that of i/70 (ex. 45), is associated with harmonic prolongations, fifth relationships, and root position triads, while more fantasia-like structures shown in exx. 46 and 47c-e are based on melodic motions

at the middleground level (the fifth is built into the single unit of the sequence in 47d, but the overall motion is an elaboration of outer-voice tenths). In one galliard (i/54, ex. 49a), where the third strain is ten bars long, also involving an extended sequence-like pattern, there is an ambiguity of tonal direction that seems to go with the odd strain length. The implication throughout most of the strain is that the terminal point would be D, which is in fact the dominant. The strain would sound complete after eight bars, and the final additional two bars are required to return to the tonic, G.

Example 49a illustrates the difficulty of determining mode. This galliard is nominally in the mixolydian mode (at this time it would be impossible to indicate G-ianian, because a sharp key signature would be required). Many, but not all, of the fs are sharped, but since practices of accidentals were not as yet consistent, natural signs not in general use, and musica ficta probably still a part of performance practice, it is difficult to tell to what extent this dance is actually in the mixolydian mode. The primary difference between mixolydian and ionian compositions of this time would be the existence of VII prolongations in the mixolydian mode, that is, the use of the seventh degree as a root, and the possible but less likely use of the third degree as a root in the ionian mode. No such evidence is present, so this dance can only be regarded as being in a modally colored (because of melodic f-naturals) G major. Looking back at another G-mixolydian galliard by Bull already discussed (i/170, ex. 44), we find f-sharps throughout, in the bass as well as in upper voices, with a liberal number of c-sharps occurring as the leading tone of the dominant;

this dance is truly in G major.

The difference between compositions in the dorian and the aeolian mode should be that in the dorian mode the second scale degree can be used as a root without accidentals, while in the aeolian mode, the sixth degree can support a triad. Comparing the three galliards by Bull that are in D, we find that of the two in the aeolian mode, ii/249 uses B \flat , and not E, as a bass tone and a root, while ii/251 uses both tones as a root; in the dorian galliard ii/125, E, but not B \flat (or B \natural), is used as a root. Since a sharp is required for A-dorian, any galliard in A would be in the aeolian mode, at least nominally. The galliard i/70 in A makes prominent use of F-sharps to permit B as a root tone, whereas i/129 and i/177 do not, and so are more purely aeolian. In comparison with Byrd, Bull is slightly less consistent in adhering to the implications of the designated mode, but, in general, he makes a distinction between dorian and aeolian.

In Bull's galliards there is generally a sense of continuity created by the relationship between the end of one strain and the beginning of the next. Here again, Tables 6 and 8 tell only part of the story. The two galliards based on the same pavan (i/129 and i/177) move to the subdominant in the second strain, and lean heavily towards it in the third; although both third strains begin with triads on A, the tonic, it is an A-triad that is ambivalently functioning both as a dominant of D and as a tonic. Thus, the connection between strains is stronger than that indicated in Table 6 and would show up as a continuity of tonal structure in linear graphs.

Texture, Meter, and Rhythm

The texture of Bull's galliards is much like that of his pavans. This is more the case among his fantasia-like galliards with irregular phrasing than among his regular (and, it turns out, major-mode) compositions. In the first strain of the G-major galliard $i/54$ (ex. 49a), the treble has the contours and rhythmic definition of a (foreground) melody. But even in this dance the treble is progressively less tuneful in the second and third strains, and the inner voices are active throughout, with abundant imitation.

The texture of Bull's galliards is also like that of his pavans--and unlike that of Byrd's galliards--in its florid keyboard style. Even in the galliards associated with pavans ($ii/125$, $i/129$, $i/177$, discussed in Chapter IV), Bull does not treat the galliard as a textural simplification of the pavan.

Similarly, Bull's galliards are only sometimes more metrically emphatic than his pavans. Where Bull's strains are of regular lengths, meter and rhythm are handled in a manner similar to Byrd's, but figuration often obscures the regular phrasing. And where irregular phrasing prevails, the texture and the sense of metric stress are much like that of the pavan.

The shift to $3/1$ occurs frequently as part of a cadential pattern in Bull's galliards, while shifts to $6/4$ are absent except for such minute suggestions as that of the second strain, m. 2 of $i/54$ (ex. 49). Metric shifts are not used in the phrase-defining patterns we have seen in Dowland and Byrd galliards. The first strain of the galliard $ii/249$ (ex. 50) is a somewhat unusual example

of the use of hemiola: the six-bar strain is created by one $3/2$ bar, two bars of $3/1$ (in effect), and one bar of $3/2$.

While Bull's galliards lack the rhythmic spice of Dowland's, Bull chooses other means for creating rhythmic interest. The third-strain sequence in ex. 46 and the motivic repetition in the third strain of ex. 49a, superimposing a two-semibreve foot on the $3/2$ meter, provide one sort of excitement. Motivic imitation provides another. Bull's writing is full of broken octaves and arpeggiated triads in the bass (often omitted in the graphs for clarity). Such devices, along with hocket-like figures and dotted rhythms, create rhythmic activity where no tonal activity exists, much as Byrd's terminal arpeggiating $6/4$ bars do. The rests and note repetitions in the bass line of the second strain of ii/251 (ex. 47) are typical of Bull's style. Example 45b shows what the openings of the strains of i/70 actually look like, again, very characteristic of Bull's keyboard style, and not at all of Byrd's. In such cases, Bull gives the impression of attempting to make up for lack of substance with decorative detail and virtuosity. Since he was a keyboard virtuoso, it is not surprising that he wrote virtuoso music, although, as we know from the music of such as J.S. Bach, virtuosity can be made to serve the articulation of musical form.

Motifs: Repetition, Imitation, and Sequence

Bull makes use of motifs and their imitation in all voices to create a dense texture. Some motifs, like the rising and falling stepwise third, are rudimentary, appearing in many different

situations. The interval of a third of $i/170$, first strain (ex. 44) is recognizably a motif because of the imitations that take place immediately; used primarily in its ascending form in the first strain, it is then used primarily in its descending form in the third. Motions of a third pervade this entire galliard, but the opening rising third in the soprano has just enough rhythmic character to be a motif. The same motif in two different rhythmic forms is used throughout the first strain of $ii/251$ (ex. 47). The motion of the third is in any case a common melodic occurrence and has wide use as a motif.

The motif of the first strain of $i/54$ (ex. 49a) is originally a falling fifth, although in some of its guises it retains only the simple rhythmic pattern and the direction of the steps. The second strain motif is in some way complementary, since it ascends, mostly by step (and then descends), while the first strain motif descends. It is essentially a filled-in triadic motif, 5-1-2-3-4-5, an expansion of figuration of the triads with which it is associated. Of these motifs, the first is abandoned in the reprise, although the imitative texture is retained, while the second is ornamented in its reprise; the motif upon which the third strain is based, also essentially triadic and little more than a rhythmic arpeggiation, is also retained in an ornamented form in the reprise (ex. 49b).

The extended sequences which form the basis for the third strains of $ii/251$ (ex. 47), $ii/125$ (ex. 46), and $i/177$ (ex. 48) are based on outer-voice counterpoint, elaborated by motivic activity. The relationship between sequence and motif is of some significance.

Example 48a shows the motion between outer voices underlying ex. 48d, the sequence of the third strain of *i/177*; exx. 48b and 48c are progressive elaborations of that motion. At what degree of elaboration is the motion heard as a sequence? Possibly in (b), where the alternation of intervals between voices and the contrary motion give a sense of a repeated unit. The added rhythmic interest of the suspensions in (c) gives the repeated unit more definition. With the addition of the bass motif in (d), Bull's realization of the sequence, the repetition of the 5-10 interval chain becomes much more prominent; what is more, the entire passage is set off from the music preceding and following (the context is shown in ex. 48e). "Sequence" is generally understood as the systematic repetition of pitched material, whether a motif, a melody, or a contrapuntal or harmonic progression, at different pitch levels. But looked at from a dynamic viewpoint, a sequence creates a sense of motion from one pitch level to another. It is an elaboration of such a motion; at a certain stage of elaboration, where the elaboration itself is of musical interest or distinction, a sense of discrete tonal plateaus within the motion is created, and we call the passage a sequence.

The final strain of the galliard *ii/251* consists largely of a sequence which is based on an outer-voice motion in tenths (ex. 47d). This motion is elaborated by treble and bass thirds to provide contrary motion; in addition, the alto and bass move in a 5-6-5-6 counterpoint (ex. 47c). The entire sequence is then given motivic definition (ex. 47e). This is an unusual and somewhat unsatisfying sequence in that it begins and ends on the same pitches, moving down

two steps and then back up. The passage exists for foreground interest, and is structurally superfluous.

The sequence of the third strain of ii/125 (ex. 46) is an elaboration of a motion from the tonic to the dominant. The compelling quality of the sequential motion is compromised by the equivocation near its start: the bass moves up a step from the tonic D to E (m. 4), then returns to D, before moving by step up to A. This detail again gives the impression that Bull is using the sequence as an event of local interest rather than as a means of intensifying tonal motion. (Examples 46b and c attempt to trace the sequence to its motivating origin.)

It is not coincidental that these prolonged sequences all occur in third strains. There seems to have been some interest on the part of the composers in setting apart the third strain with special textural devices, like the cantus firmus of some of the pavans (ex. 27).

In the second and third strains of i/54 (ex. 49), motifs seem to be used sequentially. Actually, these motifs are more like arpeggiations. In the third strain this is especially clear because as the root moves up first a fourth and then another step, so does the treble motif. Rather than elaborating a motion, the motivic repetition fills in the time during which each triad is sustained. If this passage is to be called a sequence, it must be understood as a sequence in a different functional sense from that discussed above.

In Bull's galliard ii/251 (ex. 47), the two phrases of the second strain begin with similar motifs in the treble, stressing the strain division but also creating a parallelism between the two phrases. Frequently such a parallelism is created by the repetition of an opening motif at another pitch level, much as it occurs in this example. The first strain of i/170 (ex. 44) is a more literal example: the motif $b-c^1-d^1$ opens the first phrase, while $c^1-d^1-e^1$ opens the second phrase. While this is not, properly speaking, an example of a sequence, it is a related procedure, and may be referred to as sequential repetition. In such a situation the function of the repetition is simply to suggest phrase parallelism. The repetition need not go beyond a few notes to suggest such parallelism. Because sequential repetition emphasizes the articulation of phrases, it is a rare occurrence among FVB pavans, but common among the galliards, and somewhat more so among Byrd's galliard than Bull's (for Byrd examples, see ex. 36, first strain; ex. 37, third strain; ex. 39, second strain).

Melody, Bass, and Counterpoint

The melodic motions of Bull's galliards are often obscured by foreground detail, as in his pavans. The galliard i/170 (ex. 44) and i/70 (ex. 45) have clear melodic lines within a small compass. That of i/70 is unusual for its clarity and simplicity. In other Bull galliards there is only a weak sense of direction in the treble. In his Lord Lumley galliard (i/54, ex. 49), the treble seems to follow the root progression, expanding the triads in its motifs; the structural possibilities of a pronounced melodic line and the

bass are only partially realized. At the same time, this galliard, as has been pointed out, has one of the liveliest trebles at the foreground level.

Root motion creates metric emphasis in Bull galliards as in those of other composers. These motions may be elaborated with figuration, but are generally straightforward. Exceptions are the freer, metrically weaker passages such as the sequence in ii/125 (ex. 46a). At times, especially in such passages, contrapuntal motion may take precedence (see the sequence from ii/251, exx. 47c-e).

On occasion, the voice-leading in Bull's writing is not as smooth as that of Byrd's. This may occur where the effective bass line is in the tenor voice; when the bass enters in another register, there is an awkward disjunction of the two lines (i/170, ex. 44, first strain, mm. 5-6, and third strain, mm. 5-6). It is as if Bull is working from a vocal model without fully recognizing the primacy of the de facto bass line in keyboard writing. Faulty voice-leading occurs between the bass and tenor at the opening of i/54 (ex. 49), where the tenor drops below the following bass note. Other examples of Bull's odd or casual voice-leading occur in ex. 47 (first strain, m. 3, and second strain, mm. 1 and 2, as marked "x"). Bull's galliards vary much more widely than do Byrd's in their smoothness and interest; along with the well-formed galliard i/170 and the beautiful and more unusual i/177, we find ii/251, with its attractive but undirected sequence and peculiar voice-leading.

Because the next four composers under discussion are represented by only two or three galliards each, it is not possible to

reach any conclusions about their styles. Each of the four will be discussed briefly, dealing with the major points as set forth in the discussion of Byrd and Bull. Following the sections on Farnaby, Philips, Richardson, and Morley will be a discussion of the remaining galliards and a summary of findings.

The Galliards of Giles Farnaby

Farnaby is represented by three galliards in the FVB, one of which is a setting of a Rosseter galliard, according to the manuscript. As indicated in Table 5, all three are in a regular three-strain scheme, except that the first, which bears a character-piece title, His [Farnaby's] Rest (ii/261, ex. 51), has strains of only four dotted semibreves. This galliard is actually in 6/4 throughout, not 3/2. It is simple, light, and witty, with a texture not characteristic of galliards, and all in all it is very much more like the corantos in the collection, which are in 6/4. Nominally in G-mixolydian, it is unquestionably in G major.¹ Its charm lies in the successive entrances in each strain, imitations mostly at the interval of a fifth; the three strains are thus unified by procedure. The final strain is an answer to the first two, since, while the entrances begin with the treble and drop down through the voices in the earlier strains, they begin with the bass in the third.

The galliard ii/419 (ex. 52a) is in 3/2 throughout, and in

¹There is no sharp indicated in m. 1 of the third strain, where the tenor enters on F, although the f is sharped in the treble in the same figure a bar later. This is either an oversight or a bit of mixolydian color.

texture lies somewhere between ii/261 and the dense galliards of Byrd and Bull. It shares with ii/261 a simplicity of structure and direction. The harmonic motion is continuous through each strain--there is not, for example, any internal cadence or interruption--but motivic activity sets up a parallelism between the two halves of each strain. The structure of the second strain is particularly elegant, and unusual for the FVB galliards. The first half of the strain consists of an ascent in both bass and treble from the tonic to the dominant, but in canon. In the second half of the strain, the treble again ascends from the tonic to the dominant, but this time supported by a bass descent that reaches the dominant in time for a harmonic prolongation of V. The third strain is based on a sequence the origin of which is postulated in exx. 52c-f. The sparse texture of this strain, created by the antiphonal setting of the sequence, is not at all typical of the FVB dances. This dance also exhibits an unusual economy of means: the primary melodic activity of the first strain is a descending third (actually not the case in the reprise); that of the second strain, an ascending third or two conjunct thirds, i.e., a fifth. In the third strain, it is as if ascending and descending stepwise figures are juxtaposed. The harmonic simplicity and integrity of the dance as a whole can be seen in the middleground graph, ex. 52b.

The Rosseter setting (ii/450) is a regular, harmonically straightforward F-major galliard. Although the strains give a sense of duple subdivisions, there are, as in the Farnaby galliards, no strong internal subdivisions with any harmonic definition; in fact, there are

only the most rudimentary of motifs, and these are not used to create phrase parallelisms.

The Galliards of Peter Philips

Philips, whose major contribution to the FVB is his set of intabulations of vocal works from the continent, wrote three of the galliards in the collection. Two of these (i/296 and i/327) are paired with pavans; their strong relationship to those pavans will be examined in Chapter IV.¹ The galliard to the Pavana Pagget (i/296, ex. 69), is built, like the Byrd galliards, of four-foot phrases created by harmonic motions and affirmed by melodic parallelisms or contrasts. The smoothness of the bass line results in an abundance of contrapuntally determined (and so not necessarily root-position) triadic formations, including many strong-beat sixth-chords. The dance is one of the few in C-dorian; although it is liberally inflected with accidentals, it retains some dorian character through the absence of A-flats and the abundance of II triads.²

The Galiarda Dolorosa (i/327, ex. 68) shares most of its notable traits with its pavan, including a low tessitura and an extended chromatic passage in the third strain resulting in that strain's irregular length. The first two strains are each built on

¹Because the pavan paired with galliard i/327 bears the title Pavana Doloroso. Treg., the two dances are cited in many sources as being the work of a member of the Tregian family associated with the compilation of the manuscript. No doubt the "Treg." of the title is simply a dedication.

²G-sharps are abundant in the FVB. Because of the Ab-G# conflict in mean-tone tuning, the virginalists may have avoided A-flats.

phrasing of two-plus-two-plus-four metric feet, in the manner of some of Byrd's galliards. Also like Byrd, Philips sets his strains apart from each other texturally, and uses the initial chords of the second and third strains to emphasize a break between strains.

The galliard i/351 (ex. 53) is a two-strain galliard unusual (in the context of the FVB) for its regular alternation of 6/4 and 3/2. Conceivably Philips, an exiled Catholic, was influenced by the Italian gagliarda, in which such metric patterns were common. This G-major dance, with its relatively thin texture, is written in a light and perhaps a more popular vein than the two paired galliards, and is not typical of Philips's style. Its simple and clear structure (shown in reduction in ex. 53b) emphasizes the 15 - 58 division of the octave in the treble (compare Bull's galliard i/70 [ex. 45]). The second strain complements the first in the direction of its treble; while the first strain moves from g through d¹ to g¹, the second strain motion returns from g¹ through d¹ to g. Each strain is continuous, because each measure cadences (or is otherwise connected) to the next.

The Galliards of Ferdinando Richardson

Richardson composed two galliards of the FVB, of which one (i/32, ex. 65) bears a strong relationship to its pavan, the other (i/93, ex. 54), none, although it seems clear it is intended to be paired with the pavan i/87. Both the first, in D-dorian, and the second, in G-dorian, are as much minor as dorian. Both fall within the norm as regards strain length and tonal scheme, phrasing, and the use of line and motif to articulate structure. The second in

particular makes use of some interesting rhythmic patterns. Its third-strain sequential pattern is ingeniously foreshortened from three to two beats to create the drive towards the cadence and the motion into the cadential hemiola. Example 54a shows the shift in accents created by the sequence, while ex. 54b shows the motion defined. The sequence of this strain is one of the few melodic sequences in the FVB dances: the bass does not move in the same direction as the upper voice, but rather in a motion which is often contrary to the upper voice and provides the support of a harmonic prolongation.

The Galliards of Thomas Morley

The two Morley galliards (ii/177, ex. 60, and ii/213, ex. 70) are paired with pavans and are discussed in Chapter IV. These galliards are among the most irregular in strain length. The first of these is also one of the most tonally ambiguous of FVB dances. The motion to the subdominant, D, in the first strain creates the mistaken impression that D is the tonic, an impression which is not corrected until the final strain. The odd lengths of the first and third strains contribute to tonal ambiguity. The galliard ii/213 in F-ionian is an ingenious transformation of its pavan. It is not a simplification of the pavan or a more metrically stressed version of the pavan's harmonic and contrapuntal motions, but is equally complex and irregular. Both dances of this pair are based on quasi-canonically outer voices, and demonstrate Morley's skillful daring. The Morley galliards are atypical in texture and in construction of the treble, and are more like pavans in these respects.

Galliards by Other Composers

Most of the remaining eight galliards are regular in scheme, although with various features not typical of the group of FVB galliards as a whole. Oystermayre's galliard of eleven, eleven, and eight metric feet is of little interest beyond its oddness. Ingot's Galliard Ground is a two-strain variation galliard (the word "ground" must refer to the fact that the dance has a set of variations, since it is in no sense a ground). The Hunting Galliard of Tomkins (ii/100, ex. 55) is a two-strain galliard with elaborate and novel figuration. The first strain makes use of sequential repetition to create a structure of two-plus-two-plus-four bars. The second half of the strain is a series of sixth chords (the rhythmic activity of the right, or of the left hand in the reprise [exx. 55a and 55b], is not sufficient for this actually to be heard as a sequence) which is motivated by outer-voice motions to neighbor tones (see ex. 55c). The second strain, although also eight feet long, has neither the structure nor the direction of the first. It consists primarily of a contrapuntal sequence with a two-foot pattern. Each bar is an elaborated interval chain, a kind of miniature sequence, given definition by the written-out trills and turns (or, in the reprise, by scales). The sequence has the quality of those of the third strains of galliards by Bull: it is arresting because of its special texture and its length, but it does not give a sense of forward motion.

Sr. Jhon Grayes Galliard (ii/258) is a simple three-strain galliard written by "W.B." Although the FVB editors consider it almost certain, based on nonmusical evidence, that the composer is Byrd, an

examination of the music itself makes such an attribution unlikely. The bass accompaniment figures of the first strain, in particular, have a repetitive quality that is unusual for the FVB as a whole, and for Byrd in particular. Some awkward voice-leading, including consecutive octaves in the second strain (mm. 4-5), also suggests that this work is not by Byrd. The dance is a well-formed four-square composition, nominally in D-dorian but as much aeolian as dorian, with no unusual design features.

Warrock's galliard i/388 (ex. 56) is paired with a pavan and will be discussed as part of that pair in Chapter IV. Its most unusual aspect is that it is in B \flat -ionian (inflected with E \sharp , B \sharp , and Ab). Although it has some weak voice-leading (marked "x" in the third strain) and is structurally awkward in its ending of the second strain and its return to the tonic in the third, it is an interesting piece, with the very unusual chain of rising fifths in the bass line of the second strain, reaching from Eb through B \flat^1 , F, and C to G.

Tisdall's galliard ii/486, shown in reduction in ex. 57, is a fairly regular but interesting dance. The opening two bars are tonally misleading and unusual in that respect. All three strains are defined motivically and harmonically as consisting of two equal halves; the first strain is again in the pattern of two, two, and four measures.

Of the two remaining anonymous galliards, one (i/77) has a scheme of eight, six, and seven feet and is unusual in its odd phrasing and ornate texture, while the other (ii/369) is in simple, clear eight-foot strains.

Summary

The majority of galliard strains are eight feet in length, with pronounced metric stresses and two- and four-foot phrasing, defined largely by root motions, and emphasized by the creation of parallel phrases through the use of metric and rhythmic patterns, melodic motifs, and sequential repetition. This is not equally true for all the composers represented. Many of the galliards of Bull, as well as the two by Morley, are irregular in strain length and do not have regular internal phrasing. It is even often the case that in the same irregular strains the downbeat itself is de-emphasized, as it so much more often is in pavans.

Modes have a decided effect on tonal structure, although, owing to the wide use of modal mixture, the effect varies. While the chart of opening and terminal harmonies (Table 6) gives some sense of tonal scheme and in particular of breaks or connections between strains, it does not give a sense of the relationship between mode and structure.

Clarity of tonal motion, achieved through the use of root-position triads and harmonic prolongations coupled with metric and phrase regularity, is the norm among the FVB galliards. There are some tonally ambiguous galliards; it is on the whole (but not invariably) the irregular strains in which tonal direction is weak or ambivalent.

Many of the galliards make use of the hemiola, the effective 3/1 measure, for cadential purposes. The shift from the normal meter 3/2 to 6/4 for rhythmic interest and phrase punctuation is common in

the dances of Dowland and Byrd, absent from those by Bull.

Although motifs are important in structuring phrases, they often disappear in the reprises of strains, and are thus to be thought of as aspects of texture.

Sequences are a particularly important style characteristic of the galliards, more so than among the pavans. Sequential repetition is used to create phrase parallelism in many of the galliards. Most of the sequences in the FVB galliards are contrapuntal rather than melodic, resulting from outer-voice motion; often this motion is a parallel motion relieved by contrary motion in the bass to produce a series of alternating intervals, e.g., 10-5-10-5. Motifs are used to embellish this alternation and give it definition. The most extended sequences occur in the final strains of galliards, particularly those of Bull. While sequences can be used to emphasize regular phrasing and metric stress, some of the sequences in the irregular dances go against such regularity; it is again in such cases that tonal direction is weak, the sequence appearing to be a design element present for its own interest and not as a particular expression of motion.

Even in the more weakly structured galliards, bass motion consists primarily of an elaboration of fifths. Most galliard trebles exhibit more continuity, rhythmic definition, and foreground interest than do those of the pavans. Regular phrasing and textural emphasis of the treble make some galliards sound like accompanied dance tunes. Some of the more irregular galliards have trebles with poorly defined motion; others are texturally much like pavans with a less emphasized treble.

The pavan and galliard will be compared further in the following chapter, which will deal with pavan and galliard pairs.

Chapter IV
PAVAN AND GALLIARD PAIRS

Background

While the pavan and galliard emerged independently of each other, in the course of the sixteenth century they were absorbed into the tradition of paired dances. Most simply, such pairing was a matter of a slow duple dance with its Proportz or Tripla, a proportional transformation of the melody or progression of the first dance. "Nominally this proportion was proportio tripla . . . actually, however, it was . . . proportio sesquialtera."¹ Such pairings, particularly common in German dance collections, can also be found in the Attaignant prints. In them, the galliard may preserve not only the melody but the outlines of the outer-voice counterpoint. In addition, because of the fairly strict proportional relationship between the pavan and galliard, the dances match in metrical accentuation (see ex. 58, from the Attaignant keyboard print of 1531). This strict relationship prevails in paired dances based on a ground or progression, such as the passamezzo antico and novo, which form the basis for so many pavans and galliards.

¹Willi Apel, "Proportz, Proportio," in Harvard Dictionary of Music, 2nd ed. (Cambridge: The Belknap Press of Harvard University Press, 1969), p. 699.

Pavan and Galliard Pairs in the FVB

The relationships between paired dances in the FVB are almost never that simple or systematic. Some pavans and galliards are clearly intended as pairs by virtue of the fact that they are in the same key and mode and stand adjacent in the manuscript. Such pairs include settings of two slightly related or unrelated Dowland dances, the Piper's Paven and Piper's Galliard, set by Peerson and Bull respectively, as well as Byrd's setting of the Dowland Lachrymae pavan followed by his setting of a galliard by Harding. Certainly, the dances may have been paired by the compiler, Tregian, rather than by the composers.¹ In other cases, the pavan and galliard may be undeniably, yet inconsistently, related. There are, in all, twenty-one FVB pairs and one Bull pavan which has two related galliards (see Table 9). (The Passamezzo and Quadran pavans and galliards, based respectively on the passamezzo antico and passamezzo novo progressions, are the only paired dances in the FVB which have a systematic proportional relationship. Because their development followed historical lines different from other FVB dances, they are not included in the present discussion.) The range of relationships between the paired dances is the subject of this chapter. For purposes of this discussion, the association between pavan and galliard can be examined in terms of five main categories

¹This brings to mind the keyboard dance "suites" of the early French Baroque, which were to be assembled by the performer by choosing one of each dance type in the proper key. This tradition stands in contrast to that of the variation suite so popular in Germany.

of relationship: strain incipits, motifs, tonal scheme, proportional transformation, and paraphrase.

Strain Incipits

One of the simplest means of relating a pavan and galliard is by the incipit. John Dowland's seven Lachrymae pavans bear such a relationship to one another, opening in similar if not identical ways, and then proceeding along very different harmonic and motivic lines (their openings are shown in ex. 59). Morley's pavan and galliard ii/173 and ii/177 are similarly related: both open with what is in fact the Lachrymae motif, but proceed along entirely different tonal lines (ex. 60).¹ The use of the common incipit is sufficient to announce the pairing of the dances. How different the two dances are tonally is evident even from the broad tonal outlines shown in Table 9.

Another pavan and galliard related by strain incipits are those of Thomas Warrock (i/384 and i/388, ex. 61).² The correspondence in this case is not between the openings of the first strain, but of the second. Here the strong similarities between the inner as well as outer voices in the first measure quickly dissolve in the second measure and are entirely absent by the third. The association of the

¹The editors mistakenly identified the Morley pavan as a setting of the Lachrymae, when it can only be said to be in the same family as the popular Dowland pavan. See Chapter II, p. 69.

²These are the only works by this composer in the FVB; Warrock, or Warwick, an organist at Hereford and later, under the Stuart kings, a court virginalist, is one of the more obscure composers included in the manuscript. See Borren, Sources of Keyboard Music in England, p. 54. The Warrock galliard is given in full in ex. 56.

middle strains in this manner cannot have the same impact as does the association of opening strains, as it does not provide the listener with a tag by which to recognize the galliard as belonging to the pavan. Here the technique is an abbreviated example of a paraphrase.

Motifs

Few motifs of the virginal pavans are concise and distinctive enough to be separable from their polyphonic contexts--or perhaps it would be more correct to say that few composers realized this potential of the motif. The Morley pair of ex. 60 provides an unusual example of the linking by motif of two dances which are harmonically and contrapuntally dissimilar. It is the Lachrymae motif itself, so well established in the ear of the Elizabethan musician, that pervades the first strains of the two dances. From the outset the motif is used differently in the very rhythmical galliard than in the irregular, fantasia-like pavan. The motif is at first three minims long, thus immediately providing for the overlapping and metric displacement of the theme within the duple context of the pavan. In the galliard this three-minim motif fits within the metric framework of the dotted-semibreve beat, and is thus used to emphasize rather than contradict the metric stress. Correspondingly, in the pavan the motif may occur in motion between two harmonies as well as within a single prolonged harmony (as in the Lachrymae pavan, where it occurs in two transpositions, within the tonic, the treble a falling to e, or between tonic and dominant, c¹ falling to g#). In the galliard the motif defines the fourth 8-5 within each of the prolonged harmonies. The

diminished fourth $c^1-g\#$ which occurs in the Morley pavan and which is so characteristic of the Lachrymae is absent from the galliard. Even in their broader harmonic outlines, the two first strains are dissimilar. While the pavan has a conventional harmonic scheme, with the first strain defining the tonic, the galliard is tonally restless until the final strain, and the first strain itself closes on the subdominant.¹

The third strains of the Warrock pavan and galliard (ex. 61) also share motivic material. In this case, the motif is not separable from its polyphonic context, but is part of the figure prolonging each triad. The stretto entrances of the motif in the pavan (m. 5 of the third strain) once again weaken the metrical emphasis, while the motif is always used to support metric accentuation in the galliard. There is no relationship between the strains in overall bass or melodic motion, tonal direction, or phrasing, beyond the fact that both begin on the dominant (with the same disposition of voices) and close, of course, on the tonic.²

¹Actually, the two first strains follow similar lines but with entirely different outcomes. If the galliard strain ended in the eleventh bar or, to be more even, the twelfth, on the tonic A, the two strains would be comparable. Instead, Morley extends the motion to a surprising subdominant ending, thus beginning a tonal excursion that moves (by fifths) through G in the second strain to C, III, in the third, leading to the final III-V-I cadence. The subdominant reached at the end of the first strain sounds tonally insecure because of the structure of the strain, and particularly because the final D root occurs on the thirteenth and final metric foot. Once again there seems to be a connection between the subdominant prolongation and tonal ambiguity, and between ambiguity and irregular phrasing. See Chapter III, pp. 196 ff.

²It is not the function of this paper to evaluate the quality of compositions examined. But the relative crudeness of voice leading

[continued]

Tonal Scheme

By definition, all pavan and galliard pairs are paired by key and mode. Of the two dance pairs discussed thus far, the Warrock dances are related by tonal scheme, while the Morley pavan and galliard are in this respect entirely unrelated. The tonal similarity of the two Warrock dances is only with regard to the broadest outlines, those of the opening and closing triads of each strain, as shown in Table 9. Actually, what happens in between those triads is unrelated; this can be seen in the comparison between the two final strains (ex. 61).

The pavan and galliard ii/200 and ii/202 (the latter is ex. 42) by Byrd are both in G-dorian. Both are characterized by an unusual amount of dorian-mixolydian mixture.¹ Were it not for the evidence of pairing by mode, this relationship would perhaps go unnoticed; as it is, it may be coincidental, just as the overall schemes are no more related than they might be by coincidence. Ordinarily, Byrd's paired dances are related only by key and mode.

The pavan ii/226 and the galliard ii/228 (the former shown

in the Warrock pavan and galliard--see, for example, the tenor and bass at the opening of the first strains--and the weakly directed tonal motion stand out as uncharacteristic of the collection. The FVB dances are well-crafted, and voice-leading in the pavans and galliards is usually flawless.

¹See Chapter III, p. 95. The mixture is paradoxically related to the tonal structure of these dances in that the third scale degree, B or B-flat, plays almost no role in dictating harmonic prolongations; there is an avoidance in both dances of bIII, bVI, and VI. Where B or B-flat occurs in the bass, it is in the context of a contrapuntally formed sixth-chord rather than as a root. This dance pair is thus related not only by mode but also by the particular expression of modal mixture chosen by Byrd. The first strains are actually further related in that the eight-foot pavan strain is similar to the first half of the eight-foot galliard strain (ex. 63).

in ex. 30) present an interesting problem of attribution. The FVB's attribution of ii/226 to Byrd is incorrect, as the pavan is known to be a Holborne lute and consort pavan.¹ The attribution to Byrd of the galliard has not been confirmed or refuted by musical or nonmusical evidence. The dances are, at first glance, dissimilar, and it would be possible that they are no more related than are the Byrd settings (ii/42 and ii/47) of the Dowland Lachrymae and the Harding galliard. But the similarity of their tonal schemes suggests that a deeper relationship might exist. And, in fact, closer examination does reveal a relationship between the third strains (ex. 62). Three distinct possibilities exist for the attribution of the galliard ii/228: that it is itself a Holborne dance meant to be paired with the pavan; that it was composed by Byrd or another virginalist to go with the Holborne pavan; or that it was composed by Byrd or another virginalist and is related to the pavan only coincidentally.

The similarity of harmonic scheme between the Piper's Paven (ii/238) and the Piper's Galliard (ii/242), as well as the fact that the two are settings of Dowland dances and have related titles, again lead one to look for further similarities. In this case it is not clear whether the schemes are only trivially alike. It is common for aeolian compositions to move from the tonic to the dominant by way of a prolongation of III, as in the Lachrymae pavan. Some details of the outer voices (ex. 64) suggest that Dowland did conceive of these as

¹See Chapter II, pp. 71-72.

musically paired dances.¹

In every instance in which the pavan and galliard are closely related, this relationship extends to the harmonic scheme, almost by definition, since close strain relationships involve middleground tonal motions.

Proportional Transformation

The treatment of the galliard as a Tripla of the pavan is common in the sixteenth century. Morley describes the relationship thus: "After every Pavan we usually set a Galliard (that is the kind of music made out of the other). . . . This is a lighter and more stirring kind of dancing than the Pavan, consisting of the same number of strains; and look how many fours of semibreves you put in the strain of your Pavan so many times six minims you put in the strain of your Galliard."² The relative proportions of a pavan and its galliard, two pavan semibreves to one galliard dotted semibreve, prevails in many of the FVB pairs, whether or not they are musically related; the most common strain length for the pavan is sixteen semibreves, and for the galliard, eight dotted semibreves. But this proportional relationship has more to do with the norms for each dance type than with the relationship between any particular pavan and galliard. There is no FVB galliard--aside from those based on a stock progression--that is in

¹The Dowland pavan and galliard appear as nos. 8 and 19 in John Dowland, The Collected Lute Music of John Dowland, trans. and eds. Diana Poulton and Basil Lam (London: Faber & Faber, 1974). The dances are paired in at least two of the sources cited in that edition. The galliard also exists as a lute song, "If my complaints."

²Morley, A Plain and Easy Introduction, pp. 296 ff.

its entirety a proportional transformation of a pavan, although there are several in which such a transformation plays some role.

Perhaps the most consistently related of FVB paired dances are the Richardson pavan and galliard $i/27$ and $i/32$ (ex. 65). The first strains of this pair are clearly proportionally related. In this instance, the pavan is relatively short, and the ratio is $o : o^*$ rather than the more common ratio $oo : o^*$ described by Morley. Only some elements of the pavan are retained in the galliard. The most important harmonic arrivals occur in the same places, but are embellished differently. The most striking feature of the melody, its initial rise from d to e^1 , is also retained, and with the same metric emphasis. The melodies after that point contain similar elements but not at the same time; however, the similarity is heard in more general terms as a tension and resolution which occur at the same points in the two dances. By comparison, the dances contain similar harmonic material in the second strain, but the relationship is more remote. The phrasing in both middle strains is the conventional 2+2+4 metric feet encountered in many FVB dances; the proportional similarity makes the dances sound more alike than they in fact are. The third strains have much in common with each other, but with less similarity of metric emphasis. For example, the root D falls on the second strong beat of the pavan, while the root A_1 occurs in a similar position in the galliard. These strains are closely related, but the relationship is proportional only in broad outline.

The close relationship between the pavan and galliard by Richardson is in part a function of the brevity of the pavan. Most

FVB pavans are effectively much longer than their galliards. The effect of this difference in length can be explored in the pavan and galliard pair by Edward Johnson, set by William Byrd, ii/436 and ii/440 (ex. 66).¹ The relationship of the first strains is initially proportional according to Morley's prescription, so that the motion of the first four semibreves of the pavan takes two dotted semibreves in the galliard. But the next measure, or two semibreves, of the pavan is equivalent to two dotted semibreves of the galliard (ex. 66b). And the relationship of the strains breaks down after that, with the pavan postponing the final cadence by a melodic descent from the peak f^1 and the bass fall of an octave (mm. 5-6). Although the second strains are closely related, only the final three bars [pavan, mm. 8-12; galliard, mm. 6-8 of the edition] may be said to be in a regular proportional relationship. The pavan strain is much longer than that of the galliard by virtue of its longer prolongation of the dominant.

The third strains of the Johnson/Byrd pavan and galliard are equivalent measure for measure, differing in some foreground detail, but as closely related as any FVB examples. The sequence of the first four bars is a particularly strong means of linking the two dances. Even most details of the treble lines are alike. Where the trebles

¹These are two of only three works by this composer in the FVB. Very little is known about Johnson's life, and there is no known original version of this dance pair; it is therefore impossible to assess Byrd's contribution to the "settings." In the case of Byrd's setting of Dowland's Lachrymae, there is little divergence from the original except in the adaptation of figuration to the keyboard idiom.

differ, as at the close of the third strain, the use of cover tones --inner voices made prominent by their placement in the treble--is often responsible. The concluding $d^1-c^1-b^4$ of the pavan thus covers the structural descent to the tonic g , satisfying the Elizabethan desire for the final sonority with the prominent picardian third, b^4 , on top. In the galliard, where the texture gradually thins from four voices to three, the structural descent b^4-a-g remains in the treble. By contrast, the final cadence of the first strains, very similar to the third strain cadence, does not make use of cover tones. The pavan and galliard both are characterized by their outer-voice counterpoint rather than by a continuous, tuneful melodic line or the use of melodic motifs. Consequently, the two dances differ in many foreground melodic details but are alike in their middleground root and treble motions.

The FVB includes a Bull pavan (i/124) for which there are two galliards (i/129 and i/177), both closely related to the pavan (ex. 67). The relationships are primarily non-metrical; the outer voices are very similar, but in each dance the metric stresses occur at different points. Only the first strains of the pavan and the second galliard stand in a proportional relationship. For six of its eight dotted-semibreve bars the galliard i/177 is an almost literal Tripla of the first six semibreves of the pavan. The relationship ends abruptly after the downbeat of the seventh bar, since the galliard moves to its final cadence while the pavan continues for a total of sixteen bars. The motion from I to III takes the same length of time in both the pavan and galliard 2. The pavan strain is twice the length of the

first strain of both galliards because of its prolonged motion from III to V through the passing chord, IV.¹

Paraphrase

It has been observed that the FVB pavans and galliards differ in many important respects beyond meter and tempo. The FVB pavans are far more irregular in their phrasing than are the galliards, and seem to avoid metric stresses and internal cadences. Of the dance types of this period, the pavans were the most elaborate musically, and the farthest from their dance origins. It would be unlikely, then, that an Elizabethan galliard would stand in a simple proportional relationship to its pavan. What happens more frequently instead is that the galliard expresses the same tonal motions as the pavan but in the more concise and more metrical terms characteristic of the dance.

The final strains of Richardson's pavan and galliard i/27 and i/32 (ex. 65) are closely related, but with differences of metrical stress appropriate to the two dance types. In the pavan, the treble descent a-g-f-e-d stretches from the first bar into the second, while in the galliard, the descent is completed in the first bar, with a second complementary descent, d¹-c¹-b-a, in the second bar. Similarly, the dominant prolongation of the second bar of the pavan stretches into the third, while in the galliard it is contained within the second bar. And the dominant is prolonged in the galliard, m. 2

¹A further example of proportional derivation of an FVB dance is Byrd's Coranto ii/305, which seems to be derived from a pavan; see Chapter VI, p. 190 and ex. 88. There is no evidence that this coranto was ever used as a Tripla to the pavan. In any case, Byrd is probably not responsible for the transformation.

[m. 4], with a cadence. The pavan, then, typically avoids internal cadences and reinforcement of metric stresses in favor of continuous, fantasia-like texture, while the reverse is true for the galliard. An interesting detail of the galliard is the arrival of the bass Bb_1 at the end of m. 1 [2], and its tie into m. 2 [3]. This would seem to contradict the notion that design elements in the galliard reinforce metric accentuation. But the Bb_1 is actually part of the hemiola $A_1-Bb_1-A_1$ expressed in the bass. The hemiola joins the two measures at the same time that they are articulated separately in the treble.

Metric displacements can give significantly different emphasis to very similar tonal elements. In the middle strain of the Johnson pavan and galliard (ex. 66), the bass moves from F, III of V, through $F\#$ and G to A, which cadences to D. But, as indicated in the example, the metric stress falls on G in the pavan, and on $F\#$ in the galliard. This is because the time values of the bass tones are identical, while the meters of course are different. The implication of the motion in the pavan is $F \underbrace{F\# G} A D$, while in the galliard it is $F \underbrace{F\# G} A D$.

The middle strains of the Johnson dances make no use of melodic motif but are built on the rise and fall of the treble line. In both dances this background treble structure is elaborated with foreground motions. The difference between the pavan and its galliard is that in the pavan the motions are more numerous and more continuous, while in the galliard the few melodic motions and their root supports articulate the two four-measure phrases which make up the strain. The foreground similarity of the strains of the two dances is strong at

the outset, and at a casual hearing it would seem that the strains are related by incipit and by overall tonal scheme, but not by details of tonal motion. However, as revealed in the strain reductions, the two strains are related in an ingenious manner which is both striking and subtle.

The Pavana Doloroso [sic] (i/321) of Peter Philips is one of the longest of the FVB pavans.¹ It is more like the pavans of Byrd than those of Bull or Farnaby, as it avoids virtuoso displays and maintains a strong sense of tonal direction. It is paired with a galliard (i/327) to which it is closely related despite the brevity and relative simplicity of the galliard (ex. 68). The difference between the two dances is typical: the pavan either avoids internal phrase articulation (first and second strains) or has phrases of irregular lengths (third strain), while in the galliard phrases are for the most part regular and well-defined. For example, in the opening bars of the two dances, there are two upper-voice motions, c-d-e and g-a-b, supported in the first case by a prolongation of the tonic C, and in the second, by the motion from the tonic to the dominant G. In the pavan these two motions overlap, as they are presented as successive polyphonic entrances: c-d-e in the alto, answered by the treble g-a-b. In the galliard the motions both occur within the treble and thus do not overlap; instead, c-d-e articulates the first two bars, g-a-b the second two bars. Besides

¹See p. 66 on attribution. The Pavana Doloroso is dated 1593 and is one of the only compositions of the FVB dated in the manuscript itself.

the motif that is used in the alto-treble imitation, there is a second motif which occurs in the bass and the tenor in both dances, C-B₁-C or G-F#-G. In the galliard this motif is used to emphasize the two-measure units throughout the strain. The motions of the bass, too, are used throughout the galliard strain to emphasize meter and phrase regularity, while in the pavan these same motions overlap barlines and are stretched or compressed to avoid a sense of rhythmic repetition.

The phrasing of the second strain of the Pavana Doloroso is extremely irregular. The strain's twenty-four bars have nothing to do with four-measure phrasing. Following the opening seven bars [mm. 1-6], which are organized as 1+3+3, motifs are used in two-measure units. Yet, because the main motif does not always occur in the same part of the measure (compare the treble with the inner voices, mm. 9-11 [8-9] of the middle strain as shown in ex. 68), and because of the continuous texture and the avoidance of cadence (see mm. 12-14 [10-12]), there is no sense of internal phrasing. The metrical organization of this strain might be described as shown in ex. 68b, but the impression made by this strain is scarcely metrical. The galliard is as regular as the pavan is irregular, with its rhythm enlivened by shifts between 3/2 and 6/4 and by the cadential hemiola (see ex. 68b) which do not confuse but rather emphasize the regular two- and four-bar phrasing. The typically Elizabethan motif which dominates the second part of the pavan strain, with its outline of a poignant diminished fourth, c¹-g#, is absent from the more optimistic galliard. And while the pavan

is characterized by repeated unresolved motions (as in the Dowland Pavan Lachrymae), the galliard achieves its tonal goals quickly and directly. In effect, what one can hear is the contrast not just of two different dance types but of two different Elizabethan affects.

The third strains of the Philips Pavana and Galliarda Dolorosa are the longest and most irregular. The irregularity is associated with the rising chromatic line dominating the strain. Even here we find that the chromatic motif occurs in a metrically regular pattern in the galliard but not in the pavan. The tonal motion of both third strains has a much weaker sense of direction than that of the earlier strains. Lacking such direction, even the two-bar units of the galliard fail to convey a sense of phrase regularity. The significance of periodic phrase structure lies in the creation of an expectation of tonal motion within a time framework, so that the listener anticipates the trajectory of the tonal motion. In this strain there is no such anticipation, but one is instead caught up in the chromatic and sequential foreground polyphony.¹

The Pavana Pagget (i/291) and Galiarda (i/296) of Philips are paired in the same consistent manner (see ex. 69). The galliard preserves the outer voices of the pavan with minor differences of detail but with a difference primarily of metric accentuation. The differences in accentuation may at times result in different tonal implications. For example, the bass motions of the fifth bars of the two first strains, especially with respect to the placement of the

¹See p. 67, n. 1, regarding the left-hand tenths of the third strain.

bass B \flat_1 , suggest slightly different structures. In the pavan the B \flat_1 is in a weak position, as compared with the C that follows. In the galliard it is relatively strong, and the C following is perhaps a contrapuntal tone occurring within the dominant prolongation. (In either case the B \flat -C bass has an important phrasing function, as it is a reminder of the strain opening; a slight strain division of mm. 1-4 and 5-8 is suggested.) The same motions in the pavan that ignore barlines and create irregular phrases occur in the galliard in such a way as to reinforce the meter and the four-bar phrasing. For example, in the middle strain there are two main harmonic motions with the prolonged dominant, the motion through III to V (of the dominant), and the cadential III-V-I. In the pavan the two motions occur over nine and seven semibreves respectively, while in the galliard they each take four dotted semibreve bars.¹ In the first two strains, the motions of the pavan involve slight displacements with respect to the metric stress, and the dances can almost, although not exactly, be aligned measure for measure.

The relationship between the long third strains of the pavan and galliard of ex. 69 is difficult to perceive immediately because the structures of those strains are weak. Although the musical gestures are cast in regular units--two bars in the pavan, four bars in the galliard--the overall tonal motion lacks direction and

¹In the reprise of the middle strain of the galliard, the concluding three bars are expanded to four. It is extremely uncharacteristic for the strain of an FVB dance to be of a different length than its reprise. One might wonder whether in fact the anomalous nine-bar reprise is not an error of Tregian's.

coherence. Actually, there is a strong relationship between segments of the two strains. The first eight bars of the galliard correspond closely to mm. 1-4 of the pavan; mm. 9-16 of the galliard correspond to mm. 11-16 [12-17] of the pavan.¹ As indicated in Table 9, the pavan has twice the number of metric feet as the galliard in each strain. But this proportional relationship can be said to be something of a coincidence in the third strain.²

The pavan and galliard of Morley (ii/209 and ii/213) correspond closely in their first and middle strains (ex. 70).³ The strain lengths are unusually irregular and, as in the Morley pavan and galliard pair discussed above (ex. 60), there is obviously no proportional relationship between entire pavan strains and their galliard counterparts. The first strain consists in outline of two harmonic motions, I-V and I-V-I, which take six [mm. 1-7] and four

¹There is a double bar in the manuscript which divides the third strain of the pavan into two sections of twenty and twelve semibreves. This double bar does not exist in the reprise and certainly does not indicate that the third strain is actually two separate strains. It does coincide, however, with a very strong subdivision in the strain.

²A third Philips pavan (i/343, ex. 26) may or may not be intended as a companion to the galliard i/351 (ex. 53). The dances are in the same key and mode, but are at best slightly related, and only in the first strain. They occur in the manuscript as nos. 85 and 87, with a Philips chanson setting in between.

³The pavan, discussed in Chapter II (ex. 24d and pp. 57, 61, 62, and 69), exists in a version by Farnaby (FVB ii/456). It also appears in Drexel ms. 5612 (New York Public Library) as a composition by Byrd, but the attributions in the Drexel manuscript are generally considered unreliable. Oddly, although perhaps coincidentally, the galliard ii/213 is reminiscent of Byrd's galliard i/371 in its opening; i/371 appears with Byrd's pavan i/367 in Drexel 5612--attributed to Morley!

[8-12] bars respectively in the pavan, eight [1-4] and six [5-8] bars in the galliard. In both dances there exists a nonliteral canonic relationship between the outer voices. This canon is based on motifs which are expanded and contracted to varying lengths and which thus do not reinforce the meter in either dance. These motifs, shown in ex. 70b, might easily be found in mensural polyphonic music.

The middle strains of the Morley pair provide an unusual example in which the pavan is more regular than the galliard. In both dances the strain consists of two motions within the dominant, C, both closing with full cadences; this is in itself interesting, as full cadences, complete with ornamental cadential trills, do not usually occur in pavans except at the ends of strains. In this instance, the two motions to the dominant each take four bars in the pavan [1-5 and 5-10], while they take six and seven bars [1-5 and 6-10] respectively in the galliard! (The middle strains are, incidentally, unusual in another respect: in both, the first motion is in the dominant major, the second in the dominant minor. While modal mixture is extremely common in FVB dances, it is not often used as an element of design, to reinforce structure--besides which, modal shifts ordinarily occur from minor to major, as in the case of the picardian third, rather than the reverse.) The very close identity of the outer voices of the first and middle strains of the galliard with those of the pavan is particularly striking when some of the foreground embellishments are removed and the middleground motions are indicated (ex. 70).

It is an unusual circumstance, but a fortunate one for analytic purposes, that Bull composed two entirely different galliards to the pavan i/124 (ex. 67). While there is often the opportunity to compare variants of a dance, it is seldom possible to compare variants which are not related directly to each other but which are derived from a third dance in a nonsystematic manner. In this instance, the two galliards both represent simplifications of the pavan. The first of the two galliards (i/129) is unusually short and a radical simplification or condensation of the tonal motions of the pavan. The second galliard (i/177) is closer to the pavan in its complexity, but is still far from the literal adaptation of the Philips and Morley examples.

The three dances are closest in their first strains. The pavan strain is characterized by a broad treble arch which reaches its peak, a^1 , by small increments, and falls from it just as gradually. It is clear, by comparing the pavan with the galliards, that the a^1 is a tone of dramatic, but not structural, importance. It is in fact an expansion upwards from f^1 , the upper neighbor of e^1 , prominent in all three first strains. This treble elaboration, supported by a prolongation of the (passing) subdominant, takes up a great part of the pavan's first strain. By contrast, the f^1 and its bass support are only touched upon in the compact galliards. Of the two galliards, the first is far more florid (although the passagework is omitted from the example). But, looking past the surface details of scales and other figuration, it is as simple as, or simpler than, galliard 2. In the first strain the two galliards differ in the metric placement,

and therefore the accentuation, of their tonal motions. The importance of the interval of a third in galliard 1, particularly in the bass line, is linked to shifting accents, while the fifth motions of galliard 2 accentuate the downbeats. The two galliards even cadence at different points, galliard 1 reaching V at m. 6, galliard 2 at m. 7 because of its more elaborate (and highly characteristic) motion to the dominant root, $G_1-F_1-E_1$ (see Chapter II, ex. 10). The close relationship between the three first strains is clear in the outlines of their outer voices and their broad harmonic motions.

In the second strain, the rather diffuse pavan motions are converted to the briefest of summaries in galliard 1, while in galliard 2 they are given motivic definition. Repetition is used in galliard 2 to create well-defined four-bar phrasing, while galliard 1 consists only of one four-bar motion. The second strain of both the pavan and galliard 2 can be understood as an elaboration of the motion shown in ex. 66b, a cliché of the period. This accounts for the prominence of the root C in both. The bass C is briefly present in galliard 1, but without the function of leading to the penultimate dominant A_1 of the strain.

The final strains of the three dances are the least alike. Galliard 1 is again the briefest and simplest. While tonally closely related to the pavan, at least at the middleground level, it makes no attempt to reproduce the relationship of the outer voices. The third strain of galliard 2, on the other hand, opens in the same manner as the third strain of the pavan. Both the pavan and galliard 2 contain elaborate and extended sequences. These sequences are not related

to each other, but emerge independently in the two dances, a reminder of Bull's predilection for such devices in his third strains.¹

All three of these dances by Bull show the tonal ambiguity often found where the subdominant is extensively prolonged. In the first strain the subdominant is prominent only in the pavan, perhaps a hint of events to come but in context not a cause for tonal confusion. The entire middle strain of each dance is a subdominant prolongation, but this in itself would not necessarily create ambiguity, although it is relatively unusual among the dances of the virginalists. It is in the third strain that the confusion enters. Here the subdominant is not clearly abandoned in any of the dances until the final bars. The tonic which occurs at the opening of the third strain is quickly heard as the dominant of IV in the two galliards. It is difficult to give a clear reading of any of these final strains because of the vacillation between the use of A as the tonic root and as the root of the dominant of IV. The tug between the two roots, A and D, is one of the main features of the pavan. It is not only retained but also explored further in the two galliards. It is clear, then, that the composer considered it a tonal issue central to these dances.

¹The unusually beautiful and forward-looking sequence of the galliard 2 is examined in Chapter III, ex. 48, and pp. 111-12 of the text.

Summary

The pavans and galliards of the FVB are complex compositions which are, especially in the case of the pavans, far removed from their humble origins as music for dancing. By the time of the English virginalists, the two dances had developed distinct and very different musical attributes. From this perspective it is not surprising that many of the FVB pavan-galliard pairs are pairs only in name. Further, it is characteristic of the distinctions between the fantasia-like pavan and the rhythmical galliard that the dances are seldom paired in the proportional manner of Tanz and Nachtanz. We find a consistent proportional relationship only in the case of the dances based on stock progressions.

The pavans and their galliards are, by definition, paired by key and mode. In addition, they may be associated musically in a variety of ways. Sometimes the two dances have in common an opening motif or other foreground details. In other cases the dances are alike in tonal scheme but not in detail. Although the dances may match in overall proportions, this is often a coincidence, since most FVB dance strains are some multiple of four bars in length.

The proportional transformation of pavan material into a galliard occurs on a large scale in only one FVB dance pair (other than the paired Quadran and Passamezzo dances), the Richardson pavan and galliard i/27 and i/32. The procedure is consistent only in the first strains of this pair; in the second strains some of the motions are reversed, and in the third strains the root motions are displaced

so that the metric accentuations are not identical for the two dances.

In most of the closely related dance pairs, the galliard is a simplification of the pavan. The outer-voice counterpoint is in general retained in the galliard, and the shape of the treble, at least at the middleground level, is recognizably the same. What is changed is the relationship of the tonal form to the time units of meter and phrase. The pavan characteristically avoids internal cadences, weaving a continuous polyphonic texture that softens downbeats and creates irregular and overlapping phrases. In the galliard, metric stresses are strong, and all design elements contribute to the articulation of the regular (in general) and well-defined phrases. When the pavan is transformed into a galliard, the process is one of clarification and condensation. Tonal structure is more apparent when it receives the support of meter and periodic phrase structure.

Composers have, in a sense, a choice between maintaining the proportional relationship between the dances or using the outer voices literally but without regard for proportion. In the earlier and simpler dance pairs of Germany and France, often both the outer voices and their relationship to the meter were retained in the Tripla to a pavan. But this places severe limitations on the artistic possibilities of creating two individual compositions. The Tripla, when so literally derived, is a trivial transformation of the pavan.

When the proportions of the pavan are maintained in the galliard, the composer is free to develop the tonal structure, and particularly the treble structure, along different lines. The strict

adherence to a time span permits great liberties because the expectations created by that time span make it easier to perceive the subtle underlying structure. This fact is responsible for the development from the division variations of the late Renaissance to the sophisticated variation compositions by Bach, Beethoven, and Brahms. In Elizabethan music the fixed time span and harmonic structure were the basis for sets of variations on grounds and popular songs, as well as for the varied reprises of the dances. The proportional relationship of the Richardson pair of ex. 65 made possible the liberties in the translation from the pavan to the galliard of the outer voices, particularly the treble. But in most FVB dance pairs the proportional relationship is not maintained for more than a few bars at a time.

Lacking the consistent proportional relationship, other dance pairs rely more literally on the bass-treble counterpoint. The procedure here is less like the variation procedure of, for example, the German variation keyboard suites than like the technique of parody in Renaissance vocal polyphony. Considerable ingenuity is evident in the transformation of a pavan, which may in many ways be close to the polyphonic fantasia, into a galliard, which has the clarity of rhythm and phrasing associated with dance. And since the pavans are most often effectively twice the length of their galliards, the galliards may read as reductions as well as clarifications of the pavans. Nowhere else in our music literature do we find a body of compositions employing this particular variety of variation technique.

Chapter V

THE ALMAN

The Alman before the FVB

The alman (Fr. allemande) is described by Thomas Morley as a heavy dance "fitly representing the nature of the people whose name it carrieth."¹ This duple dance, composed of two or three strains, first began to appear under the name of allemande in Dutch and French sources of the mid-sixteenth century, including the ensemble dance collections of Susato (Musyck Boexken, 1551) and Attaingnant (Troisième livre de danseries, 1556). It is generally assumed that, as the name indicates, the alman is derived from an old German dance called Teutschertanz or, simply, Dantz. It may be that the dance originated as a variant on the basse danse; the appellation "allemande" appears in a book on the basse danse printed in London in 1521.²

A number of dances appear in the Dublin virginal manuscript which John Ward has identified as almans by finding concordances with French and Netherlands sources.³ Although the alman appeared in Italian and, of course, German sources, it is more likely that the

¹Morley, A Plain and Easy Introduction, p. 297.

²Meredith Ellis Little and Suzanne G. Cusick, "Allemande," in New Grove Dictionary of Music and Musicians, ed. Stanley Sadie (London: Macmillan Publishers Ltd., 1980), 1:259.

³Dublin Virginal Manuscript.

dance came to England by way of France and the Netherlands. Whatever its intermediate history, by the time of the FVB collection the alman was, according to Apel, the most popular dance in England.¹ Its artistic possibilities were not yet fully realized, and it is not as well represented in the FVB or, for example, in the music of Dowland, as are the pavan and the galliard: "Not only numerically but also, and mainly, through their refinement and elaboration the pavanes and galliards occupy a place of much greater importance and artistic significance than the more recent dance types such as almans, corantos, and jigs."²

The Alman and the Pavan

The alman, like the pavan, was a moderate duple dance. Nevertheless, it is generally distinguishable from the pavan, although borderline cases sometimes occur. Morley makes the distinction on the basis of lengths and time values. While both the alman and the pavan are made up of strains which are some multiple of four semibreves, according to Morley, "mark that the four of the Pavan measure is in Dupla Proportion to the four of the Alman measure, so that as the usual Pavan containeth in a strain the time of sixteen semibreves, so the usual Alman containeth the time of eight, and most commonly in short notes."³ This implies a notational difference, with the beat shifting

¹Apel, History of Keyboard Music to 1700, p. 259.

²Willi Apel, "Solo Instrumental Music," in New Oxford History of Music (London: Oxford University Press, 1968), 4:631.

³Morley, A Plain and Easy Introduction, p. 297.

from the half to the quarter note. However, the difference is actually more one of length.

Neither the Elizabethan pavan nor the alman follows Morley's precise prescription. In the FVB dance collection, which was not used for dancing, there are many irregular strains, particularly among pavans. A comparison of alman strain lengths (Table 10) with those of the pavans (Table 1) shows that the alman strains are most often eight semibreves long, while the pavan strains may be sixteen semibreves or longer. This distinction shows a trend, but is not consistent enough to provide a means for categorizing an untitled dance. Morley's reference to the shorter time values of the alman provides no further help, since the FVB almans are, like the pavans, in 2/2 or 4/2 time, while the pavans, because of their florid ornamentation, actually use smaller time values than do the almans. Ward interprets Morley's distinctions thus: "Whatever the number of semibreves in a strain, the pavan is marked by breadth and the alman by brevity and compactness of phrase. It is this difference which, in the 16th century, led to the idealization of the pavan by Byrd and later Elizabethans and to the use of the simpler alman tunes for the singing of broadside ballads and as themes for variation sets."¹ Whether or not Ward's suggestion that phrasing caused function--rather than the reverse--is correct, the association between structure, phrasing, and texture, on one hand, and function on the other, is of some importance. It is interesting that, in contrast to those dances Ward designates as pavans, all four almans of the

¹Dublin Virginal Manuscript, p. 41.

Dublin manuscript were popular dance tunes. The tunefulness of the alman remains an important characteristic in the Elizabethan period.

The most obvious distinctions between FVB pavans and almans are their relative lengths, the predominance of three-strain scheme among the pavans as opposed to two-strain scheme among the almans, and the relative simplicity of the alman texture. More significant musical differences appear with a closer examination of root motion, melody, and phrase structure. These differences hold for the dances Ward identifies as pavans and almans in the Dublin manuscript, but are exaggerated in the FVB by the complexity of the pavans. The simplicity of the alman is probably a result of its relative youth as a composed art-dance, and its status as a very popular dance. The existence of the four continental almans set in the Dublin manuscript and the absence of the alman from the earlier Mulliner book and Royal App. 58 speak of a more recent importation into England. There is only one alman in Byrd's Nevels Booke of 1591. By the generation of Dowland and Bull there were many notated almans of English origin. Poulton identifies eight lute almans by Dowland, for example, and Dart counts seven keyboard almans by Bull in addition to the one in the FVB. But it is striking that, of the twenty-two FVB almans, eight are of unknown authorship. While the Elizabethan pavan was a vehicle for high artistic expression, the alman was a light, popular dance, less likely to bear the stamp of individuality. Nevertheless, the FVB almans show great sophistication, all the more striking when they are compared with their predecessors of the sixteenth century.

The Alman in the FVB

The alman is not represented as well as the pavan and galliard in the FVB and contemporary keyboard sources. There are four almans by Byrd and three by Johnson in the FVB; other composers are represented by only one alman each (Table 10), although additional almans by Bull can be found in other manuscripts (Table 11). Consequently, the FVB almans will be discussed as a group.

Schemes

We have seen that in the case of the FVB pavans and galliards, the three-strain scheme may be realized in a variety of ways, tonally speaking, but with a significant common feature: the middle strain closes on a chord other than the tonic, while the first and third strains close on the tonic, thus creating a continuity of the dance from the second into the third strain. This tonal clarity and integrity is absent from many earlier dances and must be considered a mark of sophistication in tonal organization. The following questions then arise with respect to the FVB almans: What significance does the scheme, whether two or three strains, have in terms of tonal structure? Do the strains contrast texturally or motivically, as they generally do in the FVB pavans, or are they alike? Is the scheme of two or three strains complicated with overlaid patterns of repetitions and motivic returns, as is the case in some of the Attaignant ensemble dances? Does the tonal form encompass the two or three strains, as it invariably does in FVB pavans, or are the strains separable and potentially independent?

The seven FVB almans which are in three strains conform to the pattern observed among pavans and galliards. In each case, the first strain is a tonic prolongation beginning and ending on the tonic, thus self-contained and achieving closure. The second strain moves to the dominant or, in one case, the subdominant, although the significance of the closing chord may vary. It is not generally the case that the middle strain is musically capable of standing on its own, even if it begins and ends on the same chord. In the case of the Marchand alman (ii/253), the middle strain begins and ends on V; it is a full harmonic prolongation of the dominant, and its treble and bass motions are coherent and complete (ex. 71). But in the anonymous alman ii/424 (ex. 80), the opening V of the second strain is actually preceded by a tonic upbeat, and is heard within a tonic prolongation and therefore not as a tonic itself.¹ In the anonymous alman i/65 (ex. 77), the final V chord of the middle strain is heard even at the foreground level as being part of an incomplete harmonic motion within the tonic. In most cases, then, the middle strain puts forth an opposition to the tonic of the first strain. The third strain is necessary to resolve this tension, which it might do by continuing from where the second strain left off (as in the anonymous alman ii/312 [ex. 79]), or

¹The third strain of this alman begins with a tonic upbeat which is, however, heard as the dominant of IV. The opening chords shown in Table 10 are those which fall on the downbeats, as these are certainly more likely to be structurally weighted than are those on upbeats. The upbeat is somewhat more common in the FVB alman than in the earlier dance types, but is still rather the exception. The short upbeat of the seventeenth-century French allemande is not found in the Elizabethan alman.

by breaking with the second strain to begin a new motion leading back to the tonic, as in Farnaby's Meridian Alman (ii/477). So far, these schemes correspond to those found among pavans and galliards. A discussion of other aspects of the relationships between strains will follow.

In the case of the binary alman, a variety of situations occur: the first strain may begin and close on the tonic (as it does in thirteen cases) or move from the tonic to another harmony (in two); the second strain may also begin on the tonic (in six cases) but is more likely to begin on V (five), IV (two), or III (two) before proceeding to the final tonic. Where the first strain is a complete tonic prolongation, the second strain in a sense fills the role of the middle and third strains in the ternary dances, moving away from the tonic to create tension, and then returning.

According to one source, the alman or allemande was historically predisposed to have a middle section of tonal contrast: "roughly half" of the almans of Elizabethan sources like the FVB and the Dublin manuscript "show a rounded tonal and motivic plan."¹ While a "rounded motivic plan" is a rarity among both two- and three-strain Elizabethan

¹Little and Cusick, "Allemande," p. 277. A rounded tonal plan is one in which there is a tonic prolongation at the outset, matched by a tonic prolongation in the third strain or, in a binary dance, in the latter part of the second. In a rounded motivic plan the tonic return is accompanied by a motivic return. The authors go on to suggest that this tendency towards "contrasting tonal areas, coupled with the apparently flexible tempo limits and neutral duple metre of the 16th-century allemande, may have predisposed this form, of all the dances emerging from the late Renaissance, to develop into the prelude-like succession of harmonies" characteristic of the more complex Baroque dance suite movements. This tendency, in the English repertory, is certainly no more present in the alman than in other dances.

almans, a rounded tonal form is characteristic of the almans, as it was of the three-strain pavans and galliards. There are no FVB almans whose structures describe the scheme most familiar to us from the Baroque binary dance: I-V // V-I.

It also should be noted that the alman schemes vary with respect to the use of reprises and variations. As indicated on Table 10, many almans have varied reprises, but some also are extended by variations on the entire dance, producing a scheme such as AA¹BB¹A²A³B²B³. Since the almans are on the whole much shorter than the pavans, such extension by variation serves the function of taking up more time. But taken together with the texture of the alman, which often suggests an accompanied melody, the scheme brings to mind the song variations which are such an important part of the FVB and of late sixteenth-century solo instrumental music in general.

Mode and Key

Modal practices--the distribution of keys, the use of mode transpositions, and the use of altered tones--are very similar for pavans and galliards of the FVB.¹ Modal practices for the FVB almans are quite different. The mode determination for almans is problematic in many instances because of the abundant sharp accidentals. In cases where the tonic is A or E and there are sharps throughout, it is inappropriate to attribute any importance to the nominal mode as determined by transposition signs. Sharp key signatures are not in

¹The close correspondence is due in large part to the fact that the pavans and galliards occur as pairs more often than singly in the FVB; the pairings are at the least matters of key and mode.

use in this literature, so that composers had to rely on accidentals to write in the sharp major keys. Matters of mode determination are further complicated by the inconsistent practices regarding the application of accidental signs, particularly in their use as cancellation signs. The de facto modes are indicated parenthetically in Table 10.

Table 15 compares the mode and key distribution for the four main dance types in the FVB. The differences between the earlier dance types, pavan and galliard, and the later ones, alman and coranto, are apparent in the distribution both of mode and of final. A few general tendencies can be observed: in the major (ionian or mixolydian) compositions, there is a tendency towards sharper keys in the alman and coranto, with C-ionian assuming the importance that F once had.¹ In the later dance types major keys predominate over minor keys, while the reverse is true among the earlier dance types. In the newer sharp keys (D, A, and E major), there is often strong major/minor mixture, not simply in terms of altered melodic tones but, as discussed in earlier chapters, in the tendency of tones to be prolonged harmonically or at least supported triadically. The shift towards sharp keys is an impulse which shows up in some of the more daring sixteenth-century Italian madrigals and motets such as Lasso's Prophetiae Sibyllarum cycle. The use of the sharp keys and of sharp accidentals occurs in the FVB primarily in the late dance types, rather than in

¹This fact is compatible with the notion that the original major mode was the altered F-lydian, rather than the C-ionian. See, for example, Novack, "Significance of the Phrygian Mode," pp. 85-86.

the song variations, the fantasias, or the in nomine type compositions. The reason for this shift is not obvious, but it seems to be associated with the breakdown of the older system of mode transposition and the movement towards a modern sense of key, the newer system in which mode plays a secondary role. Western tonic-dominant polarity is historically associated with the consolidation of the modes into major and minor, an important subject of investigation in the study of the late sixteenth and early seventeenth century. All this belongs to the parallel histories of key relationships and tuning systems. One might entertain the notion that these shifts were connected with the cultivation of the popular dance as art music; one might then expect similar trends among the FVB song variations, which are, however, in the older mode transpositions.

Tonal Structure

Issues of tonal structure, in its barest outlines, have been discussed in terms of the two- or three-strain alman schemes. The internal strain structures cannot be discussed without referring to overall scheme, to modal definition and alteration, and to motif. The interrelationship of design elements to create structure is an aspect of the sophistication of even the simpler FVB dances.

Two very similar almans, by Peerson (i/359, ex. 72) and Byrd (ii/196, ex. 73), are chosen for comparison. Both are built on the interval of the third as a motif and as a root relationship. The motion of III to I in the first strain of Byrd is paralleled by the motion I to VI in Peerson. Actually, Peerson is tonally ambiguous

in his motion, C to A; it is the A which sounds like a tonic, suggesting III-I, as in the Byrd alman. The opening of the first strain in Peerson, with its bass C-G A-E, is answered by the opening of the second strain, E-A G-C, returning to what turns out to be the true tonic, C. This subtle connection between strains is far more characteristic of the FVB almans than of the pavans and galliards. The brevity of the almans allows us to hear back-references even when the material does not have a strong motivic profile. The second halves of the two strains, also, are parallel, the first being a parallel motion descent from C to the dominant of VI, E, the second, a parallel descent from F, the subdominant, to the dominant, G. In fact, the motions of the two phrases are rhythmically parallel, made up of 1+1+2 measures, a phrase pattern which has been discussed earlier.¹

The Byrd alman in ex. 73 has a similar beginning but a different conclusion, so that the original drop of a third, Bb to G, turns out to be a motion III-I. Although the motif of a third remains important throughout, the root relationship of a third is strongly stated only once (the root motion of a fifth in the second strain is metrically defined as two motions of a third, C-E and E-G). The parallelism between the two strains of the Byrd also exists rhythmically, in the definition of 1+1+2 measures; as in the Peerson, the rate of motion increases in the drive to the cadence in the second half of each strain. Further, the strains are related in that both begin away from the tonic; the IV opening the second strain is a

¹See Chapter II, p. 92.

sequential repetition of the III of the first strain. The Byrd example is, incidentally, a case of modal mixture in which the second strain is in G major rather than dorian. This is related to another parallelism between the two strains: the exploitation of the lower half of the octave in the bass in the first strain, and of the upper half in the second. All elements combine to create symmetry and balance in this very short alman.

The parallelism or symmetry between the strains of these almans is characteristic of the binary dance. A third, more complex example is the Johnson alman ii/158 (ex. 74).¹ Again in this dance, the third is important both as a motif and as a root relationship, tonic to mediant, D to F. The complexity of this dance lies largely in the irregular relationship of the motifs and counterpoint to the metric units. Its symmetry lies in the motivic development, to be discussed later.

Still another alman in which the root relationship of the third is prominent is one by Tisdall (ii/276, ex. 75). In this example, each strain is divided into two motions: the first half, to III, and the second half, through a cadence to I. This symmetry is not supported at the foreground by parallel use of motifs, rhythms, or other design elements; yet it functions to unify the two strains. As in the Johnson alman, the upbeat that begins the second strain further serves to

¹The FVB setting follows very closely a lute version of this piece, which can be found as no. VII in Robert Johnson, Complete Works for Solo Lute, ed. Albert Sundermann (London: Oxford University Press, 1970). Since Johnson was a lutenist, this latter version is probably the original.

link the strains.

Some examples of the third relationship are illustrated in ex. 76. The mediant may occur as an embellishment of I, with which it has common chord tones (exx. 76a,b); or it may occur en route to V, in a third motion which might be regarded as a horizontalized tonic triad (76c). At the foreground level it often occurs as part of a cadential formula (76d). The relationship between I and VI, illustrated in exx. 76e-h, occurs in a similar variety of contexts. As we have seen in exx. 72 and 73, the relationship of I to III, taken out of context, is indistinguishable from the relationship of VI to I, and can create a tonal ambivalence. In a functional context of motion between I and V, the mediant generally occurs as an approach to V from below, while the submediant approaches it from above (exx. 76c-d vs. 76g-h). In the language of the FVB, the third relationship is ordinarily based on the minor third, with III prominent in minor (or creating mixture, as in Dowland's King of Denmark galliard [ex. 35]); VI is more prominent in major-mode compositions. (The exploitation of the third will be discussed further below; see exx. 81 and 82.)

The prolongation of VII figures prominently in many FVB almans in the minor and mixolydian modes. This chord may have several functions: as lower neighbor to the tonic, as bIII of the dominant, as a root support for a melodic $\hat{4}$, as a passing chord between I and V. The first strain of the dorian alman i/65 (ex. 77) is divided into two four-bar phrases: a motion from I to V, supporting a melodic descent 5-4-3-2, and a motion VII-V-I, supporting a descent from 4 to 1. Because of the sequential repetition which emphasizes the

phrasing, the VII chord of m. 5 [4] is heard in its relation to the opening tonic chord. But functionally it is not a neighbor tone but a support to the melodic 4 as well as a root in motion to V. In the final strain the alternate prolongations of VII and I, underscored by sequential repetition, do represent a neighbor relationship, in addition to supporting the rising melodic line 2-3-4-5 (VII-I-VII-I).

In An Alman (ii/266, ex. 78), a two-strain mixolydian dance, VII again occurs prominently by virtue of the use of sequential repetition to define phrasing. In the first strain VII is both the support for 4 and the upper third of V, but, as in ex. 77, its neighbor relationship to I is suggested by design, since the first phrase is I-V, the second, VII-V-I. Sequential repetition again gives metric emphasis to the VII of the second strain. As in ex. 77, both the use of sequential repetition and the prominent position of VII act to unify the strains of the dance.

The one alman in E (ii/312, ex. 79) presents a confused picture of both mode and tonal structure. The first of the three strains is unambiguous in both respects, being a clear tonic prolongation in the major mode. But the modal mixture in the middle and third strains makes a single determination of mode pointless. At the same time, the strong melodic and harmonic leaning towards the subdominant in the middle and final strains is confusing after the clear definition of tonic in the first strain. It is only at the very close of the alman that we are sure of the destination. This absence of tonal compulsion, as one might call it, is present in few of the FVB dances, and may be said to be somewhat uncharacteristic of dance music. Such

tonal ambivalence occurs in Tisdall's Pavana Chromatica (ex. 28) in B, which shows a phrygian tendency towards prolongation of IV and VI.¹ Although ex. 79 shows no melodic traces of the phrygian mode, it does share with the Tisdall the tendency towards the subdominant. While VI is not used in this alman, III is, in the middle of the second strain; here it functions in two ways: locally, as a step in the root motion B-G-E, and, because of the sequential repetition, as the lower neighbor of A. In other words, it participates in the embellishing of the tonic by III (E-G-E) and of the subdominant by VII (A-G-A). The modal mixture of this alman is not between ionian and mixolydian, which are functionally so close, but between major and minor.

By contrast, the anonymous Allemanda (ii/424, ex. 80) has pervasive modal mixture which affects the tonal structure but does not create any tonal ambiguity. There is a gradual shift in modal coloring from the first to the final strain. The first strain is in G major; in the second strain the treble $f\sharp^1$ of mm. 1 and 3 provides mixolydian coloring. The third strain is essentially in G minor, with $f\sharp$ occurring as the upper third of the dominant in mm. 1, 3, and 4 [1, 2-3, 5].

The modal mixture described in the two examples above is unusual for FVB dances; it may be regarded as a special device of musical coloring. It occurs in a context in which the definition of tonic is locally, and generally also at the background level,

¹This dance is discussed in Chapter II, pp. 67-68.

very clear. While in music of the older modal practice tonal shifts occurred to create tonal structures, in this more modern dance music, the strong tonal center may remain while the mode itself fluctuates.

Texture

The texture of the pavan and galliard was so uniform as to require little discussion. Except at cadences and in varied reprises, the texture was almost entirely in four voices, all of which participated frequently in imitation. The pavans in particular imitate the fantasias in the evenness of their polyphony. Some contrast of texture is sometimes introduced in pavan and galliard third strains, which may open with chord repetitions, or make use of long sequences, sustained treble tones, or other special devices. But even these contrasts occur within a four-voiced polyphonic context.

The FVB almans as a group differ markedly from the pavans and galliards. Although there are some exceptions (e.g., Byrd's Monsieurs Alman [i/234, ex. 85]), most FVB almans have a melody-and-accompaniment texture. To emphasize the treble-bass polarity, an octave or more may separate the treble from the next lowest voice (see, for example, exx. 72 and 73). Instead of rhythmically independent inner voices, there are often block chords in the left hand, and sometimes a repetitive rhythmic accompaniment (ex. 73). The texture is occasionally filled in with lower-voice imitation. But the emphasis is on the outer lines. The number of voices varies among almans, because of the chordal accompaniments, but there are generally only three distinct lines. While the almans are artful and complex, their settings suggest

their past as popular dance music, with a skeletal melody and bass line upon which to improvise. In fact, because of their simplicity and brevity, the FVB composers sometimes wrote variations as well as varied reprises for many of them. The effect of texture on the melodic line, discussed below, is important in understanding how the alman differs from the earlier dance types.

Meter and Rhythm

Like the pavans, the almans of the FVB are in 2/2 or 4/2 time, using the mensural sign C . Duple time does not lend itself to the complexities such as exist among galliards. Some of the more complex and ornate almans, such as the Johnson alman ii/158 (ex. 74) or the anonymous alman ii/424 (ex. 80), make some use of syncopation, but the majority do not. The almans are also rhythmically simpler than the pavans, with clear phrasing and emphasized downbeats. The accompanied-melody texture, with its frequently homorhythmic left hand, makes the almans even more metrically emphatic than the galliards. There is some use of rhythmically patterned accompaniments, especially the pattern $\text{d} \text{||} \text{||}$ found in ex. 73 and at the opening of ex. 80.¹

The pacing of the alman varies, and it may be that the interpretation of C in terms of tempo must take into account changing practices. Compare, for example, Byrd's Monsieurs Alman (ex. 85) with the Peerson alman (ex. 72). The Byrd example, which, incidentally, is also found in the Nevels book and is therefore an early composition, is much like a pavan in its pace and texture, although it is tuneful

¹See discussion of this rhythm in Chapter II, pp. 35-36.

in the manner of an alman, and uses block-chord accompaniment (with the resultant consecutive fifths and octaves). Root motion proceeds at a slow rate, on the semibreve beat. In the Peerson example, there is a great deal more activity, and root motion occurs on the minim beat. If the same tempo were used for both, the two would sound like entirely different sorts of dances. If, on the other hand, the Byrd were played twice as fast as the Peerson, it would sound similar in mood (and would be the same length instead of twice as long as the Peerson and most other almans). Most of the almans are paced like the Peerson example.






Upbeats are a more regular feature of the almans than of the earlier dance types as represented in the FVB. In most cases they occur at the beginning of the second or third strain and thus act to connect the strain with the close of the preceding. This is significant in that it creates a continuity that seems to have been avoided in FVB pavans, where contrast between strains seems more the ideal. In the two cases in the FVB where the first strain begins with an upbeat (Johnson [ii/160] and the anonymous alman no. 202 [ii/266]), the upbeat is an unsupported melodic tone, thus chiefly of rhythmic importance.

Motifs: Repetition, Imitation, and Sequence

The almans are often characterized by short motifs which are joined together to form longer melodic lines; this is in contrast to the FVB pavans and galliards, in which melodic lines are spun out of opening triads or other intervallic figures. The construction of

melodic lines from repetition of short motifs is apparent in such almans as those shown in exx. 72, 73, and 74, which are all based on a melodic third. As discussed, the third is also important in creating the tonal structure of these three almans. The Bull alman ii/146 shown in ex. 82 is similarly based on a single motivic idea. The repetition of these short motifs contributes to the sharp rhythmic profile characteristic of the almans.

The motivic use of the fourth and fifth, particularly as an opening, is characteristic of many other almans (see exx. 77, 78, 79, and 80). Often these motifs make use of note repetition, creating a canzona-like opening; a few such openings are shown in ex. 84. The broad outline of the opening of the alman ii/312 (ex. 79) would not likely be found in the thicker textured pavans and galliards.

The short motifs may be joined together to form longer lines, and may also be developed into longer motifs. In the Johnson alman (ex. 74), the opening motif is expanded metrically,  to , varied rhythmically to , and inverted, in the first strain. In the second strain it is shifted with respect to metric accent,  to , and then gradually expanded to a fifth and even a sixth (see ex. 74b). Such motivic development and economy are paralleled by few Elizabethan dances, and brings to mind Dowland's Lachrymae pavan. Similar techniques are used, if less exhaustively, in exx. 72, 73, and 79.

The brevity of the alman motifs is related to the brevity of the almans themselves as well as to their strongly metrical quality; some almans, while making use of short motifs, have tuneful

melodic lines in which the motif plays a minor role (exx. 81 and 83).

Exact repetition as a design element within a strain is as rare in the FVB almans as in the pavans and galliards. Bull's alman (ii/146) provides one of the few such examples (ex. 82, mm. 1-2).¹

Imitation, so prevalent in FVB pavans, and an important, if less frequent, textural device in the galliards, is a much rarer occurrence in the almans. The roles of the different voices in the alman--the tuneful treble, the rhythmic bass, and the weakly defined inner voices--determine that the voices generally do not participate in the same musical material. This is not to say that imitation does not exist. The first strain of ex. 79 shows a rudimentary canonic imitation between the outer voices, based on rhythm and on the use of triadic tones. In the middle strain of ex. 77 (mm. 5-6 [3]) there is a brief imitation between the treble and tenor. Imitation contributes to the intensification of the sequences in the second strains of almans by Peerson (ex. 72), Tisdall (ex. 75), and Johnson (ex. 74). Imitation is not used as an opening device in the almans (as it was in the fantasia-like pavans).

Sequential repetition is as common in the FVB almans as in the galliards.² As in the galliards, it occurs in two fairly distinct forms: in the large, to create phrase definition and parallelism, and

¹Additional examples can be found in Bull's almans from other sources; see especially the Ionic Almain (no. 110 in John Bull, Keyboard Music, vol. 1). The use of special devices such as repetition and sequence is more characteristic of Bull's keyboard style than it is of the writing of most other FVB composers.

²See Chapter III, p. 124.

in the small, where the sequence consists of a small repeated fragment which is usually used to elaborate the parallel motion of the outer voices. This latter type of sequence appears most often as a chain of alternating intervals, where the alternation indicates that the parallel motion is broken by contrary motion (see, for example, ex. 75, the end of the second strain). Sometimes the elaboration of parallel motion is so slight as to barely deserve the designation as a sequence, as in the close of the Peerson alman (ex. 72). At other times, the sequence is at least built into the melodic line, whether the bass supports it in a regular (ex. 81, second strain) or an irregular (ex. 74, second half of first strain) manner.

The sequence may be built into the melody itself. In Byrd's Queenes Alman (ii/217, ex. 81), there is a sequence based on falling fifths at the end of the second strain, a kind of sequence which became commonplace in the Baroque but which as yet was an unusual occurrence.¹

¹It may be remembered from earlier chapters that sequences were not a regular feature of Byrd's pavans and galliards. This particular alman is a setting of a tune popular on the continent; the sequence in its second strain is a feature of some, although not all, of its versions. Alan Brown (in Byrd, Keyboard Music, 1:174) notes that it is the same tune as the Lutheran "Von Gott will ich nicht lassen" used by Bach. This chorale first appeared in print in 1572. It is similar to that used for a different text, "Helft mir Gott's Güte preisen." These, in turn, according to W. Gilles Whittaker (The Cantatas of Johann Sebastian Bach [London: Oxford University Press, 1959]), are derived from the secular song "Ich ging einmal spazieren." The song also appeared in late-sixteenth-century sources in France under the titles "Une jeune fillette" and "Ma belle si ton ame." Under the latter title it appears with a lute accompaniment in Besard's Thesaurus Harmonicus of 1603. This setting is quite close to the

[continued]

The Johnson alman in ex. 74 shows another sequence at the end of the first strain which is an essential part of the melody itself, based on the development of the motif discussed above. In all of these examples, the sequence is a design element used locally to intensify the drive to the cadence.

The use of sequential repetition to create successive phrases is an important technique in FVB dances and plays a major role in the development of periodic structures. The anonymous alman i/65 (ex. 77) is built almost entirely on sequential repetitions. The two halves of the first strain are defined by such a repetition. The use of this device accentuates areas of prolongation and creates sharp phrase definition--as we have seen, it is common in FVB galliards, but not in pavans, where metric accentuation is often weak and where articulation of internal phrases is avoided. The pattern of repetition is shown

contemporaneous setting by Byrd; more than any of the Bach settings, it underscores the melodic sequence with a chain of fifths in the bass.

I am indebted to Joel Cohen, director of the Boston Camerata, for acquainting me with the French versions of this tune, which he notes, "turn up in the [Marc-Antoine] Charpentier Messe de Minuit, Kyrie no. 2," and in another version "with Huron Indian words in a folksong collection by Tiersot." Other versions from French sources are discussed by Gustave Reese (Music in the Renaissance [New York: W.W. Norton & Company Inc., 1954], p. 565).

The purpose of pursuing such an investigation as this, beyond mere curiosity, is twofold: one, it reveals the intimate connection between the alman and the popular song, and two, it aims to discover the closest sources to the version under discussion, so that the composer's (Byrd's) specific contribution can be assessed. The information above was uncovered in an effort to determine whether the unusual sequence in the Queene's Alman originated with Byrd, which it apparently did not (especially since the Besard was in print while the Byrd setting only appeared in manuscript). The bass line of the first strain, however, with its descending octave and its contrapuntal (stepwise) rather than harmonic (fifth motion) cadence, is perhaps Byrd's contribution.

by the brackets; the wide spans defined by the two phrases of the first strain become short spans as the repetitions of the middle and third strains define two-measure and even one-measure groups. The two strains of ex. 78 and the second strain of ex. 79 show further use of sequential repetition to emphasize internal phrasing.

In the Peerson alman ex. 72, the second measure follows the first sequentially; then the second half of the strain follows as an expansion of the first, creating the 1+1+2 measure structure of the strain.

Bull's Duke of Brunswick's Alman (ii/146, ex. 82) is a simple dance built largely of repetitions of the opening motif. The pattern of repetitions describes a type of rounded form in which the return takes place in the second half of the second strain. Such forms are unusual in the FVB,¹ exceptions including the pavan Mal Sims (i/68 and ii/447), in the form $a_{(o)}b // ca_{(c)}$, and the anonymous alman ii/375 (ex. 83), which has the form $ab // cb$. Also somewhat unusual in this Bull alman is the repetition in the second measure, which is a re-setting of the first measure. A re-setting of melody shows a kind of wit which is not generally expressed in this form in FVB dances.

Finally, we might look again at the simple Byrd alman shown in ex. 73 for a pervasive use of a single motif. The repetition is not, strictly speaking, sequential, since it does not occur in a straight descending line, on d^1 , c^1 , and b , but jaggedly, on d^1 , a , and b . Byrd has substituted a broken motion for the simple

¹This statement is at odds with Little and Cusick ("Allemande") (see p. 157, n. 1).

parallel tenths between outer voices (ex. 73b). The repetition pattern of the first strain, as well as the rhythm of the bass, again defines phrasing of 1+1+2 semibreves. What is unusual about this alman is that the second strain also opens with the motif. There is a continuity between the two strains such as occurs regularly in the Baroque binary dance, a technique distinct from that employed in the three-strain Elizabethan dance.

Melodic Motion

In the FVB almans there is an emphasis on melody not found in the pavans and galliards. Treble lines are characterized by sharp rhythmic figures and bold intervallic outlines. The alto line is removed or transferred to a low register to make room for a broad melodic treble. The motion up to the high tone (which may or may not be a structural tone) may occur all at once, instead of in the gradual arching upwards so common among pavans. Such is the case in the almans shown in exx. 72, 75, 77, 78, and 83, where the course of melodic motion is the gradual fall from the high tone, often the tonic (perhaps ornamented with its upper neighbor), to the tonic below.

The Tisdall alman (ex. 75) illustrates a characteristic melodic line. The first strain consists of a series of small descents which together make up a long descent from the opening. While the high tone is the tonic a^1 , it occurs as a neighbor tone of g^1 , as a part of the prolongation of the mediant, C. The second strain also is made up of a series of small descents, but these make up a gradual ascent back to the high tones of the first strain, with a rapid descent at

the end. This says little of the structural significance of the tones emphasized by the contours, only to be understood in relationship to the bass line. But because of the emphasis given to the treble by its motivic construction and by the alman texture, the melody has an independent character found sometimes in galliards but rarely in pavans.

The articulation of the octave and its upper or lower tetrachords is an important feature of the FVB almans, perhaps more obviously so than in the earlier dance types. Treble lines may be plagal (exx. 81 and 83) or authentic (exx. 73, 75, 77, and 80). While it is usual for the octave melodic range to be extended by a neighbor tone at either end, some almans actually have a true range even greater, extended above or below to a further triadic tone. The range of the Almain (ii/266, ex. 78) in G-mixolydian is d-g¹, that of the alman ii/158 (ex. 74) d-f¹.

The tonal ambivalence between C and A characterizing exx. 72 and 75 can be seen in the melodic line itself. In ex. 75, the Tisdall alman, although the treble describes an octave in the first strain, a-a¹, the upper a¹ is a neighbor tone to g¹, which is heard as the structural high tone; the a¹ reached at the end of the second strain is likewise an auxiliary tone not heard in its role as tonic. The Peerson example presents the reverse situation; although the alman is in C, the melodic line of the first strain falls to a, describing the seventh a-g¹. The second strain of this example remains securely in C, with a¹ achieved only as a neighbor tone.

The Byrd alman of ex. 73 presents a clear melodic descent, d^1-g , in the first strain; but because of the embellishment of the middleground melodic line, the melody describes a range of a seventh, $g-f^1$. In a sense, the second strain, which begins as a sequential answer to the first, relieves some of the tension of the f^1 by the achievement of g^1 , completing the tonic-to-tonic octave. This sensitivity to range and contour is an important aspect of the organic quality of FVB melodic lines.

There are FVB almans in which high tones are reached by increments rather than all at once. The Johnson alman (ex. 74) once again proves an elegant example. The motion to the high tone, f^1 , is tied to the motivic repetitions. The rhythm of the ascent and descent of the first strain is a subtle play of expansions and contractions of the motif. The short motivic units, it would seem, would work against the creation of a melodic unity; yet by their progressive motion up or down, and by their rhythmic displacement and expansion, the small units shown in ex. 74b form a treble of unusual integrity and direction.

The anonymous alman in ex. 79 similarly shows a build to the high point within the first strain, although the motion upwards takes place in dramatic leaps rather than in the small curves of the Johnson alman. This motion reaches the upper tonic, e^1 , at the close of the first strain. The second strain is a counterbalance to the first, dropping down even below the lower octave e , to A . The final strain melodically resembles the first in its sweep up to a^1 from e , and then its descent to the tonic e^1 , although the tonal implications of this strain are different from those of the first. The leaps in the

treble line of this alman are not unusual, although the two-octave expanse of the line is exceptional.

The alman which most closely resembles pavans in texture as well as in melodic contour is Byrd's Monsieurs Alman (i/234, ex. 85). While the direction of the treble is clear, as shown in the graph, at the foreground level it begins as if with successive entrances in the manner of a pavan; the melodic line of the first three bars is a composite of the alto and treble voices. The treble moves primarily within the confines of 1 to 5, $g-d^1$ (augmented by neighbor tones at either end), until near the close of the alman. And as in a pavan, while there is some motivic repetition, the melodic line is formed primarily of the gradual ascents and descents. Also as in a pavan, the middle voices are active and coherent. Nevertheless, in other respects this is clearly in the style of FVB almans, with its strong internal phrasing, its rhythmic repeated-note figure in m. 5, and its consecutive fifths and octaves.

Bass Motion and Counterpoint

The basses of the FVB almans have less melodic and motivic content than do those of the pavans or the galliards. In the Bull alman (ex. 82) one can see the composer's predilection for creating rhythmic interest with syncopations and delayed tones, but this is the exception among almans.

In other respects the bass lines of the almans resemble those of the galliards, supporting the treble primarily with root motions embellished, to varying degrees, with auxiliary and passing tones;

compare, for example, the three strains of i/65 (ex. 77), in which the bass ranges from a strictly supportive role (middle strain) to an elaborated counterpoint (third strain). In some cases the bass line has its own melodic shape and direction, as in the first strain of Monsieurs Alman (ex. 85) or the Peerson alman (ex. 72). As in the galliards, the bass line, by its intervallic outlines and rhythms, gives emphasis to the meter and phrasing.

The bass-treble counterpoint, as in other dances, relies largely on contrary motion, although there are often passages in parallel tenths (which may form the basis for sequences). The relationship of the bass to the inner voices, on the other hand, is a function of the alman texture, with its left-hand accompaniment. The undisguised consecutive fifths and octaves of ex. 85 are not to be found in FVB pavans and galliards, although they are common occurrences in early keyboard dances.¹ Where parallel fifths and octaves occur consistently as a part of the accompaniment, they are not heard as a breach of contrapuntal rules; the parallel 1-3-5 or 1-5-8 configurations in the left hand are simply expansions of the bass tone itself, adding emphasis to the bass.

More often, however, parallel motion in the foreground is avoided by embellishing contrapuntal motions. Where these embellishments are applied systematically, the result may be a sequence (as in ex. 75). In some cases, parallel motion is thinly concealed by the use of syncopation within the sequence, as in the sequences of the Peerson alman (ex. 72).

¹See, for example, the Gardane galliards (exx. 32b-c).

Summary

We have seen that major differences exist between pavans and galliards of the FVB in terms of internal strain structure, particularly with respect to the articulation of regular phrases, while texture, large-scale harmonic and melodic structure and the use of the three-strain scheme are similar for the two dance types. The galliard is, on the whole, much more sharply rhythmic, with sharp phrase outlines and smaller dimensions.

The alman, while a moderate duple dance, shares with the galliard the characteristics which set it apart from the pavan, in fact exaggerating some of these characteristics. The alman strains, which are most often eight semibreves long (in comparison with the pavan strains of sixteen or more semibreves), are well-articulated metrically and are generally subdivided into four-semibreve phrases, which may in turn be further subdivided. Many elements of design--motifs and their repetition, cadential formulas, melodic motion--contribute to the articulation of these phrases, as in the case of the galliards; in the pavans, despite their much greater length, all design elements work together to avoid internal phrasing and even to obscure the downbeat.

The texture of FVB galliards is slightly thinner than that of the pavans, with less imitation and a more prominent treble. While some FVB almans are in four voices, many are in three voices or in a melody-and-accompaniment setting. The voices are not treated equally, but a strong treble-bass polarity exists, with rhythmic root motion to accompany a distinctly melodic treble. The inner voices, which in the

pavan and in many galliards participate in imitation, in the alman are clearly subsidiary to the outer voices. Where the alto is omitted or is moved down to the left-hand block chords, the treble can move through a wide span to create distinctive melodies with many melodic skips. The existence of a song-like upper voice in the FVB alman may be a result of the historical connection between the alman and the popular song.

The almans make much use of short motifs which may be strung together to form phrases. The sharply defined rhythmic character of these motifs, many of which involve melodic skips of fourths or fifths, is a distinguishing feature of the alman.

Sequential repetition is an important structuring device in the alman. Short internal sequences occur as elaborations of tonal motions, intensifying the drive to the cadence. Sequential repetition involving entire phrases is used to create parallelism between the two halves of a strain. The eight semibreves of the strain may be subdivided not just once but twice in this manner. The pattern we have seen in some galliards of 1+1+2 measures is a common result of this structuring.

The third relationship is important in middleground prolongations in the almans. There may even be an ambivalence between two tonal areas, so that it is unclear until the end whether the relationship is between VI and I or I and III. In some interesting cases, the use of the third relationship structurally is tied to the use of the motivic third.

Modal usage seems to have altered by the time of the FVB almans. We find a shift to sharp keys and a use of major rather than minor modes. In the unusual keys that begin to appear, such as E and A major, there is pervasive modal mixture between major and minor which was infrequent in the pavans and galliards. It is hard to say what the musical significance of this shift is. Perhaps the extensive modal mixture and the breakdown of the system of transposition signs are connected with the increasing organizing power of tonality; the strength of the tonic can perhaps free the music from adherence to mode.

The almans are more often in two than in three strains. The three-strain almans are constructed much like the pavans and galliards, with a tonic-defining first strain, a middle strain which prolongs or moves to a new area, most often V, and a closing strain which returns to the tonic. The continuity between these strains, however, is much greater in the almans than in the earlier dance types. Such continuity is achieved through the use of anacrusis connections between strains, for example, and through the overall uniformity of texture. New tonal forms come into being with the two-strain alman. Here the principle of contrast between strains, tonal, motivic, or otherwise, is abandoned for a principle of continuity such as we later find in the Baroque binary form. The tonal structure of the binary alman varies. In most cases the first strain is, again, a tonic prolongation; the tonal departure and return which occurred in the middle and third strains of the ternary dance here occur within the second strain. The lack of contrast between strains, which may extend to the use of the same motivic material for both, or to a parallelism between strains created

by sequential repetition, sets apart the binary alman from three-strain dances.

Chapter VI

THE CORANTO

As its name suggests, the coranto or courante is in origin a running dance. Morley characterized the coranto as a "travising and running" dance, while the related volte or lavorla was a "rising and leaping" dance. These, along with the heavier branle double or branle de Poitou and the more complex galliard, were the triple-meter dances of Morley's time.¹

The Coranto before the FVB

The origins of the coranto are obscure. Just as the duple dance of sixteenth-century German collections appearing under the title Tanz can be considered to be the early alman, the Tripla of the same collections (called Proportz or Nachtanz) is of the coranto type. The name "courante" is first used in reference to a pantomimic dance in Clement Marot's Epitre des dames de Paris (1515),² but the earliest known music associated with the title is the Courante du Roy in B. Schmid's tablature of 1577.³ It may be that the branle courant (such

¹Morley, A Plain and Easy Introduction, p. 297.

²Paul Nettl, The Story of Dance Music (New York: Greenwood Press, 1947), p. 103.

³See Wilhelm Merian, Der Tanz in den deutschen Tabulaturen-büchern (Leipzig: Breitkopf & Härtel, 1927), p. 112.

as that found in the 1550 Danceries of Gervaise) is the true precursor of the late-sixteenth-century coranto.¹

Arbeau describes the coranto and the volte as two very different dances, the coranto being a duple-meter dance with pantomimic origins and the volte being a regional galliard.² But by the seventeenth century the coranto had emerged as a popular triple meter dance in Italy and France. The early seventeenth-century coranto is a light triple-meter dance, often with running melodic figures and dotted rhythms.³ These characteristics became associated with the seventeenth-century Italian version of the dance, the corrente, which appears in the music of Schein, Frescobaldi, Corelli, and J.S. Bach; "it appears to be the direct outgrowth of the late 16th-century type as exemplified in the Fitzwilliam Virginal Book."⁴ A second type of coranto, the courante, developed in the course of the seventeenth century; this later type, a slower more complex composition often in compound meter with shifts between 3/2 and 6/4, in some ways reminiscent of the galliard in its maturity, developed among French lutenists and clavecinists; it is also found in many of Bach's keyboard suites and in his C-minor cello suite. The courante is not a dance of the English virginalists, and so will not appear further in this

¹Marc Honneger, "Courante," in Dictionnaire de la Musique-- Science de la Musique (Paris: Bordas, 1976), p. 166.

²Arbeau, Orchesography, pp. 119 and 123.

³Apel, History of Keyboard Music to 1700, p. 260.

⁴Apel, "Courante," in Harvard Dictionary of Music, p. 211.

discussion.¹ Although not as well represented in the FVB as are the pavan, the galliard, and the alman, the coranto is of historical importance as "a fashion which began to show itself in the early years of the seventeenth century, and which, with many composers, especially in France, developed into an almost obsessive preoccupation."²

The Coranto in the FVB

There are fifteen compositions in the FVB named "coranto," of which two (ii/309 and ii/414 [no. 264]) are nearly identical. Four more compositions must be grouped with corantos: Bull's Dr. Bull's Juell (ii/128) and The Duchesse of Brunswick's Toye (ii/412), which appear in other sources as corantos, and two other "toys," ii/260 (which is identical with the coranto ii/267 [no. 204]) and the anonymous toy ii/418.³ These nineteen compositions form the main body

¹There is no direct evidence that the corrente developed from the English coranto. Neither is there a means of establishing the origin of the French courante. One would suppose from circumstantial evidence (locations of manuscripts, publications, travels of musicians, etc.) that this discontinuity is apparent, not real, and results from an absence of material evidence. The spelling "coranto" is used here to refer to the earlier dance which preceded the differentiated corrente and courante.

There is an exceptional, and perhaps historically important, courante-like coranto by Orlando Gibbons (no. 39 in Orlando Gibbons, Keyboard Music). Some of the FVB corantos which are also rhythmically complex may have developed from the galliard, which should be pursued as a possible ancestor of the French courante.

²Poulton, in Dowland, The Collected Lute Music, p. 336.

³Although "toy" applies to "a short, light genre piece" (Reese, Music in the Renaissance, p. 847, n.), there is good reason to call this last piece a coranto. A fourth FVB "toy" (ii/413) is a duple dance in two strains, possibly an alman.

As will be seen, the FVB corantos are themselves "short, light" character pieces, and it is no coincidence that coranto-like

of Table 12, which indicates coranto schemes. Other compositions which have much in common with the corantos, including several "gigges," Munday's Joy (ii/449) and the lavoltas of Byrd, are shown for comparison in Table 13, and appear in the discussion of particular style characteristics.¹ Schemes for additional corantos by Byrd and Bull not found in the FVB are given in Table 14.

The discussion is expanded beyond the original fifteen FVB corantos in part because the sampling is otherwise too small to allow for much generalization. Generalization is difficult for more significant reasons, however: the FVB corantos show no consistency with respect to one of the most important of dance characteristics, the arrangement and internal organization of strains.

By far the majority of FVB corantos are anonymous. In contrast, all of the pavans have attributions in the manuscript (although some may be incorrect), as do all but two of the galliards; even among the almans, only eight of the twenty-two (not counting two alternate versions of Byrd almans) are anonymous. This, together with the relative simplicity of the corantos, suggests that this dance type was a newcomer to the realm of art music, not yet a popular vehicle for musical

compositions appear under other names. One Farnaby character piece, His Rest (ii/261), is subtitled "Galiard," but in meter, texture, length, and character is actually a coranto.

The toy ii/418 is attributed to Farnaby by Glyn, although without reference to source (Giles Farnaby, Selected Pieces, ed. Margaret Glyn [London: Stainer & Bell, 1927], p. 4).

¹The gigge or jig became a well-defined dance type in the Baroque. But in the FVB it is poorly distinguished from the coranto. Morley does not define its characteristics; as it is of British origin, it does not appear in Arbeau and other sixteenth-century continental sources.

expression among the important composers. This is corroborated by the existence of only one lute coranto by Dowland. The exceptional case is that of Bull, whose corantos are not well represented in the FVB (see Table 14).

Another indication of the stage of development of the coranto is its association with popular dance tunes. All three Byrd corantos found in the Nevels book are based on popular tunes. The First French Coranto, also found in the FVB (ii/305), is based largely on a tune variously known as "La dama le demanda" and La Pavana Italiana, both set by Cabezón, and "Belle qui tient ma vie," found in a four-voiced setting in Arbeau. The Second French Coranto of Byrd exists in a much simpler anonymous setting as FVB ii/268. And all three corantos appear in one continuous setting in a late-sixteenth-century lute manuscript.¹ The Byrd lavoltas, too, are settings of popular tunes.²

Although the corantos became important suite movements in Germany and France, the corantos of the virginalists occur as unpaired

¹See Tuttle, "William Byrd," p. 201, and Brown, in his notes to his edition of Byrd's keyboard music (Byrd, Keyboard Music: I, 1:176). The Cabezón appears in Felipe Pedrell, ed., Hispaniae Schola Musica Sacra (Barcelona: Juan Bta. Pujol, 1898), 8:6 and 10. The lute setting is in British Museum Hirsch ms. M1353, c. 1590.

Many almans and corantos have such appellations: a French alman, a German alman, an English toy, etc. But in the case of the coranto, the modifier "French" is particularly common. Despite the spelling "coranto," favored by the English, the Elizabethans may have associated that dance most with the French. An alternative explanation is that the "French" corantos are based on tunes which the composers thought to be French.

²According to Brown (Byrd, Keyboard Music, 1:120).

dances.¹ The FVB coranto might be thought of as a later counterpart to the galliard. Like the alman in its relation to the pavan, the coranto is lighter, simpler, shorter, and more tuneful than its predecessor. It is written in smaller time values (6/4 instead of 6/2) in most cases, with little of the rhythmic complexity exploited in the galliard. Like the alman, the coranto shows signs of progressiveness with respect to key and mode. All of the FVB corantos, as well as the related lavoltas and gigges and most of the short character pieces, appear late in the manuscript (in volume II of the edition). This may be the result of later composition, or simply of Tregian's associating certain styles and genres.² Evidence suggests that in the FVB coranto we find an early cultivation of a dance which was to play a major role in Baroque keyboard literature.

Scheme

Morley prescribes that the coranto "be made in strains, either two or three as shall seem best to the maker."³ The corantos of the FVB are written in a wide range of schemes. Like the almans, they may be classified as two- or three-strain dances (Table 12). There are among the corantos pieces written in the contrasting three strains that we found common for earlier dance types (ii/309, ex. 103; ii/415, ex. 89; ii/418; ii/311, ex. 94). More often, corantos of the FVB

¹But see pp. 191 ff. below.

²Certainly the manuscript is not organized chronologically; the Tallis compositions occur in the middle of the FVB. But if the corantos were of later authorship, perhaps they were also acquired later by Tregian.

³Morley, A Plain and Easy Introduction, p. 297.

and other virginal sources are in the two-strain scheme most usual for almans. But there are also many corantos in which the brevity of the dance, the proportions of the strains, and the internal strain repetitions create forms which do not fit neatly into earlier categories. As indicated in Tables 12-14, the majority of corantos do not have varied reprises to set apart strains, and in fact some do not make consistent use of double bars.

The anonymous toy ii/260 (ex. 86; it appears as "Corranto" [ii/267]) is an example of a brief character piece organized in phrases rather than strains. Because of the repetition of the first two bars an octave down (an exceptional device possible only because of the very narrow tessitura and sparse texture of this piece), we can identify a first phrase or "strain." The two subsequent phrases can be identified by the use of the characteristic coranto running motif and by the harmonic motions articulated.

Another short coranto with a phrase pattern rather than a strain pattern is the Byrd coranto ii/359 (ex. 87). In this dance the repetition pattern abcc', and the fact that the two "c" phrases together are equal in length to the "a" and "b" phrases taken together (that is, sixteen dotted-minim feet), makes this sound as much like a two-strain dance, ab/cc', as one in three strains.

The anonymous coranto ii/268 (ex. 98), a two-strain dance according to the double bars in the manuscript, occurs in a setting by Byrd as the Second French Coranto (Table 14; no. 21b in Byrd, Keyboard Music, vol. 1), where it is indicated as a three-strain dance. The

fact is that it is a three-phrase dance which may have either a two- or three-strain repetition scheme.

Rounded schemes, in which motivic material of the first strain recurs in some literal or recognizable form in later strains, are not traditional for pavans and galliards, but appear among almans occasionally.¹ Among FVB corantos there are, besides the mono-motivic compositions like ex. 86, pieces in which motivic returns create rounded forms. Byrd's coranto ii/305 (ex. 88) seems to be based on the two-strain pavan tune known as "Belle qui tient ma vie" or "La dama le demanda."² But unlike the settings of those tunes, the Byrd coranto is written in a rounded scheme in which the two strains are in the form $A_{(o)} // BA_{(c)}$.³ "A" is eight feet long, and "B" is four; but internal repetition in the first strain extends $A_{(o)}$ to twelve feet, balancing exactly the second strain of $BA_{(c)}$. Thus the proportions of this dance reinforce its two-strain scheme rather than suggesting three strains.

The relative proportions of the strains also plays a part in the scheme of the coranto ii/415 (ex. 89). The repetition scheme clearly defines three strains. But AA' is exactly the length, sixteen feet, of $BB'C$. In addition, the second half of A is nearly identical to the second half of C. The coranto sounds something like a rounded binary dance. Other corantos in which strains are linked by common

¹See pp. 157-58.

²The pavan "Belle qui tient ma vie" is in Arbeau's Orchesography, pp. 60-64. Settings of "La dama le demanda," also called the Pavana Italiana, are on pp. 6 and 10 of Pedrell, Hispaniae Schola Musica Sacra, vol. 8.

³"(o)" and "(c)" signify open and closed endings respectively.

endings are the anonymous coranto ii/310 (no. 225, ex. 90), Bull's A Gigge. Doctor Bull's my selfe (ii/257, ex. 91), and the Corranto Lady Riche (ii/414, ex. 96).

Ternary form as it is commonly identified, with a full return of the first "strain," ABA, does not ordinarily occur in Elizabethan dance. It is possible, however, that the Bull gigge of ex. 91 is intended to be in ternary form, suggested by the dangling upbeat which occurs at the end of the second strain (shown in parentheses in the example).¹

The inventory of coranto schemes could continue. But the only general statement that can be made is that there are many exceptional schemes. The coranto was apparently in a formative stage, and was sometimes used as a character piece; it was therefore sometimes treated without the normal dance constraints. Along with these experimental forms there are the corantos in traditional scheme which show the attention to structure that is typical of other FVB dance types. Two dances by Bull can serve as examples.

Bull's Duchesse of Brunswick's Toye (ii/412, ex. 92) is a short, well-balanced two-strain coranto. The repeated I-V motion of the first strain is answered by the repeated arrivals on the tonic in the second strain. The predominantly downward melodic motions in the first strain are answered by the upward motions of the second. And even the major mode inflections of the second strain can be heard as an answer to the minor of the first strain. The economy of this

¹Howard Ferguson, "Repeats and Final Bars in the Fitzwilliam Virginal Book," Music and Letters 43 (1962): 346.

dance is much like that of the Duke of Brunswick's Alman (ii/146, ex. 82), with which it was probably paired.¹

The true three-strain corantos are constructed much like the galliards. Those which most resemble the galliards are Dr. Bull's Juell (ii/128, ex. 93) and the anonymous coranto ii/311 (ex. 94). Both of these have longer strains than most corantos (sixteen feet), long enough so that the strains can subdivide into phrases. The principle of motivic contrast underlying most pavans and galliards also articulates the strains of these corantos. At the same time, both corantos are unified by design elements--the Bull coranto, by the recurrence of the mixolydian bVII, the coranto ii/311 by the vocal entrances and antiphonal repetitions of each strain. But there is more articulation than continuity between strains at the foreground level, defining the evenly proportioned three-strain scheme which was standard for the pavan and galliard.

¹Although none of the FVB corantos are paired with almans, the Duchesse of Brunswick's Toye is clearly related to Bull's Duke of Brunswick's Alman (ii/146) (Chapter V, ex. 82). This relationship is strongest at the opening, with the melodic repetition in the second measure (unusual among FVB dances) and the accompanying motions to V. The two appear, but not paired, in Drexel ms. 5612 (New York Public Library), where the alman is called A Toy and the Duchesse of Brunswick's Toye is called A Coranto. In the Paris Conservatoire ms. Rés. 1185, an important source of Bull's music, they appear as nos. 64 and 65, unattributed, entitled Almaine. The Duke of Brunswike and Most sweet, and fayre. On the basis of their adjacency here as well as their titles in FVB, they might be considered paired dances. See M.L. Pereyra, "Les Livres de Virginal de la Bibliothèque du Conservatoire de Paris," Revue de Musicologie 12 (February 1931): 22-32, for a description of the contents of Rés. 1185.

Mode and Key

The corantos of the FVB exhibit the same tendencies as do the almans with respect to mode and tonality. As compared with the pavans and galliards, there is a shift in the use of the tonics towards the sharp side--FVB corantos use only C, G, D, and A as tonics--and an increased use of sharp keys (G, D, and A major) and altered modes (Table 15). As in the almans, some of the major-minor mixture seems to be associated with the use of unusual sharp keys--in this case, with A major. There is again a slight predominance of major over minor mode types among FVB corantos.

The lighter and simpler FVB corantos are also generally the less modally colored. Neither of the dorian corantos exhibits distinguishing dorian characteristics: a tendency to prolong the supertonic as opposed to tones on the flat side of the tonic, particularly the submediant. But because both are very short, there is hardly the time for prolongations beyond the tonic and dominant such as we find in pavans and galliards.

Although bVII occurs naturally in our modern minor scale, its prolongation is a particularly prominent feature of the modal dances, both minor and mixolydian. The role of VII as both the upper third of the dominant and a support for $\hat{4}$ in a treble descent from $\hat{5}$ is evident in the dorian-minor coranto ii/310 (ex. 90, first strain, mm. 3 and 5, and second strain, mm. 1 and 5). The subdominant which occurs in m. 5 of the first strain functions as applied dominant to VII and as a voice-leading chord to break up the parallel motion between I and VII. However, parallel fifths are common in the

accompanying left hand among the simpler keyboard dances, and the fifths created between I and VII are not necessarily avoided, as at the opening of the second strain (shown in ex. 90). While the F triad that occurs in strain 2, m. 3 of this coranto also supports $\hat{4}$ in the treble descent, it occurs within a prolongation of III and thus has a local harmonic function, a more modern usage as the dominant of III.

Both Dr. Bull's Juell (ii/128, ex. 93) and the coranto ii/311 (ex. 94) exhibit clear mixolydian characteristics in the prominence of the subdominant, evident in the opening of ex. 94 and in its second strain, and in the tonal ambiguity of ex. 93. The lowered seventh degree itself, F^b , plays a modest role, opening the second strain, in ex. 94, and never occurs as a neighbor root, VII, of the tonic (F^b as III of the dominant, strain 2, m. 5, is not a mixolydian coloring). In the Bull example, however, the flat seventh degree is exploited repeatedly as a root. In fact, during the first two strains, which prolong the subdominant, C, Bb occurs repeatedly as $bVII$ to the local tonic, C. In this case, VII is a secondary support for the treble d^1 , a support which embellishes the primary support, G. In the third strain, which prolongs the tonic, G, the root F occurs as the lower neighbor to the tonic.¹

In Bull's gigge of ex. 91 (ii/257), mixolydian coloring occurs only melodically, particularly in the treble, where $b7$, or f^b1 , occurs

¹The tonal ambiguity of ex. 93 is profound, and it may not even be appropriate to treat it as tonally coherent. Were the first strain to be repeated at the close, i.e., ABCA, the coranto would be a satisfying C-mixolydian dance.

as upper neighbor to 6 (first strain, upbeat to m. 2 and upbeat of the reprise). Modal color also is present in the use of V_b (second strain, m. 2). The mixolydian mode does not, however, dictate the harmonic prolongations of this dance.

Two FVB corantos, Bull's toy ii/412 (ex. 92) and an anonymous piece (ii/308, ex. 95), are ambivalently A major-minor. In the Bull example there is no harmonic use of 3, 6, or 7, that is, of III, VI, or VII; thus, the play between major and minor provides local coloring but does not motivate tonal structure. The entire dance could be played either in major or in minor without requiring any significant changes. Similarly, in the coranto ii/308 (ex. 95), the major-minor mixture provides local interest and has harmonic significance only at one point, in the use of bVI in m. 2. Otherwise, as in the Bull example, the use of I_6 , IV_6 , and V_6 replaces the modal use of III, VI, and VII. The harmonic vocabulary is thus greatly diminished, the price paid for a stronger tonic-dominant polarity.¹

Tonal Structure

The tonal language of the FVB corantos is essentially like that of the almans. But because of the brevity of the corantos, prolongations of areas other than the tonic tend to be brief. For example, in the coranto ii/260 (ex. 86), the dominant is prolonged briefly in the second strain; otherwise, chords and melodic motions stand in direct relation to the tonic, and there is essentially

¹Compare Byrd's pavan and galliard, ii/200 and ii/202, discussed above, p. 131, n. 1.

only a single level of tonal activity. Similarly, the coranto ii/415 (ex. 89) contains tonic prolongations, motions between the tonic and dominant, and the middle section ("B") in which the dominant is prolonged simply by being sustained. There are not even any applied dominant triads. The tonal language of Bull's Duchesse of Brunswick's Toye (ex. 92) and of the coranto ii/308 (ex. 95) is also characterized by a reliance on I, IV, and V, and prolongations of these areas which are little more than arpeggiations.

Other corantos are more sophisticated in their tonal structure. The coranto ii/311 (ex. 94) exhibits broader motions and more levels of structure. In its second strain first the subdominant and then the dominant is prolonged, and within each of these prolongations are further prolongations. Although this composition is longer than most corantos and thus has more time for such prolongations, it is also more sophisticated than other corantos in its use of motif and interval.¹ It is a more complex, as well as a longer, coranto. The same may be said for ii/310 (ex. 90) and Dr. Bull's Juell (ex. 93).

The main tonal areas prolonged in the corantos are the tonic and dominant, but there are, as in other dance types, several other characteristic occasions for tonal prolongation. In minor mode corantos it is usual for III to play a prominent role in tonal structure. The mediant is an alternate support for the treble tones 5 and 3, and may in this role embellish the tonic (see ex. 88). The treble motion $\hat{5}-\hat{4}-\hat{3}$ may be supported by a harmonic prolongation, I-V-I, of

¹However, this coranto exhibits some rather primitive voice leading.

III (ex. 90, second strain). And III may occur in a motion from I to V (ex. 94, middle strain, within the dominant prolongation). Several uses of the mediant may be found in the Corranto. Lady Riche (ii/414, ex. 96), a minor-mode dance with substantial major mixture.

Both VII and II are sometimes prolonged as neighbors to the tonic (exx. 93 and 91 respectively). VI occurs rarely among FVB corantos. And IV, when prolonged, seems to be associated with some tonal ambiguity, as in exx. 93 and 94--as it in fact was in some dances of other types, including Tisdall's Pavana Chromatica (ii/278) and Morley's Galiarda (ii/177). In ex. 94 the relationship of I to V and that of IV to I are compared; a similar theme dominates Bull's Coranto Joyeuse (ex. 97).¹

Tonal plateaus are often defined by sequential repetition, as they were in the FVB almans. The coranto ii/310 (ex. 90) shows several instances of this: in the relationship between the openings of the two strains, on I and on VII; in the motion between I and VII in the first strain, m. 5; and in support for the treble motions $\hat{4}-\hat{3}-\hat{2}$ and $\hat{5}-\hat{4}-\hat{3}$ in the second strain. Similar uses of sequence occur in Doctor Bull's my selfe (ex. 91), first strain, and Dr. Bull's Juell (ex. 93), second and third strains.

In the corantos as in other FVB dances, the tonal structure is often defined by treble motion. As will be discussed further, the melodic lines often describe fifths and fourths, 1-5 and 5-8. Outer

¹This coranto is not found in the FVB but in Brit. Mus. Add. ms. 23623. It appears as no. 136 in John Bull, Keyboard Music (vol. 19 of Musica Britannica).

limits of the melody, particularly high points, are of particular structural significance.

Texture

The corantos in the FVB vary in texture, from the thin-textured high range dances such as ii/260 (ex. 86) to the light textured but clearly polyphonic style of most of the corantos, to the more full-blown even-voiced style of ii/308 (ex. 95). In each case, the texture itself is an important unifying design element.

In most of the corantos of the FVB, the texture is much like that of the almans. There is a clearly discernible melodic line, broad enough in range so that the alto line often disappears. Inner voices are not always consistent in number, although in all but the lightest corantos there is some activity sandwiched between bass and treble. Although the voices sometimes participate in imitation (shown by the brackets in exx. 86, 87, and 94), there is generally a clear differentiation of role between bass and treble. This differentiation is supported by the separation of register between the treble and the lower voices, which is much more pronounced in the almans and corantos than in the pavans and galliards.

In a few of the corantos and related dances, the polarization between treble and bass is particularly pronounced. The Byrd coranto ii/305 (ex. 88) is clearly defined as melody-and-accompaniment. In Bull's gigge ii/257 (ex. 91), this accompanied dance-tune texture admits consecutive fifths between lower voices (second strain). In only one case (ii/268) is the melody accompanied by block chords

(ex. 98).¹ Otherwise, the texture lies somewhere between the melody-and-accompaniment of ii/268, which is a natural product of keyboard playing, and the four-voiced polyphonic writing derived from the consort dance which predominates in ii/308 (ex. 95).

The coranto A Toy (ii/260, ex. 86) is an important if eccentric example because its texture is free of the associations both with intabulated ensemble dances and with the block-chord accompanied treble keyboard style.

As has been mentioned, some of the corantos are based on traditional melodies. It is perhaps these particular dances, including Byrd's coranto ii/305 (ex. 89) and his two lavoltas (ii/180 and ii/188), and the anonymous coranto ii/268, which are most likely to have a melody-and-accompaniment texture.

Meter and Rhythm

Nearly all the corantos are distinguished from the galliards by their use of 6/4 rather than 6/2 (in old signature practice, of "3" rather than "C"). Hemiolas and similar metric shifts are rare among the corantos, while they are the norm in FVB galliards. A notable exception to both these rules is the coranto ii/308 (ex. 95), which is in 6/2 and which contains a cadential hemiola (end of first strain) as well as a play between 6/2 and 6/4 (second strain). A second coranto-like composition in 6/2, the Toy (ii/418), is very highly

¹This exists in a setting by Byrd (Keyboard Music, vol. 1, no. 21b), which is almost identical, aside from the varied reprises. Incidentally, in the Byrd setting the music is in three strains, 8/8/8, rather than the two, 8/16, of the FVB version.

figured for a coranto, and suggests a much slower tempo than that of any of the 6/4 corantos.

The coranto ii/311 (ex. 94) contains one passage with a play of 3/2 against 6/4 (second strain, mm. 5-8). This dance is one of the most complex of the FVB corantos, and the sequential 3/2-6/4 passage would not be out of place in a galliard. Generally, the corantos are as rhythmically straightforward as they are simple in texture and tonal structure.

Close to half of the FVB corantos begin with upbeats. In some, for example, Dr. Bull's Juell (ex. 93), the upbeat is a lead-in which is unharmonized and which plays no further role in subsequent strains or even in the varied reprise of the first strain. In others, like the coranto ii/414 (ex. 96), the upbeat is motivic and is an important part of the character of the treble line. Very seldom does the harmonic or contrapuntal activity begin on the upbeat as it does in Bull's gigge ii/257 (ex. 91) or his Coranto Joyeuse (ex. 97). In any case, upbeats to the second or third strain of a dance help to join it rhythmically to the preceding strain, as was noted previously.¹

The corantos exhibit the regularity of phrasing found in the almans. Phrases are built mostly of duple units of two, four, and eight metric feet. Phrase subdivisions are well articulated, as they are in the galliards and almans.

The Bull coranto ii/412 (ex. 92) shows typical well-articulated phrasing. In the first strain several design elements--melodic and

¹Chapter V, p. 168.

root motions, rhythmic motifs--combine to create a pattern of 1+1+2 which so often occurs among FVB dances. Here the pattern is particularly strong, created by a motion stated once (m. 1), then in varied form a second time (m. 2), and finally in an extended form (mm. 3-4). The two motions to the tonic in the second strain balance the repeated motions to the dominant in the first strain and form two balanced phrases. The antiphonal effect in the second strain created by the transfer of the bass motif (m. 1) to the treble (m. 3) reinforces the duple structure.

Six-bar strains are not uncommon among corantos. In the Byrd coranto of ex. 88, each strain is six bars, but the strain lengths are created by different means. In the first strain, the four-bar phrase is extended by means of repetition to six, while in the second strain the six bars are a result of the rounded form which characterizes this coranto, in which the opening bars return after a two-bar "B" section. Bull's Coranto Joyeuse (ex. 97) is also composed of two six-bar strains. Here each strain is composed of a tonic statement (mm. 1-2), a dominant answer (mm. 3-4), and a cadence (mm. 5-6), which leads to the dominant the first time, the tonic the second.

The six-foot or three-measure "strains" of ii/260 (ex. 86) are derived by still other means. The two statements of "A," the first strain, are followed by $B_{(o)}$, which is two bars followed by a one-bar tag. The three bars of $B_{(c)}$ form more of a unit, and are the result of a prolongation of the dominant which extends across the second bar into the third.¹ The process in the first case is additive, in the second,

¹See p. 190, n. 3.

rather more organic. Perhaps the desire for symmetry motivated the composer to add the tag measure to $B_{(O)}$ to balance $B_{(C)}$.

The FVB corantos make use of stereotype rhythmic figures which are not peculiar to any one dance. In addition to the dotted rhythms which are also common in FVB galliards ($\downarrow.\downarrow\downarrow$ in the corantos, $\downarrow\downarrow\downarrow$ in the galliards), the rhythm $\downarrow\downarrow$ is very common in the coranto, often in association with the skip of a third. This and the running eighth-note scale figures will be discussed in the following section on motifs.


Motifs: Repetition, Imitation, and Sequence

The melodic activity in the FVB corantos includes the use of very short rudimentary motifs which are common to many corantos as well as more extended patterns which are defined by repetition and particularly by sequential repetition.

One of the motifs associated with the coranto is the running fifth, such as that which opens ii/260 (ex. 86) and ii/310 (ex. 90). While this figure may occur simply as an upbeat, it may also, as in ex. 86, and, even more, ex. 99, dominate the coranto. The figure $\downarrow\downarrow\downarrow\downarrow\downarrow$ may foreshadow the continuous motion of the Italian corrente;¹ but in the FVB it occurs as a rhythmic motif of five scale tones, not in the context of perpetual motion. It is not found in the majority of virginal corantos, but perhaps constitutes a vogue. Patterns of this sort are natural to keyboard technique, moreso than to the technique of wind or string instruments; in sequential repetition, as in ii/267 (ex. 99), they require no new fingerings for different

¹Apel, "Courante," p. 211.

transpositions.

The dotted figure  is generally associated with neighbor motion (ex. 96, mm. 1-2; ex. 91, second strain, m. 1) or with the motion of a third (ex. 93, third strain; ex. 97). Third motions are common to many FVB dances; like neighbor motions, they often are used to embellish a line, as in ii/415 (ex. 89). While the motif of an ascending or descending stepwise third may dominate a particular coranto, it is too much a standard figure of musical speech to lend individuality to that coranto.

A third motivic cliché of the FVB coranto is the skip of a third. This figure, illustrated in exx. 100 and 101, occurs prominently in the melody, or less obviously in a lower voice. When used in the bass, it most often places the third of the triad on the strong beat, displacing the root to the second beat and thus creating the unusual second-beat accent. It is not widely found in corantos from other sources or in other dance types, and is most likely a passing trend. It also has little significance beyond its local rhythmic interest.

The repetition of entire strains is important in that it defines the strains. Literal melodic repetition within the strain is a dramatic device which is relatively uncommon in all the FVB dances, including the corantos. An isolated example is the first strain of Bull's Duchesse of Brunswick's Toye (ii/412, ex. 92).¹ Sequential repetition, on the other hand, is quite common. Sequences fall into two main categories in the use of the FVB corantos, as in other dances.

¹Similarly, Bull's Duke of Brunswick's Alman (ii/146, ex. 82) uses repetition to structure the first strain.

Sequential repetition of phrases, such as we find in the Corranto. Lady Riche (ii/414, ex. 96, second strain) or in Dr. Bull's Juel (ii/128, ex. 93, second and third strains), defines successive tonal levels, each of which is prolonged through the sequential pattern. The sequence contributes to the definition of phrases and of time units, creating added metric emphasis. Sometimes the sequential repetition is not carried through the second phrase, but merely used at its beginning to suggest a phrase parallelism and to emphasize the tonal motion (which may be either stepwise or by third); thus the two strains of ii/310 (ex. 90) are made parallel by their openings.

An important procedure which is similar to sequential phrase repetition is the repetition of a phrase at the interval of a fourth or fifth, which is the basis for both strains of Bull's Coranto Joyeuse (ex. 97). This kind of tonic-dominant statement and answer would have been accomplished in FVB pavans and galliards by imitative entrances at the fourth or fifth. But in the broader ranging treble lines of the almans and corantos the treble may absorb the alto line.¹ Hooper's coranto ii/312 (ex. 102) provides a similar example in its first four bars, with a prolongation of the tonic being answered by a motion to the dominant.

The second main category of sequences is the use of motivic repetition to elaborate tonal motion or, if the sequence is polyphonic, to

¹We sometimes find the same distinction between the pavan and galliard of a pair. Compare, for example, Byrd's pavan ii/398 with the galliard ii/400. Normally, where the pavan and galliard are musically paired, the treble line is maintained. And most FVB galliards, as well as pavans, have a four-voiced polyphonic texture.

The sequential repetition in the third strain (mm. 1-2) defines the neighbor relation I-II-I. But further, as in the Johnson alman ii/158,¹ the melodic motif of the sequence, a falling third, can be expanded and contracted rhythmically to create the melodic span of the whole strain. The motif itself has no striking characteristics but its usefulness lies in part in its simplicity, and the interest of this particular coranto, as of the Johnson alman, is in the creative and economical use of the motif.

Imitation plays a modest role in FVB corantos. It may occur to fill out the inner-voice texture, as in the coranto by Hooper (ii/310, ex. 102, mm. 5-6 of the second strain), as it so characteristically does in the pavans. But generally the inner voices have less definition and autonomy, and do not participate in motivic activity. More often the imitation is between the outer voices, as in the second strain of ii/260 (ex. 86) or in Byrd's coranto ii/359 (ex. 87), mm. 1-2 and 5-6. Such cases are somewhat more interesting than inner voice imitation, as they provide an opportunity for the composer to express his musical wit in the reinterpretation of the motif as a root motion. Not surprisingly, the motifs which most easily lend themselves to imitation by the bass are those which outline fourths or fifths.

In some corantos the effect of outer-voice imitation is actually one of voice exchange because of the change of texture that results. In Bull's coranto ii/412 (ex. 92), the two halves of

¹See discussion in Chapter V, p. 176, and ex. 74.

the second strain are a result of two motions within the tonic, with a nonliteral exchange between bass and treble. Similarly, the irregular second strain of the coranto ii/267 (ex. 99), although not clearly articulated at any point, divides into two segments, the first five metric feet in which the running eighth motif is in the treble, and the remaining six feet where the motif is transferred to the bass. This transfer lends emphasis to the tonic triad on the sixth foot, which coincides with the arrival in the treble of the structural c^1 .

Melodic Motion

The texture of the coranto, as of the alman, is much thinner than that of the four-voiced pavans and galliards in the FVB, and there is seldom a consistent alto line. This results in allowing the treble to range over a greater tonal space. But in the coranto the treble moves primarily by step and small skip, and does not have the strong intervallic profile that characterizes so many alman melodies.

The melodic span is of great structural importance. The range is generally limited to an octave (augmented by neighbor tones), either plagal (e.g., exx. 87, 88, 89, 90, and 92) or authentic. In the coranto ii/311 (ex. 94) the small treble range is associated with the texture, which is more like that of the imitative pavans and galliards than that of most corantos; there is a true structural melodic line, but not a melody in the conventional sense. On the other hand, the corantos with an exceptionally broad melodic span such as ii/309 (ex. 103) and Bull's Coranto Joyeuse (ex. 97) are

among the most tuneful.

The articulation of the treble range, whether plagal or authentic, into two segments, 1-5 and 5-8, creates a strong middle-ground (if not foreground) outline. The coranto ii/415 (ex. 89) has a plagal range in which the upper part of the treble line, 1-5, is associated with the tonic, while the lower segment, 5-2 in this case, is supported by the sustained dominant. In Bull's Duchesse of Brunswick's Toye (ii/412, ex. 92), another coranto with a plagal treble, the two segments 5-8 and 1-5 define the two halves of the first strain. (One must distinguish the treble line, which is by definition whatever tones are highest, from the structural melodic line, at times expressed in an inner voice. In the Bull example, the three motions I-V of the first strain support melodic interruptions, some of which occur in middle voices.)

The high melodic tone, which is of such great importance in the structure of FVB dances, may be reached gradually, as it so often is in the pavan, or it may occur almost immediately, as in many almans. In the coranto ii/310 (ex. 90), for example, the d^1 which is the highest tone both of the foreground and of the middleground structure (aside from a single eb^1 neighbor tone) is reached immediately. The tension of the melodic line comes not from the motion towards and eventual attainment of the high tone, but from the repeated descents, most of them interrupted, from $\hat{5}$ to $\hat{1}$, d^1 to g . The interest in the melody of the Coranto Joyeuse (ex. 97) comes from the fall from the high tone, g^1 , at the beginning of both strains, and the regaining of that tone (in that register) at the

close of the coranto. On the other hand, the drama of the Corranto. Lady Riche (ii/414, ex. 96) lies in part in its melodic arch. In the first strain, the melody rises by increments of a third until the structural e^1 , and the embellishing g^1 , are reached (m. 5). In the second strain, by further increments the tonic a^1 is finally reached, again in the fifth bar. The fact that the melodic arch spans two strains makes this example unusual among corantos. Hooper's coranto ii/312 (ex. 102), with its two separate arches, is a less extraordinary example.

Melodic lines are associated with harmonic structure, whether following or dictating that structure. Thus the prolongation of the dominant, prominent in most corantos, is associated with an emphasis on $\hat{5}$, as in Bull's Coranto Joyeuse (ex. 97, no. 136 in John Bull, Keyboard Music, vol. 19). In minor mode corantos, where III is often prolonged, the melodic tone $\hat{3}$ is generally of great importance (Byrd's coranto ii/305, ex. 88). The structural tone $\hat{4}$ is associated with bVII as well as IV prolongations (ex. 90, opening of second strain; ex. 99, second strain). These structural tones may be prominent in the foreground, as melodic peaks, or may be embellished with motions upwards (Bull's A Gigge [ii/257, ex. 91], second strain).

Bass Motion and Counterpoint

In the corantos, bass motion by fifth and root-position triads predominate, providing, as in the almans, strong metric emphasis. While there are passing motions in the bass, these are brief and generally connect two strong-beat roots.

Contrapuntal chords, especially inversions, may result from a combination of passing and neighbor motions. As mentioned previously (see p. 195 above), in some cases bass lines which in the pavan and galliard result in neighbor or passing triads III, VI, and VII result instead in inversions I_6 , IV_6 , and V_6 . This is in part a result of the chromatic alteration of the bass line so that, for example, the seventh degree of the scale is frequently raised in the minor and mixolydian modes. The usefulness of $b7$ is that it can support $\hat{4}$ and be reinforced by it; unlike $\flat 7$, it can easily be prolonged harmonically. But in the coranto there is less time to prolong bass tones which occur in passing. The brevity of the FVB corantos does not lend itself to the extensive prolongation of secondary tonal areas. The use of sixth chords helps to focus tonal activity around the tonic and dominant (and, in minor, the mediant). The result is a strengthening of the tonic-dominant polarity, characteristic of major-minor (as opposed to modal) tonality.

Inversions often occur briefly as embellishments to the bass line, as in the coranto ii/308 (second strain, mm. 1, 3, 4, and 5, ex. 95). Often it is the embellishing third, not the root, which occurs on the strong beat in the bass. The corantos are generally very straightforward rhythmically, and this shift in the bass line makes up in rhythmic interest for the absence of syncopations, suspensions, hemiolas, and other displacements.

An important use of bass passing and neighbor motions, often resulting in chord inversions, is in the coranto cadences. The

cadences of FVB dances, with few exceptions,¹ are based on a I-V-I root motion supporting a melodic line falling to the tonic. Some of the characteristic coranto cadences are shown in ex. 104. The only constant element is the motion of V to I. Even when IV occurs, it is often preceded by I₆ so that its root is heard as passing between 3 and 5. The cadential motion II-V-I is quite unusual, although it may be found at the close of the final strain, as in Byrd's coranto ii/359 (ex. 87). On the other hand, II₆ and II₅⁶ occur frequently, but are functionally closer to IV than to II. They combine the bass motion in fifths, e.g., C-F G-C, with smooth voice leading. Sometimes II₅⁶ is used to avoid the parallel fifths which would easily occur in moving from IV to V (ex. 104f-g). In fact, most of the cadential chords besides I and V embellish I and V, prolong them or pass between them, and are thus secondary to them. Because these II₆, IV, IV₆, and VI chords arise to embellish and provide smooth voice-leading, it is more important to identify their contrapuntal function in many cases than it is to name their roots by using roman numerals. The cadences are significant structural points which receive emphasis by the combination of contrapuntal and harmonic factors. The drive to the penultimate V is accomplished by a combination of means intensifying melodic and bass motions.

¹Among the corantos, the first strain of the coranto ii/260 (ex. 86). See also the first strain of Byrd's Queenes Alman (ii/217, ex. 81).

Summary

The FVB corantos were still close to their popular origins, as suggested by the fact that, unlike the pavans and galliards, so many are of anonymous composition. Some of the corantos can actually be traced to dance tunes in wide circulation. Like the almans, the corantos tend to be short and simple. Their sharp rhythmic emphasis is a result of a number of design elements: short regular well-articulated phrases, repetitive rhythmic patterns, a predominance of root-position triads and fifth relationships. These 6/4 dances are rhythmically simple, for the most part lacking the metric shifts so common among galliards. They are also texturally simple, with tuneful trebles, strong bass lines, and inner voices which are often treated casually.

The corantos are nominally in two or three strains (see Tables 12 and 14), but in many cases the strain construction differs from that of other dance types in the collection. The principle of well-articulated and contrasting strains characterizing the three-strain pavans and galliards does not apply to corantos. Instead, strains tend towards uniformity of texture and motif. Some strains are simply phrases which may receive the designation of "strain" because of a repetition scheme; the double bar separating these "strains" may even be lacking.

There are, within the framework of the two- or three-strain scheme, unusual schemes which are not found in the almans, and certainly not in the more traditional pavan and galliard. These include a variety of unifying techniques, such as a rounded binary form (ex. 88) and the

use of common strain endings for the two or three different strains.

Key and mode practices among FVB corantos are similar to those of the almans. Many corantos are in sharp major keys; since sharp key signatures are not used, mode cannot be determined by signature or transposition sign. There are some corantos which are mixolydian in tonal structure as well as in melodic detail, but most can only be defined as major or minor, or as a mixture of major and minor. Tonal prolongations may be associated with mode: III plays a prominent role in minor-mode compositions, while bVII and IV are important in the mixolydian mode.

Much use is made of sequences in the corantos. Sequences employing small motifs generally occur as an elaboration of motion, most often of a parallel motion between outer voices. Sequential repetition is also a device used to initiate phrases, giving a sense of phrase parallelism and underscoring the metrical regularity of phrasing. Other devices of repetition, including imitation and voice exchange, occur but with less frequency.

While the corantos are generally treble-dominated and tuneful, they rely on melodic cliches common to many corantos. Melodic motion in the coranto treble is more stepwise than in the alman, less bold in profile.

As in all FVB dances, the treble range exercises an important effect on the melodic structure of the coranto. Its outer limits are most often an octave, 8 to 1 or 5 to 5. The uppermost melodic tone is of great importance; its achievement may be gradual, as it is in many pavans and galliards, or immediate, as in many almans. The importance

of particular treble tones is closely associated with harmonic structure; the use of III and V and of the harmonic interruption I-V must be examined in relation to the melodic line.

Of the four dance types examined, the corantos are at the earliest stage of development. They are, along with the musically similar gígges, short, simple, and sometimes casual with respect to voice leading. Most of the FVB compositions entitled "Toy" are in fact corantos, and some corantos have the quality of light character pieces. Along with these we also find longer and more complex corantos, closer to their antecedent, the galliard. But while lacking the sophistication of earlier dance types, the FVB corantos are often full of wit and invention. And in their display of progressive tendencies with respect to key and mode, motif, phrase, and structure, they represent an important stage in the development of the keyboard dance.

Chapter VII

CONCLUSIONS

This study has dealt with the four major dance types of the great Elizabethan composers. The dances are ordinarily distinguished and identified by their superficial characteristics of tempo and meter: the slow duple pavan, the moderately fast galliard in triple or compound duple meter, the moderate duple alman, and the fast triple coranto. But through the examination of phrasing, mode, motifs, and other musical elements, it becomes apparent that the dances exhibit deeper differences.

To a degree it is possible to make distinctions between the styles of the various composers. This has not been a primary goal in this study, in part because of the uneven representations of composers in the FVB. In fact, there are very few keyboard dances by such important composers as Morley, Farnaby, Philips, and Tisdall in any sources, while the numerous dances of Tomkins and Gibbons are poorly represented in the FVB. Style analysis is further complicated by many questions of attribution. Some generalizations regarding composers' styles can be ventured. But it is first necessary to discover what characteristics belong to the body of keyboard dances as a whole, or to the individual dance types.

The Dance Types

The pavan, galliard, alman, and coranto are all described by Morley in his A Plain and Easy Introduction to Practical Music of 1597. Since the pavan and galliard were much older dances, at least in England, they are described more fully than the alman and coranto. These latter dances, which were to become two of the dances making up the core of the Baroque suite, had not yet developed all of their distinguishing traits; however, they are clearly identifiable among FVB dances.

The Pavan

This slow duple dance is distinguished by a polyphonic, and often imitative, texture. The pavans are the longest of the FVB dances, as well as the slowest. Their three strains are set apart from each other by varied reprises, contrast in motivic material, harmonic discontinuities, and formulaic openings as well as closings (exx. 5 and 6). Yet within the long pavan strains there is an avoidance of cadences, pauses, or other articulating devices. Thus the pavan's association with the fantasia, described by Morley, is evident in the absence of metric and phrase accentuation within the strain, while its dance character is preserved in the three-strain scheme.

The three strains of the pavan have distinct functions. Most often the first strain is a tonic prolongation which, because of its clarity of tonal and melodic motion, would be capable of standing on its own. The second strain sets up a harmonic contrast and is often not self-contained. The third strain, effecting the return to the

tonic, may be set apart texturally by means of prolonged sequences, homorhythmic figures, cantus-firmus trebles, and other devices. The continuity of musical thought found in Dowland's Lachrymae pavan is exceptional, although this work was popular and probably influential.

The pavans, which are often somber as well as slow, are full of affective devices common in the Elizabethan madrigal. Poignant cross-relations result from simultaneous application of the raised seventh step and una nota super la principles, or from the use of the flat 3 (bIII) as a bass tone followed soon by the tonic with a picardian third, #3. Particularly characteristic is the use of $\frac{6}{3}$ resolving to $\frac{5}{3}$; when this occurs as the dominant in a minor key, it takes the form of $\frac{b6}{\#3} - \frac{5}{\#3}$, creating the sharply dissonant diminished fourth. This may also be found in the lute song and madrigal laments of the period. While chromatic alterations are common, extended chromatic passages are relatively rare, occurring effectively if self-consciously in a small number of pavans by Bull, Philips, and Tisdall.

The Galliard

The Elizabethan galliard, like its continental forebears, is generally in a compound meter which allows for frequent shifts of accentuation, creating plays between 3/1, 3/2, and 6/4. The patterns created by these shifts often define the eight-foot strain, as in the settings of Dowland galliards ("Can shee" [FVB ii/256, ex. 33] and Piper's Galliard [ii/242, ex. 34]). In contrast to the pavans, regular strain lengths with regular strain subdivisions and pronounced metric stresses are the rule among FVB galliards. Exceptions are some

deliberately irregular galliards by Bull and Morley. The two- and four-bar phrasing of the galliard is defined by root motions, sequential repetitions, and other design devices. Motifs, used imitatively in the pavan to create a continuous polyphonic web obscuring the bar-line, are used in the galliard to emphasize downbeats and phrasing.

The structure of the galliard is like that of the pavan, using the three strains to define the tonic, oppose it, and return to it. The strains are again set apart from one another motivically and even texturally, with extended sequences and homorhythmic patterns often reserved for the final strain.

Although they are less elaborate, the galliards in the FVB resemble the pavans in their use of the chromatically inflected modal language.

Pavan and Galliard Pairs

In much of the sixteenth-century literature, slow duple dances are followed by faster triple dances, called Proportz or Tripla because they are derived by means of a proportional transformation of the duple dances. The pavan and galliard developed independently and in different regions, but were by this time often associated as paired dances. There are at least twenty paired pavans and galliards in the FVB, but these are seldom characterized by a simple proportional relationship. Sometimes the pairing is defined only by mode, key, and proximity in this or another manuscript. At times the dances are linked by incipit, harmonic scheme, motif, outer-voice polyphony, or proportional relationship. Most often, the link between a pavan and galliard cannot

be defined by a single procedure. The complexity of the relationship is a function of the high degree of individuality reached by the two dance types, and in particular, a function of the extreme eccentricities which developed in the pavan.

The FVB dance pairs are extremely informative in the comparison of the dance types. For example, the fantasia-like pavan often has a treble in the shape of an arch containing many smaller arches, created by the gradual expansion of intervals; this is simplified, reduced, and given metric definition in the galliard. While the two dance types are similar in use of mode, accidentals, and tonal prolongations, they differ in rhythmic elements of design, elements which link tonal motions to time, that is, to meter and phrase.

The Alman

The alman of the FVB is briefer, simpler, and less distinctive than the pavan and galliard. It is far closer to the popular dance tune settings of the Dublin virginal manuscript than to the elaborate allemande of the Baroque. In fact, eight of the twenty-two FVB almans are anonymous settings. The FVB alman is characterized by a sparse treble-and-accompaniment texture rather than the four-voiced polyphonic texture favored in the pavan and galliard. In this regard it is more idiomatic to the keyboard than the earlier dance types, which adopted their texture from the ensemble dance. The polarized treble-bass functions of the alman help to emphasize meter and phrasing, which are even more pronounced and regular than they are in the galliard. In fact, although a moderate duple dance, the alman shares more

characteristics with the galliard than with the pavan.

FVB almans may be of two or three strains. While the three-strain almans are similar to pavans and galliards in tonal form, those of two strains look forward to the binary dances of the Baroque. While in three-strain dances the guiding principle is one of contrast, in two-strain dances there is often a strong sense of continuity between strains. This anticipates music of later periods wherein contrast is fundamental to ternary form, while continuity is more natural to binary.

Varied reprises are present less often in the almans than in the pavans and galliards. On the other hand, the brevity of the almans allows for the occasional treatment of an entire dance as a subject for variation. Perhaps it is also the closeness of the alman to the popular song that suggests the variation treatment.

The wide-ranging melodies of the almans are often built of motivic germs, generally defining thirds and fourths. The motifs are seldom used imitatively to thicken texture, but are often used to create sequences and to suggest phrase parallelism through sequential repetition. In contrast to the earlier dance types, in the alman the motifs may carry over between strains.

Modal practices in the alman differ markedly from those in the pavan and galliard. Very often the nominal mode gives way to major, minor, or a mixture of the two. Sharp keys occur more often than flat keys, although this is not reflected in the key signatures. While II and VII are often prolonged as neighbors of I, and while III retains its importance in minor modes, more and more of the harmonic activity is polarized between I and V. It is not clear whether these

differences occur because most FVB almans were composed later than the pavans and galliards, or because the alman as a later dance type is associated with more modern tonal characteristics.

The Coranto

Of the FVB dances, the coranto is the most variable in scheme and character. In general it is a light triple-meter dance, sometimes distinguished by motivic running figures, suggesting the spirit of the Italian corrente of the Baroque. The corantos which are in rhythmic interest and gravity more like the French courante are those which could pass for galliards. Because of the absence of late sixteenth-century French sources, it is not possible to establish such a link, but there are musical grounds for a hypothesis that the French courante is the offspring of the galliard.

The coranto of the FVB makes use of a wide variety of schemes ranging from the traditional two- and three-strain schemes to brief mono-thematic forms composed of phrases rather than strains.

Like the alman, the coranto of the FVB is still close to its popular improvised roots. A number of the corantos are known to be based on popular dance tunes of the time. Most of the FVB corantos are anonymous. Other manuscripts include additional corantos by Byrd, Bull, and Gibbons. But of Dowland, a prolific composer of lute dances, we have only one coranto.

The FVB corantos show the same propensities as the almans with respect to key, mode, and tonal structure. They are in general both simpler and shorter than the almans. Their trebles often move within

a restricted range, and their use of motif is rudimentary and often characterized by cliché. The corantos, even more than the almans, are often casual in their voice-leading in a manner not found among pavans and galliards. It is important to realize that the parallel fifths and octaves which occur in the corantos are not so much the result of careless voice-leading as of the accompanied dance tune texture in which the inner voices are triadic tones wedded to, and often moving parallel with, the bass. Despite their simplicity and occasional crudity, the corantos exhibit wit and inventiveness. While they lack structural complexity, they are effective in their tight construction and clarity of tonal direction.

A number of dances which appear under different titles are closely related to the coranto. The gigge, an English dance, and the lavolta, an older continental dance, are similar to the coranto in texture and mood, but are written in long measures, 12/4 rather than 6/4. The title "Toy" is applied to a number of alman-like as well as coranto-like compositions. There is sometimes a confusion of nomenclature; pieces which appear as corantos in some sources may be called toys or gigges elsewhere.

Characteristics of the FVB Dances

Dance Schemes

The FVB dances follow Morley's schematic prescription, with pavans and galliards for the most part in three strains, the almans in two or three, and the corantos mostly in two or three strains. These norms evolved gradually; dances of the earlier sixteenth

century, such as those of the Attainnant prints, are of variable proportions, with one or more sections. Dance scheme has a formal function for the dancers, but it suggests musical possibilities which may or may not be realized by the composer. An analysis of the FVB dances shows the composers to have been responsive to the special properties of two- and three-strain dances.

Three-Strain Dances

The principle of contrast is easily expressed in three-strain or ternary form. The tonal scheme of most ternary compositions is the statement of the tonic (A), the departure from the tonic and the presentation of a contrasting tonal area, most often the dominant or the mediant (B), and the return to the tonic (A). The term "ternary form" has come to mean a form in which the return is not just a return of the tonic but a repetition of the first section. However, in the three-strain Elizabethan dances there is no return of musical material but rather three distinct musical strains, ABC. The separateness of the strains is emphasized by a variety of means. Varied reprises enforce strain repetition while providing for a display of the skills of the composer and performer. Closing formulas, already present in the Dublin virginal book, define strain endings, just as the scribal flourishes define them in the manuscript.

A point has been made of showing the opening and closing triads of each strain in the tables of tonal schemes accompanying each chapter in this study. As has been stated, the departure points are foreground events which may or may not have long-range significance.

In fact, in interpreting the tables of tonal scheme it must be kept in mind that no interpretation is being made as to the tonal significance of the triads.¹ Arrivals are, by definition, of some structural importance. The relationship of the closing of one strain and the opening of the next is a foreground event which is, however, of form-defining significance. The triads may link the two strains when, for example, the closing of one strain is reiterated as the opening of the next, as in Bull's galliard ii/125. Or strains may be articulated from those preceding by the use of a new and perhaps surprising triad as an opening, as in Farnaby's pavan ii/453. Both techniques are used regularly in the FVB dances.

Continuity between strains at the foreground level may be created by the use of open endings, or interrupted cadences, at the ends of strains, indicated on the tables as $I_{(0)}$ in Byrd's galliard ii/392, where the tonic is actually V of IV, or $II_{(0)}$ in Warrock's galliard i/388, signifying V of V. This technique is found in many pavans and galliards, but less often in almans and corantos.

The strains of three-strain dances have well-defined functions. Nearly all first strains are complete and unambiguous tonic prolongations. Exceptions are generally dances which have special tonal characteristics. The opening of Byrd's pavan ii/427 on V results from the canon on which the pavan is built. Tisdall's pavan ii/278 is in

¹Roman numerals are used in the tables as a convenience to indicate the scale degree of the triad root. This says nothing of the context in which, for example, a tonic triad may in fact be functioning as V of IV. Thus the tables must be read for the arrival points of strains, and for the foreground continuity or discontinuity between strains.

B-phrygian, which accounts for the strange ambiguity of tonality of the dance as a whole and the first strain's prolongation of IV. Other first strains closing on chords other than the tonic are Warrock's galliard i/388, in the unusual key of Bb, and Morley's irregular and daring galliard ii/177. Where the first strain does not begin on the tonic, or even more, where it moves away from the tonic, a tonal ambiguity may result. The nature of this ambiguity, most often between I and IV or I and III, may have significance for the tonal shape of the entire dance.

The middle strain of a three-strain dance generally moves to or within the main area of tonal opposition, the dominant or, in minor-mode compositions, most often the mediant. This strain almost never cadences to the tonic. In cases where it ends on the tonic the I triad may in fact represent V of IV, with the strain closing on an interruption within a IV prolongation (Byrd galliards ii/387 and ii/392). Or the tonic triad may occur in a context so tonally ambiguous that there is no sense of arriving on the tonic (Tisdall's galliard ii/486; the Byrd galliards ii/387 and ii/392 are similarly ambiguous). Were the middle strain to arrive truly and forcefully on the tonic, there would be no need for the third strain as a means of resolving the tonal tension of the second strain. While this may be a simple point, it is far from trivial, as it points up the seriousness with which the FVB composers regarded the tonal integrity of the three-strain scheme.

Two-Strain Dances

There are only a few pavans and galliards in a two-strain

scheme, but most almans and corantos of the virginalists are binary. Binary form suggests two patterns, both found in the FVB. In the majority of almans, as in many binary compositions of the Classical period, the first strain is a tonic prolongation, as it is in three-strain dances, while the second begins either on the tonic or on a closely related triad, most frequently III or V, and returns to the tonic. The first strain is musically independent, but the second strain, even when it begins on the tonic, may not be. In some FVB dances the two strains end similarly, producing a rounded form, although not the fully developed rounded binary form of the Classical period.

The second binary pattern, common among the corantos, consists of a first-strain motion to the opposing key, III or V, and the second strain return to the tonic. As some of these corantos are known to be based on traditional material, this expression of binary form must have been well-established by the time of the FVB. It became the most common shape of the binary dance in the Baroque.

Strain Length and Internal Structure

The normal dance strain is some multiple of four metric feet, most often eight or sixteen feet, sometimes twelve. (Far more often than not, the two or three strains of an FVB dance are the same length, although this is not a rule and is not mentioned by Morley.) Ordinarily the strain regularity is built upon phrase regularity within the strain, so that the eight dotted semibreves of a galliard strain, for example, subdivide into two four-foot phrases which perhaps further subdivide by

two. In this respect, duple and triple dances differ only at the foreground level of beat groupings, as all are duple at the next level of organization. This regularity is functional with respect to dance steps and patterns. But, like the two- and three-strain dance schemes, it has musical implications which may be reinforced or contradicted by the composers.

The FVB contains many dances with strains of irregular length. Irregularities are more or less equally common among the four dance types, although one would expect them to be more prevalent in the pavan, owing to its association with the fantasia. But the measurement of strain length tells only part of the story. A sixteen-foot strain is not necessarily regularly subdivided. In Farnaby's Farmer's Paven (ii/465), for example, the first strain consists of phrases of five, six, and five semibreves. In this way the composer plays on the contradictory impulses, especially in the pavan, of fantasia versus dance. Conversely, an irregular strain length does not necessarily mean an absence of four-foot phrasing within. In Bull's Galiarda (ii/251), the second strain, of nine metric feet, is made up of two four-foot phrases with a one-measure extension at the close. In each case the presumed regularity or irregularity must be examined to discover how it arises from the internal phrasing.

In some compositions, most often pavans, there are tendencies both towards phrase irregularities and towards weak tonal direction or ambiguous tonal structure. Such is the case in Bull's pavans i/124 and ii/121 (their strain lengths of 16/16/16 and 16/8/16 notwithstanding). Odd strain lengths are coupled with tonal ambiguity in

Tisdall's Pavana Chromatica (ii/278) and Morley's galliard ii/177. These two features, phrase irregularity and tonal ambiguity, may be explained as coincidental; for example, one might say that the composers were being daring in both phrasing and tonal plan. But irregular phrasing serves the cause of tonal ambiguity. Our expectations with respect to periodic structure are tonal, not merely temporal. Where there is greater phrase regularity it is generally easier to hear the tonal destination of the phrase. Without periodic structure, without our having any idea of how long a motion will continue, it is more likely that our sense of the tonal structure will be weaker, until hindsight allows us to comprehend the whole. The tonal meanderings of some of the irregular FVB dances belong to the modal language of the time. The mainstream of dance music is regular and somewhat predictable. The possibilities of being bizarre and unpredictable are in some ways more limited than those of creating strong expectations which are realized or thwarted.

Not all irregular phrasing involves tonal ambiguity. Morley's Galiarda (ii/213, ex. 70) is perfectly clear tonally, but uses uneven phrases for rhythmic excitement. The language of this F-major composition is that of the tonic-dominant polarity. The tonal prolongations and their interrelationships are unambiguous, although cast in phrases of odd lengths--the middle strain, for example, subdivides into phrases of six and seven feet.

Irregularities often arise from insertions; for example, the second strain of Morley's Alman (ii/171) is six semibreves long by virtue of a (somewhat unusual) internal repetition. It is instructive

to examine irregular phrases in this light, to see if they are in fact musically regular phrases which have been slightly stretched or compressed.

Texture and Figuration

The texture of the FVB dances is created by two historically separate lines of development: the accompanied dance tune and the ensemble dance. The ensemble dance most often has four voices of similar levels of activity. While the bass is likely to have skips of fourths and fifths, the other voices move within small ranges, and the treble may not have that dramatic shape which we recognize as a melody. In their equality, the voices may participate equally in imitation. This polyphonic model holds for the keyboard pavans, although in their varied reprises the four voices often give way to a two- or three-voiced texture in which the inner voices are absorbed into the keyboard figuration. In many of the pavans, it is only the varied reprises that reveal idiomatic keyboard writing, although such composers as Bull and Farnaby used keyboard figuration throughout.

In the accompanied dance tune, an active and florid treble is supported by a simple bass. Generally, the alto and tenor are not independent lines, but are wedded to the bass to produce block chords (and, often, parallel octaves and fifths). This style is found in the early keyboard dance prints of Attaignant and Gardane, and in the ostinato keyboard pieces of the early English manuscripts. It is in evidence in some of the simplest FVB dances, but dominates the texture of only two, the anonymous Corranto and Daunce (ii/268). The

intabulated ensemble dance seems rather to be the original model for the virginalists, judging from the dances in the Mulliner Book and the Dublin virginal manuscript. Most of the FVB dances show a mixture of the two impulses. Of the older dances, the galliard is the more tuneful, while both the alman and the coranto tend to be less polyphonic, more polarized between treble and bass, than the pavan and galliard. It is in the alman and coranto, as well as in the dance reprises, that keyboard figuration was able to develop.

It has not been the purpose of this paper to deal with details of keyboard figuration. To do so would require extensive study of the keyboard technique of the virginalists. To what extent, for example, might the frequent melodic embellishments of a third relate to fingerings? It has even been suggested that cross-relations may arise out of fingering technique, because right-hand passagework could be executed rapidly only without sharps, while sharps could occur freely in left-hand chords.¹ It has been possible to omit discussion of figuration because much of it involves foreground detail which has little bearing on the understanding of the dance as a whole.

Texture and figuration could prove a significant area of study in establishing historical relationships, in the absence of adequate information regarding the music influencing and influenced by the virginal dances. It is difficult thus far to find the continental and English roots of the FVB dances, and it is a particularly intriguing question as to whether the virginal dances constitute

¹Gerald Hendrie, Preface to Gibbons, Keyboard Music, p. xvi.

a blind alley in music history, or whether they played a part in the development of dance on the continent during the Baroque. Regardless of its intrinsic interest, figuration could provide a key to such questions of musical influence.

Motifs: Repetition, Imitation, and Sequence

Motifs of the FVB generally have a triadic outline. In the almans some motifs of fourths or fifths emphasize the strong rhythmic character of the dance, while the stereotype running fifth of the coranto is in keeping with that dance's smoothness and lightness.

Not all FVB dances use identifiable motifs. And where motifs occur, they often open a strain and then disappear. In most three-strain dances no two strains use the same motif, underscoring the separateness of the strains, while in many cases in the two-strain dances a single motif is used throughout. In most instances, including two superior dances, Dowland's Lachrymae pavan and Johnson's alman ii/158, the motif is treated as a fundamental element of the dance, generating structure through its development rather than simply articulating phrases.

Repetition

While strains are routinely repeated, repetition within a strain is rare. In a few interesting instances a motif is repeated with a new setting, as in Bull's The Duke of Brunswick's Alman (ii/146). Repetition does not advance the tonal structure but is a dramatic device, sometimes filling out the dimensions of a phrase (as in the Bull example), sometimes creating a postponement or an extension (more

the case in Morley's alman ii/171, mentioned above, p. 228). This kind of rhetoric seems not to have been popular in the virginal dances.

Imitation

All the dance types in the FVB make use of imitation to some degree. It is most prevalent in the pavans, where motifs pass through all four voices. Imitation enriches the pavan texture, as in Byrd's Lady Montegle's Paven (ii/483).¹ In some cases the pattern of imitation is maintained in the varied reprise (exx. 8a-b); at other times the pattern is changed, so that new combinations of voices participate (exx. 8c-d). When the reprise reduces the texture to bass and treble figuration, as in Bull's pavan ii/121, first strain (ex. 16), the imitation may disappear. In Byrd's writing, where imitation is an important element of design, as often as not new imitations are introduced in the reprise.

Moving from the pavan to the galliard and further to the alman and coranto, the increasing textural polarization and the differentiation of function between voices brings a decrease in imitation. In the almans and corantos which are essentially accompanied dance tunes there is likely to be no imitation. But there one still may find imitation between treble and bass, as in Byrd's coranto ii/359 (ex. 87). Imitation involving the bass is particularly interesting, as it displays the composer's imagination in combining polyphonic and root motions.

¹Brackets are used in the musical examples to indicate patterns of imitation and repetition.

Occasionally imitation is used as a self-conscious device, a show of compositional technique, as in Morley's pavan and galliard pair ii/209 and ii/213 (ex. 70). Byrd's canonic pavan ii/427 uses imitation which is much more prominent than the canon itself.

Imitation presumes the existence of individual polyphonic lines. One does not ordinarily speak of imitation within a single line, except perhaps when speaking of Bach fugues for solo violin or cello. But it is possible to transform an imitative pavan into a less imitative galliard without losing the motivic pattern. In Philips's Galiarda dolorosa (i/327), the opening treble is created from the alto-treble imitation of the preceding pavan. This is possible because the treble of the pavan enters late; the alto is at first the highest voice. In an imitative texture one must be careful to distinguish outer-voice functions of treble and bass from the identification of lines in terms of strict four-voice writing; where there is no treble, the alto may assume an outer-voice function.

Sequence

Sequences are of great importance in the FVB dances. Their occurrences may be described as of two fairly distinct varieties: those which are within a phrase, and those which create two (or more) parallel phrases.¹ The former might be termed sequential passages,

¹Normally, sequences are defined as either harmonic or melodic. The melodic sequence, involving only a single line, usually the treble, is rare in the FVB. The sequences under discussion are polyphonic, that is, involving at least the outer voices and usually all voices. Because of the special meaning of "harmonic" in terms of fifth relationships, it is more appropriate to speak of polyphonic sequences, which generally combine both harmonic and contrapuntal elements.

the latter, sequential repetition.

Sequential passages are prominent in Baroque music, where they are often the means of moving through a circle of fifths. In the FVB sequential passages are often used to provide local interest, particularly in the third strain of pavans and galliards. A typical sequence employs motivic repetition at successive pitches as an embellishment of the motion described by those pitches. Most FVB sequences arise out of an embellishment of outer-voice polyphony. Often a parallel motion, for example, in tenths, is contrapuntally embellished by contrary motion, as in the interval succession 10-5-10-5 (see Bull's galliard i/177, ex. 48). This interval chain may in turn be elaborated motivically. Whether or not the result can be considered a sequence depends on rhythmic factors, for a sequence is a repetition of a unit of time. The motivic repetition which is used in a sequence defines the time unit.

Parallel motions in the FVB may be embellished only slightly, as with a repeated arpeggiation, in which case there is only a rudimentary sequence. The stronger the motivic repetition and the sharper the polyphonic profile, the more likely we are to speak of a sequence.

Sequence combines elements of tonal motion and design repetition. It may be, however, that a sequence is created out of an embellishing motion which is superfluous to the tonal structure, one which, for example, ascends two steps and descends again. Such examples may be found in some of Bull's dances, betraying the composer's fondness for the sequence as a dramatic device with intrinsic interest. These passages may extend strains to odd lengths, and weaken the sense of

tonal direction.

Sequential passages may reinforce the meter, when the repetition pattern coincides with metric stress, as in Farnaby's galliard ii/419, third strain.¹ Or a sequence may work against the meter, as in Bull's galliard ii/125, third strain.² Because a sequential passage is more likely than not to reinforce meter and phrase definition, it is a more usual occurrence in galliards or almans than in pavans.

It is not surprising that Bull, who favored a variety of dramatic devices and displays of virtuosity, included many sequential passages in his dances. The dances of Byrd do not as a rule include such passages. The most striking exception, the Queenes Alman (ii/217), is based on an old tune and perhaps an old setting.

The second variety of sequence, the sequential repetition of a phrase, occurs regularly in the FVB galliards and almans to define phrases by creating phrase parallelisms. This type of sequence is well known to us from the Classical period and such compositions as Mozart's piano sonata in D major (K. 576). As in the opening of the Mozart, it is not necessary for the repetition to be carried through the phrase. The sequence serves its purpose by defining phrase beginnings. The phrase-articulating function of sequential repetition can be seen in both strains of An Almain (ii/266, ex. 78).

¹Example 52 shows the way in which this sequential passage is derived from a simple polyphonic motion.

²Example 46; the strain's irregular phrasing may be said to be a result of the sequence and its irregularity.

Sequential repetition emphasizes tonal areas within a tonal motion, areas which may not be primary structural points. The sequences in the above-mentioned alman, for example, emphasize VII, which is actually a tonal area subservient to the dominant which it embellishes. This poses some problem of interpretation: while the role of VII in the tonal structure is as an embellishment of V, the design of the first strain, with its sequential repetition, suggests a comparison of I and VII, relating VII to I as a neighbor.¹ In graphing such an event, while opting for the true underlying tonal motion one does not want to omit the neighbor relationship, which has such strong support from the sequence. Sequential phrase repetition does not ordinarily have the same aspect of motion as does the sequential passage. The true tonal motion may be other than that defined by the sequential scale degrees. This kind of sequence is rather a design element articulating phrase structure.

Treble Lines

The shape of the treble generally reflects the strain scheme of the dance. Rarely does a single melodic arch span the entire dance. Most often, the first strain has a clear arch that is the melodic aspect of its tonal prolongation. The second strain may consist of a similar arch in the contrasting tonal area. Or it may be far less active, hovering around a single tone. Often the melodic shape is least clear in the third strain, particularly because the strain is most likely to

¹Incidentally, the sequential repetition of VII is particularly characteristic of modal language, and in this case expresses the true mixolydian character of the composition.

have extended sequences and other devices. The melodic line of the third strain may be sufficiently problematic so that it is difficult and perhaps mistaken to try to extract from it a middleground structure (see, for example, Warrock's pavan i/384 and Morley's pavan ii/173 [exx. 60 and 61]). In fact, even when the second or third strain of a dance is a complete tonal prolongation within a single area, the absence of well-defined melodic direction makes the strain sound incomplete.

Melodic high tones are particularly important in the expression of the organic unity of a dance. Within the first strain there is often a gradual build-up to a high tone, from which there is the descent to the cadence. In some of the more clearly organized dances, this high tone remains in the ear to be regained, as in Bull's pavan i/62 (ex. 15), or exceeded, as in Byrd's Pavan Bray (i/361, ex. 1). The melodic contour and the attainment of peaks is especially important in creating a sense of continuity in some of the longer and more complex pavans, as those of Philips.

The treble line often outlines an octave and stresses its division into two segments, 1 to 5 and 5 to 8. Where the mediant is the main area of tonal prolongation outside of the tonic, the treble naturally stresses 3 as well, as in Byrd's pavan ii/389 (ex. 9). The emphasis on 3 may result in a treble with a plagal range, as in the Lachrymae pavan (ex. 31), which might be said to have a hypoaolian melody.

The different dance types have characteristically different treble lines. The arch shape is most typical of the pavan. The

length of the pavan strain allows for a gradual melodic sweep, elaborated with many smaller motions just as the tonal structure may be elaborated with passing prolongations. The galliard treble is more likely to have a sharp profile and few digressions, owing both to its relative brevity and its stronger rhythmic character. In the paired dances the galliard treble may be a simplification of that of the pavan. The galliard is also more likely to have a thinner texture in which the treble is registrally isolated from the lower voices and is more prominent. Thus the galliard treble often has the quality of a dance tune, as in Byrd's galliards ii/392 and ii/400 (exx. 37 and 39). Galliards had a traditional association with songs. The body of song galliards culminates in Dowland's contributions, two of which are set in the FVB. These, naturally, are exceptionally tuneful and dramatic.

The alman texture further emphasizes the treble. With the alto line absent or shifted to the left hand, the treble can range over an octave or more, with frequent leaps of fourths and fifths. Instead of a gradual arching upwards to the high tone, many almans begin with an attack on or leap to the high tone, with a gradual descent. This again is a function both of the strong rhythmical quality of the alman and of the short strain length. In other almans, particularly those most like pavans, the melodic arch prevails (see Byrd's Monsieurs Alman [i/234, ex. 85]).

The coranto trebles are the least well-developed. As in the alman, the thinner texture affords the treble greater tonal space, but it may nevertheless remain within a small range. In examining the

almans and corantos we must remember that a number of them, perhaps more than we yet know, are based on traditional dance tunes.¹

Bass Motion

The fifth relationship dominates the bass in the FVB dances as in the much earlier dances of Attaignant. The meter-defining aspect of the bass is inseparable from its role as harmonic support; one can speak of the meter emphasizing the root tones, or of the roots emphasizing meter. Root-position triads predominate, especially on strong beats. Root tones may be connected by passing motions and otherwise embellished. Displacements in root motion with respect to the meter may occur when the bass participates in imitation, as it often does in pavans, or in syncopated figures, as in many corantos. The time-keeping function of the bass can be seen in the repetition patterns of the bass such as the figure $o \dot{d}\dot{d}$. These repeated-tone figures are more common in the simpler dances of Attaignant and Gardane, but are present to some extent even in FVB pavans. They bring to mind the drum accompaniments described by Arbeau. By comparison, note repetition is relatively infrequent in FVB treble lines.

Embellishments of the bass give rise to prolongations of neighboring tonal areas, II and the modal bVII. The third relationship is particularly important in minor-mode compositions. These will be described further in the section below on the prolongation of tonal areas.

¹The Corranto. Lady Riche (ii/414) is unusual for its sophisticated treble, where the ascent to a high tone continues from one strain into the next.

Cadences and Closings

Cadences at the close of dance strains in the FVB are generally emphasized with a variety of clichés, including rhythmic arpeggiations in the bass and scale passages in the treble. In the galliard, a hemiola pattern is often used to announce a cadence just as it is in many Baroque compositions. Full sonorities are favored, and extra tones are added to the normally four-voiced texture. Particularly characteristic is the use of melodic cover tones, triadic thirds or fifths which are not the true melodic arrivals but which appear in the treble for purposes of sonority. As in their madrigals, the English virginalists seemed to enjoy the major third in the prominent position of high tone at the close of a strain.

When cadences occur within a strain they may or may not be treated with these elaborations. In pavans internal cadences are avoided as a rule. In fact, sometimes a suspension or other typical cadential figure will appear, signalling a cadence which is broken off not by the usual process of interruption but by the resolution occurring in an unexpected contrapuntal manner. Such thwarted cadences appear in some of the meandering pavans of Bull (see, for example, ii/121 [ex. 13], third strain).

Beyond the details of trills, suspensions, arpeggiations, and scales, there are clichés of motion in the FVB cadences. Often a melodic embellishment of the penultimate tone, 2, is supported with an embellishment of the penultimate root, 5, producing the cadence:

2-1-#7 - 1
b7-6-5 - 1,

and the cross-relation between b7 and #7. Other common cadential patterns involve an ascent from the tonic root to the dominant or from I₆ or III to the dominant. In these patterns, II or II₆ and IV or IV₆ often result as neighboring or passing chords. It is rare that the cadence makes harmonic use of II and IV, that is, making use of the fifth motions (I)II-V-I or I-IV-V-I. And, in fact, the passing nature of II and IV often makes it impossible to identify a configuration as a particular triad. These patterns, illustrated in Chapter II (exx. 10 and 11), occur regularly in all dance types.

Mode

The high degree of inflection of the modal language is a prominent style characteristic of the FVB dances, an aspect of the rich sonorities favored by the Elizabethans. Raised seventh steps, lowered sixths, and picardian thirds are so common that at first glance it seems as if the modal designation, indicated by the final and transposition sign, is merely nominal. As it turns out, inflections have varying degrees of significance. Inflections of the melodic line are extremely common, particularly at cadences, and have little effect on structure. Inflections of the bass are more infrequent, and these, almost by definition, tend to have significance for the tonal structure. In a mixolydian composition, for example, the seventh step is routinely raised in melodic passages. The significant mixolydian characteristic is the use of the flat seventh as a root neighbor of the tonic and as a support for the melodic $\hat{4}$. Where there are no bVII triads but instead V# and V_#⁶, the composition

is closer to the modern major, even if b7 is used for modal coloring in the upper voices. In examining the modal character of a piece, it must also be remembered that sharp signatures were not in use. Thus the modes were not entirely transposable. A dance in G with no key signature is not necessarily mixolydian, but might be major or ionian by intent.

The practices of mode are distinctly different for the pavan and galliard than for the alman and coranto. Table 15 shows the distribution of mode and final for the four dance types in the FVB. Minor modes predominate in the pavans and galliards, while major modes are more usual in the almans and corantos. The early and late dance types differ in their distribution of finals as well. Few of the almans and corantos have as many as one flat in the signature, let alone the two flats necessary for the Bb-ionian, G-aeolian and C-dorian found among pavans and galliards.¹ There are not any late dance types in F. At the same time, there are compositions among them in sharp keys not found in the pavans and galliards. Because of the absence of sharp signatures, the move towards sharp keys is a de facto move. In a number of cases, the sharps are not applied throughout the composition, and presuming that this is not a result of erratic practices with respect to the notation of accidentals, the result is a number of major-minor compositions.

The reason for the shifts from minor to major and from flat

¹The flatted sixth tone of minor is often not indicated in Baroque key signatures; consequently, many Baroque works are nominally in dorian.

to sharp keys is not apparent within the context of the FVB. The two shifts may in fact be unrelated. Further investigation into the development of key signatures, the theory of transpositions, tuning systems, and the relationship of the FVB dances to popular music of the time might reveal some answers.

An examination of the FVB pavans and galliards reveals that in general distinctions are made between modes at a significant tonal level. To compare the compositions in two different modes it is easiest to find examples of both modes with the same final, but this is only possible for the dorian and aeolian modes, both of which can be found in G and D transpositions. The dorian mode is in a sense one step towards the sharp side with respect to aeolian. We might expect some of the following distinctions: the use of bVI (and not just b6) in aeolian but not dorian; the prolongation of II in dorian but not aeolian (which has a diminished fifth, 2-6); and a general tendency towards prolonging flatter areas, such as the subdominant, in aeolian, and sharper areas in the dorian mode. These distinctions by no means always hold in the FVB, but they do so often enough to justify the assertion that the two modes were still considered distinct. It is more difficult to compare the ionian and mixolydian modes, as there are no compositions explicitly in either G-ionian or C- or F-mixolydian. But in many cases we again find modal distinctions in tonal structure: the prolongation of bVII in mixolydian but not in ionian, and the tendency to prolong sharp keys in ionian, flat keys, and the subdominant in particular, in mixolydian. Another distinction, the use of III in ionian but not in mixolydian (where it would be

prohibited because of the tritone 3-b7), does not hold, as III does not generally occur in major-mode compositions.

In the case of G-mixolydian compositions, and to a lesser extent, in ionian compositions, one must be careful in distinguishing nominal from de facto mode, since key signature usage of the time prohibited the direct expression of certain combinations of mode and final. For example, the Farnaby pavan ii/456, in G-mixolydian, is a setting of the same piece as Morley's pavan ii/209 in F-ionian; an examination of the tonal structure of the two pavans reveals that they are both essentially mixolydian-major.

The Pavana Chromatica (ii/278) of William Tisdall is a striking example of a composition whose structure is shaped by mode. The final of this composition is B, extraordinary for this body of music. Sharps abound in this work, and go as far as a# near the close of the third strain. But that a# is the only leading tone, supported by the only dominant, of the entire dance, which instead prolongs IV and VI at length. The emphasis on 4 and 6 and the absence of the dominant indicate the true mode of this pavan, phrygian. The tonal structure reveals the mode despite the chromatic alterations.

Modal distinctions are less clear in the FVB almans and corantos. These lighter and simpler dances are less modally colored, and too short, often, for modal prolongations to embellish the main areas of I, III, and V. But perhaps also the shift away from modal language in these dances is a sign that they are relatively modern. The tonic-dominant musical language of the alman and coranto condenses and organizes, so that there are two tonal poles of attraction rather

than many. The simplification and clarity of this newer language ultimately allows for greater structural complexity. Just as metric organization and periodic phrasing simplify the organization of time and allow for perception of longer and longer patterns and of connections between remote events, perhaps the tonic-dominant musical language also simplifies the task of perceiving structure and thus makes possible larger structures. In the FVB, it is the pavans and galliards that are longer and more complex, but perhaps the almans and corantos that point towards the Baroque dance.

Prolongation of Tonal Areas

The seven scale degrees are all the subject of harmonic prolongation in one dance or another. Each area of prolongation of course has a different relationship to the tonic and is used in a distinct manner.

The dominant is generally the second strongest tonal area. Nearly all dance strains end with a dominant-tonic cadence or an interruption on the dominant (of the tonal area being prolonged); there are few strictly contrapuntal cadences among the dances. It is regularly the case that the middle strain is a dominant prolongation, supporting either a melodic 5 or a melodic interruption on 2.

The mediant is another important area of prolongation in the majority of minor-mode compositions, but is absent from major-mode pieces. It functions as a support for melodic tones 5 and 3, and as a root embellishment of I or, less frequently, of V; it also occurs as a root motion 1-3-5, translated into I-III-V. There is

no reason why it should not serve these same functions in a major composition, except that in order to prolong III in major it is necessary to create its dominant support with chromatic alterations (for example, in C major the dominant triad of E, B major, must be created by raising 2 and 4 to D# and F#). The mediant of a minor key has its dominant available within the mode and without alterations. The phenomenon of the importance of the relationship i-III but not I-iii antedates the FVB and persisted until Beethoven began to break its hold on tonal structure.

The submediant also embellishes the tonic because of its third relationship and its consequent ability to support melodic tones 1 and 3. Less common than the mediant, it does not occur in the horizontalization of the tonic, but often is found in passing between tonic and dominant, I-VI-V. The submediant occurs in both major and minor modes. The relationship i-III sounds like the relationship vi-I, and it is sometimes the case that only hindsight can tell us which relationship we are hearing, as in Byrd's galliard ii/387, or the very similar almans by Peerson and Byrd, in C major and G-dorian respectively (ii/359 and ii/196 [exx. 72 and 73]). In most FVB dances the first strain opens and closes within a single area, which is thus understood as the tonic, avoiding such confusion.

The supertonic is often an important area of prolongation. It rarely occurs with the structural significance of the mediant, but is often an embellishment of the tonic, I-II-I. In the passing motion between I and V, the supertonic triad may occur but is seldom supported by its dominant. As has been pointed out, its place in the cadence is

as a contrapuntal embellishment rather than a harmonic support. The supertonic is sometimes prolonged as the upper fifth of the dominant, particularly when the latter is reached by a series of descending fifths (Byrd's pavan ii/398, second strain).

The flat seventh is often prolonged as a neighbor to the tonic, I-bVII-I. More often it occurs as the upper third, the mediant, of the dominant, in the root motion b7-6-5. Although this is most typical within cadences, it also occurs within strains as in the openings of the middle strains of Byrd's pavans ii/204 and ii/400 and especially of Holborne's pavan ii/226. The flat seventh degree is also the upper fifth of the flat mediant, and occurs in mediant prolongations.

The subdominant is the most problematic tonal area. It is nearly always the case that lengthy subdominant prolongations create tonal ambiguity; it may be difficult to determine whether one is hearing I-IV or V-I. Many examples of this occur in the FVB: Byrd's pavan ii/483 and galliard ii/392; Bull's pavan ii/121 and his pavan i/124 with its two galliards i/129 and i/177; Tisdall's phrygian pavan ii/278; Morley's galliard ii/177; and the anonymous alman ii/312. An extreme case is Bull's coranto ii/128; in other cases the ambiguity is less pronounced, but it nevertheless acts to weaken the tonal structure. By contrast, the prolongation of the dominant almost never results in ambiguity--an exception is Warrock's Bb galliard, which perhaps leans so towards its dominant because of the unusual tonality. It seems to be the case that when two tones

or tonal areas a perfect fifth apart are presented together, one will spontaneously hear the lower fifth as tonic.

The Composers

While the dating of FVB compositions is problematic, the works in the manuscript span several generations of composers. Some composers, particularly Byrd, Bull, and Farnaby, are represented by a large number of dances. Other composers who are represented by only a few may nevertheless have distinctive styles or identifiable peculiarities, as in the case of Philips, Morley, and Tisdall.

Byrd was the first major composer of dances for the virginals, judging from what survives of sixteenth-century English sources. Whether or not he can be credited with establishing the norms for the pavan and galliard, his dances tend to conform to the norms described by Morley. In his pavans and galliards, regular phrasing and even imitative texture are the rule. Byrd's almans and corantos are among the more complex of those dance types. His keyboard style is marked by an absence of chromaticism, keyboard display, and the various special effects of sequence, syncopation, and so on. The dances are notable for their tonal clarity and integrity, with an ingenuity which does not draw attention to itself.

Bull's compositions, in contrast, tend towards elaborate figuration. The chromatic explorations for which Bull is known are in general absent from his dances, although some highly chromatic dances by Bull can be found in other manuscripts. Bull's pavans and galliards are often irregular in phrasing, making use of sequences and

other devices for local interest and sometimes without regard for forward tonal motion. The virtuoso keyboard style, with its arpeggiations, syncopations, hocketing, and scale passagework, obscure the structure which sometimes is not as lacking as it at first seems. At the same time, in his almans and corantos Bull is concise and well-directed, making effective use of motivic repetition and melodic shape. There is a style difference between Bull's pavans and galliards and his almans and corantos which is not found in Byrd's music.

Farnaby is represented in the FVB by eight pavans, of which five are settings of other compositions, three galliards, one alman, and no corantos.¹ Like Bull, Farnaby was a keyboard virtuoso fond of figuration and dramatic keyboard devices. Because he is not represented by as many dances as Byrd and Bull, and because his compositions for virginals do not appear in other manuscripts, it is more difficult to generalize about his dance style. Strain lengths in his dances tend to be regular, although in the pavans the internal phrasing may be irregular. Farnaby wrote numerous character pieces, and some of his dances have the light texture of these pieces. In particular, he made use of a textural device in which voices enter one at a time, or perhaps drop out subsequently to leave only two or three voices. The tonal language of Farnaby is somewhat closer to that of Byrd than of Bull.

Philips wrote three pavans and three galliards in the FVB,

¹One his galliards, entitled His Rest (ii/261), is more properly called a coranto.

as well as keyboard settings of French and Italian vocal compositions. His compositions are among the more somber and intricate. The pavans have unusually long strains and irregular phrasing. The tessitura of the Philips dances is generally very low compared with the majority of FVB compositions. The polyphonic texture is similar to that of Byrd, and makes little use of keyboard virtuosity. The six Philips dances include two dance pairs which are among the most interesting examples of the manner in which the fantasia-like pavan can be transformed into the rhythmic and concise galliard. One of these pairs is also interesting for its extensive chromaticism. The remaining pavan and galliard are probably unpaired. The pavan i/343 is relatively short, but nevertheless is one of the most irregular of FVB pavans. The unpaired galliard i/351, in two strains without varied reprises, is not particularly characteristic either of the composer or of the FVB galliards in general.

Ferdinando Richardson composed two of the pavan-galliard pairs in the FVB. His works are not as skillful as those of Philips, but have some unusual features. The transformation of material between the simple pavan i/27 and its galliard is interesting because the galliard is in this case not a condensation of the pavan but a dance of the same dimensions--unusual among FVB dance pairs. The pavan i/87 is the only dance with major-minor mixture actually reflected in the key signature. Its galliard, essentially unrelated, is full of appealing rhythmic zest characteristic of this dance type.

Tisdall is nearly unknown aside from his FVB works, which include three pavans, one alman, and one fantasia. His dances are

extremely ingenious, and are marked by an unusual amount of experimentation. The phrasing of Tisdall's pavans is particularly irregular. Tisdall makes effective use of sequences, both in short sequential passages and in the prolonged passage closing his Pavana Chromatica. This latter composition in B-phrygian is exceptional in its tonal design. The texture of Tisdall dances is again much like that of Byrd's, and makes use of imitation with great effect.

While Morley is known for his vocal rather than his keyboard compositions, several important works of his appear in the FVB collection, including one alman and two pavan-galliard pairs. The alman is an unremarkable popular-style melody-and-accompaniment piece, but the pavans and galliards are among the finest and most daring of FVB dances. In one pair (ii/173 and ii/177), the relationship between the dances does not go beyond the sharing of the Lachrymae motif and some similarities of tonal motion in the opening strain. The galliard is both irregular in strain length and daring in tonal design. The second pavan and galliard are closely related throughout the first two strains, not in a proportional manner (the galliard has strains of 14, 13, and 11 metric feet to the pavan's 20, 16, and 20), but in the literal shaping of outer-voice polyphony, which makes consistent use of canonic imitation. Like Tisdall, Morley favors structural experimentation rather than keyboard display.

Thomas Tomkins and Orlando Gibbons are major composers for the virginals, but they are represented in the FVB by only a few compositions. Other composers, including Peerson, Marchant, and Hooper, are also poorly represented and are not sufficiently known

The accompanied dance tune existed side by side with the intabulated ensemble dance in sixteenth-century keyboard literature. The FVB composers drew on both traditions, creating dances coherent in their outer-voice structure but with active inner voices contributing to the continuity as well as the foreground interest of the dance music. The well-developed melodic treble of the FVB dances is supported by pronounced root motions to create a sense of unity not only within each strain but often across the two or three strains of a dance. Motifs are used to give definition to phrasing and tonal motion, and at times even to generate tonal structure, in a significant contribution to the history of dance music.

Implicit in the concept of dance music is the use of periodic structure, that is to say, the extension of meter to higher levels of organization. Periodic structure has been coupled historically with developments in tonal organization. The clarity of tonal motion and the creation of hierarchical harmonic structures are not simply attributes concurrent with the periodic structure of dance music-- they create or define that structure.

The modification of the modes to accommodate the emerging major-minor polarity of modern tonality is an important theme of the Elizabethan dance. In the FVB dances we find the modal language of Renaissance polyphony merging with the tonic-dominant tonal framework of the dance.

The FVB composers acknowledged the musical implications of the conventional two- and three-strain schemes of dance music. The possibilities of development and contrast, continuity, departure and

return are systematically exploited in the FVB dances. The virginalists were able to make use of the constraints of dance music while at the same time being free of the practical constraints of dance performance. The composition of dance as art music initiated a process of the expansion of musical organization, a process which ultimately led to the development of the sonata-allegro of the eighteenth century and the further expansion of tonal form and tonal language in the nineteenth century. It is not too much to say that within the dances of the Fitzwilliam Virginal Book can be found the exploration of musical issues which were to dominate the next several hundred years of Western music.

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THE FITZWILLIAM VIRGINAL BOOK DANCES:
THE FUSION OF RHYTHM AND TONAL STRUCTURE
IN THE LATE RENAISSANCE

VOLUME II

by

JODI BEDER

A dissertation submitted to the Graduate Faculty
in Music in partial fulfillment of the requirements
for the Degree of Doctor of Philosophy, The City
University of New York.

1982

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TABLE 1
FVB PAVAN SCHEMES AND LENGTHS OF STRAINS†

Byrd:

i/361	16 16 16	<u>Bray</u> <u>Ph. Tr.</u> (3rd strain corrected according to <u>MB</u> , vol. 28)
i/367	16 16 [16]	
ii/200	8 8 8	<u>Fant.</u> <u>Canon. 2 in 1</u> <u>Lady Montegle's Paven</u>
ii/204	16 16 16	
ii/384	16 16 16	
ii/389	16 16 16	
ii/398	8 8 8	
ii/427	16 16 16	
ii/483	12 12 12	

Byrd settings:

ii/42	16 16 17	<u>Dowland, Lachrymae pavan</u>
ii/436	16 20 16	<u>Edward [?] Johnson, pavan Delight</u>

Bull:‡

i/62	8 8 8	<u>Lord Lumley's Paven</u>
i/124	16 16 16	
i/149	11 11 8	
ii/121	16 8 16	

Farnaby:

ii/260	8 8 8	<u>Giles Farnaby's Dreame</u>
ii/453	8 8 8	<u>The Flatt Paven</u>
ii/465	16 18 18	<u>Farmer's Pavan</u>

†The pavans are listed above by composer. The variations Richardson wrote on his pavans, i/29 and i/90, are not considered here, nor are the Passamezzo, Quadran, and Spanish pavans. Questions of attribution are discussed in the text. Brackets indicate information not in the FVB. Following the volume and page numbers is the scheme in terms of strain lengths, given in semibreves. A double line || indicates that the strain is followed by a varied reprise, while a single line | indicates a simple repeat. Note that the only FVB pavans not of three strains are the anonymous and Farnaby settings of the popular tune Mal Sims and the Phillips pavan i/291.

‡See Table 4 for Bull pavans not in the FVB. See Table 3 for Byrd pavans not in the FVB.

Table 1 [cont'd]

Farnaby settings:

i/141	25 19 21	Robert Johnson
ii/336	16 16 16	[Holborne, <u>Maister Earle's Pavane (Cittern Schoole)</u>]
ii/447	8 12	<u>Mat Sims</u>
ii/456	20 16 20	[as Morley, ii/209]
ii/472	16 16 18	Dowland, <u>Lachrymae</u>

Philips:

i/291	16 16 32	[32 in 3rd strain = 20 12] <u>Pagget</u>
i/321	16 24 32	<u>Pavana Doloroso. Treg.</u>
i/343	13 11 15[or 14]	

Tisdall:

ii/278	13 12 15	<u>Pavana Chromatica</u>
ii/306	8 11 12	<u>Clement Cotton</u>
ii/307	17 16 16	

Morley:

ii/173	16 20 16	[Erroneously identified by editors as <u>Lachrymae</u>]
ii/209	20 16 20	[as Farnaby, ii/456]

Richardson:

i/27	8 8 8	
i/87	8 8 8	

Gibbons:

ii/479	18 16 21	[<u>Lord of Salisbury Paven</u>]
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[Holborne]:

ii/226	16 16 24	[<u>Decrevi, ensemble and lute pavan attributed to Byrd in ms.</u>]
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Tomkins:

ii/51	16 20 26	
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Warrock:

i/384	16 16 16	
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[continued]

Table 1 [cont'd]

Peerson setting:

ii/238	16 16 16	[Dowland,] <u>Piper's Paven</u>
--------	------------	---------------------------------

anon.

i/68	8 12	"M.S." [<u>Mal Sims</u>]
ii/394	16 16 16	[Attributed to Byrd in ms.]

TABLE 2
FVB PAVAN TONAL SCHEMES†

Byrd:

i/361	F-ianian	I/IV - V/I	
i/367	F-ianian	I/IV - V _(o) /I	
ii/200	G-dorian[/mix.]	I/I - V/I	
ii/204	C-dorian	I/VII - V/IV - I	
ii/384	A-aeolian	I/VI - V/I	
ii/389	D-aeolian	I/III - III/III - I	
ii/398	G-mixolydian	I/I - V/IV - I	
ii/427	G-mixolydian	V-I/I - V/VII - I	(canonic pavan)
ii/483	G-mixolydian	I/IV - IV/II - I	

Byrd settings:

ii/42	D-aeolian	I/III - V _(o) /V - I	Dowland, <u>Lachrymae</u>
ii/436	G-aeolian	I/VII - III/III - I	(Edward Johnson)

Bull:

i/62	G-mixolydian	I/V - V/I	
i/124	A-aeolian	I/VI - IV/I	
i/149	G-mixolydian	I/V - V/I	
ii/121	D-dorian	I/I - IV/IV - I	

Farnaby:

ii/260	D-dorian	I/III - III/III - I	
ii/453	G-dorian	I/VII - V/III - I	
ii/465	G-mixolydian	I/I - V _(o) /I	

†Final and mode (as determined by transposition signature) are indicated for each pavan. The pavan ii/278 of Tisdall is in B with no signature. The mode designation for Byrd's pavan ii/200 indicates an unusual degree of mixture. Because of the prevalence of modal mixture and picardian thirds, no attempt has been made to indicate minor as opposed to major chords. Only the Farnaby setting of Robert Johnson's pavan i/141 ends on a minor triad. This chart indicates initial and final chords of each strain. Where the strain opens and closes with the same chord, only one symbol is used. Initial chords are indicated only to show the extent to which strains are linked on a foreground level; no assumptions should be made as to the importance on a higher structural level of the indicated chords, or the relationship between initial and final chords. All chords indicated are based on roots not altered within the mode. An "(o)" subscript following a chord designation (as, V_(o)) indicates that the strain ends with an open ending, i.e., that the final chord is not reached by leading-tone cadence and is heard as an unresolved dominant.

[continued]

Table 2 [cont'd]

Farnaby settings:

i/141	G-dorian	I/V - V _(o) /III - I	Robert Johnson
ii/336	G-mixolydian	I/I - II/VII - I	[Holborne]
ii/447	D-dorian	I/III - I	Mal Sims
ii/456	G-mixolydian	I/V - V/I	[as Morley, ii/209]
ii/472	A-aeolian	I/III - V _(o) /V - I	Dowland, <u>Lachrymae</u>

Philips:

i/291	C-dorian	I/III - V/VII[-V/VII] - I
i/321	C-ianian	I/III - VI/IV - I
i/343	G-mixolydian	I/V - V/I

Tisdall:

ii/278	B[-phrygian]	I-IV/VI - VI/IV - I
ii/306	A-aeolian	I/III - III/I
ii/307	G-dorian	I/III - V _(o) /V - I

Morley:

ii/173	A-aeolian	I/III - III/VI - I
ii/209	F-ianian	I/V - V/I [as Farnaby, ii/456]

Richardson:

i/27	D-dorian	I/III - V/III - I
i/87	G-mixolydian [†]	I/VII - II _(o) /V - I

Gibbons:

A-aeolian	I/V - V _(o) /III - I
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[Holborne]:

ii/226	A-aeolian	I/VII - III/VI - I	[attributed to Byrd in FVB]
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Tomkins:

ii/51	A-aeolian	I/III - V/VI - I
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Warrock:

i/384	Bb-ianian	I/IV - II/V - I
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Peerson setting:

ii/238	A-aeolian	I/III - V/III - I (Dowland)
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[†]G-mixolydian in first strain; dorian in second and third strains.

Table 2 [cont'd]

anon.:

i/68	D-dorian	I/I -	I	<u>Mal Sims</u>
ii/394	C-ianian	I/VI -	II/I	[attributed to Byrd in FVB]

TABLE 3
WILLIAM BYRD: PAVANS NOT IN THE FVB†

3a	16 16 16 G-aeolian; I/I-V/I ₆ -I	<u>Sir William Petre Pavan</u>
15a	8 8 A-aeolian; I-V(o)/III-I	<u>Earl of Salisbury Pavan</u>
16a	16 16 16 A-aeolian; V-I/II-V/I ₆ -I	
17a	16 16 16 A-aeolian; V-I/VI-V(o)/III-I	
23a	16 16 18 Bb-ianian; I/VI-III(o)/V-I	
30a	8 8 8 C-ionian; IV-I/I-VI(o)/V-I	
31a	16 16 16 C-dorian; I/IV-V/III-I	
32a	16 16 16 C-ionian; I/V-II/IV-I	<u>Kinbrugh Goodd</u>
33a	16 16 16 C-ionian; I/VI-II/V-I	Attribution questioned by Brown in <u>MB</u> , vol. 27
72a	16 16 16 G-mixolydian; I/I-II/VII-I	
73a	8 8 12 G-mixolydian; I/V/I	Attribution questioned by Brown in <u>MB</u> , vol. 28
76	16 16 16 G-mixolydian; I/VII-II/IV-I	
114a	16 16 16 G-mixolydian; I/IV-III(o)/VII-I	<u>Echo Pavan</u> , anon., attributed to Byrd in <u>MB</u> , vol. 28

† Numbering refers to William Byrd, Keyboard Music: I and II. Those pavans for which an "a" follows the number are paired with galliards. Major sources for Byrd keyboard dances are: My Ladye Nevells Booke, the Parthenia, Will Forster's Virginal Book (British Museum, Royal Music Library ms. 24.d.3), British Museum Add. ms. 30485 (compiled by Thomas Weelkes [?]), and New York Public Library Drexel ms. 5612.

TABLE 4
JOHN BULL: PAVANS NOT IN THE FVB†

67a	16 16 16 D-aeolian; I/V - V(o)/V - I	<u>Melancholy Pavan</u>
68a	16 16 D-dorian; I/I - I	<u>Pavan "Symphony"</u>
77	14 12(reprises:13) 15 G-dorian; I/VII - I/V - I	<u>Pavan in the Second Tone‡</u>
87a	16 18 16 A-aeolian; I/I - V(o)/V - I	<u>Chromatic Pavan</u>
88a	16 16 16 A-aeolian; I/V - V(o)/III - I	
131a	16 16 16 G-mixolydian; I/IV - V/I ₆ - I	

†Numbering refers to John Bull: Keyboard Works, vol. 2. Those pavans for which an "a" follows the number are paired with galliards, although the pairing has little to do with anything besides mode and key. Major sources for Bull keyboard dances are the Parthenia and the following manuscripts: the Cosyn virginal book; Paris Cons. Res. 1185; New York Public Library Drexel ms. 5612; and British Museum Add. ms. 23623.

‡The Pavan in the Second Tone is exceptional among the Elizabethan keyboard pavans examined in that its middle strain closes on the tonic.

TABLE 5
FVB GALLIARD SCHEMES AND LENGTHS OF STRAIN[†]

Byrd:

i/365	8 8 8
i/371	8 8 8
ii/198	8 8 8
ii/202	8 8 4 4
ii/207	8 8 8
ii/387	8 8 8
ii/392	8 8 8
ii/400	8 8 8

Byrd settings:

i/47	8 8 8	setting of Harding galliard
ii/440	8 8 8	setting of Edward Johnson galliard

Bull:

i/54	8 8 10
i/70	8 8
i/129	8 4 6
i/170	8 8 8
i/177	8 8 12
ii/125	10 6 10
ii/249	6 8
ii/251	8 9 14

Bull settings:

ii/242	8 8 8	[Dowland,] <u>Piper's Galliard</u>
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Farnaby:

ii/261	4 4 4	<u>His Rest. Galiard</u>
ii/419	8 8 8	

[†]The galliards are listed by composer. The variations Richardson and Bull wrote on their galliards are not considered here, nor are the Passamezzo, Quadran, and St. Thomas Wake galliards. Questions of attribution are discussed in the text. Brackets indicate information not in the FVB. Following the volume and page number is the scheme in terms of strain lengths, given in dotted semibreves. A double line || indicates that the strain is followed by a varied reprise, while a single line | indicates a simple repeat. Note that the only FVB galliards not of three strains are Byrd's galliard ii/202, Bull's galliards i/70 and ii/249, Philips's galliard i/351, and Ingot's A Galliard Ground (ii/375).

[continued]

Table 5 [cont'd]

Farnaby settings:

ii/450	8 8 8	Rosseter
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Philips:

i/296	8 8(or 9) 16
i/327	8 8 14
i/351	8 8

Richardson:

i/32	8 8 8
i/93	8 8 8

Morley:

ii/177	13 8 14
ii/213	14 13 11

Inglot:

ii/375	8 8 and variations	<u>A Galliard Ground</u>
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Oystermayre:

ii/405	11 11 8
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Tomkins:

ii/100	8 8
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Tisdall:

ii/486	8 8 8
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Warrock:

i/388	8 8 8
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"W.B.":

ii/258	8 8 8	<u>Sr. Jhon Grayes Galiard</u> [not by Byrd]
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anon.:

i/77	8 6 7	
ii/256	8 8 8	<u>Can shee</u> [setting of Dowland song galliard]
ii/369	8 8 8	

TABLE 6
GALLIARD TONAL SCHEMES

Byrd:

i/365	F-ianian	I/ I-II /I	
i/371	F-ianian	I/ II ₆ -VI /I	
ii/198	D-aeolian	I/ I-III /I	
ii/202	G-dorian	I-V/ VII-V /I/I	
ii/207	C-dorian	I/ V /III-I	
ii/228	A-aeolian	I/ I-III /VI-I	Attribution?
ii/387	A-aeolian	I-III/VI-IV-I/IV-I	
ii/392	D-aeolian	I-IV/IV-I(o)/III-I	
ii/400	G-mixolydian	I/ VII-V /I	

Byrd settings:

ii/47	D-aeolian	III-I/ I-V(o) /III-I	Harding
ii/440	G-aeolian	I/VII-III/III-I	Edward Johnson

Bull:

i/54	G-mixolydian	I/ IV-V /V-I
i/70	A-aeolian	I/ V-I
i/129	A-aeolian	I/ VI-IV /I
i/170	G-mixolydian	I/ I-V /I
i/177	A-aeolian	I/ VI-IV /I
ii/125	D-dorian	I/ I-V /V-I
ii/249	D-aeolian	I/ I
ii/251	D-aeolian	I/ I /I

Bull settings:

ii/242	A-aeolian	I/ V-V(o) /III-I	[Dowland,] <u>Piper's Galliard</u>
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† Final and mode, as determined by transposition signature, are indicated for each galliard. Because of the prevalence of modal mixture and picardian thirds, no attempt has been made to indicate minor as opposed to major chords. This chart indicates initial and final chords of each strain. Where the strain opens and closes with the same chord, only one symbol is used. Initial chords are indicated only to show the extent to which strains are linked on a foreground level; no assumptions should be made as to the importance on a higher structural level of the indicated chords, or the relationship between initial and final chords. All chords indicated are based on roots and altered within the mode. An "(o)" subscript following a chord designation (as V(o)) indicates that the strain ends with an open ending, i.e., that the final chord is not reached by leading-tone cadence and is heard as an unresolved dominant.

[continued]

Table 6 [cont'd]

Farnaby:

ii/261	G-mixolydian	I/	V	/I
ii/419	A-aeolian	I/	I-V	/I
ii/450	F-ianian	I/	V	/V-I

Philips:

i/296	C-dorian	I/	I ₆ -V	/VII-I
i/327	C-ianian	I/	III-VI	/IV-I
i/351	G-mixolydian	I/	I	

Richardson:

i/32	D-dorian	I/	V	/III-I
i/93	G-dorian	I-V(o)/	III	/VI-I

Morley:

ii/177	A-aeolian	I-IV/	IV-VII	/III-I
ii/213	F-ianian	I/	V	/I

Inglot:

ii/375	D-dorian	I-V/	V-I	
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Ostermayre:

ii/405	G-mixolydian	I/	V	/I
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Tomkins:

ii/100	A-aeolian	I/	V-I	
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Tisdall:

ii/486	A-aeolian	IV-V(o)/	V-I	/V-I
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Warrock:

i/388	Bb-ianian	I-V/IV-II(o)/	V-I	
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"W.B.":

ii/258	D-dorian	I/	V	/V-I
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anon.:

i/77	D-dorian	I/	V	/V-I
ii/256	G-dorian	I/	V(o)	/III-I
ii/369	G-mixolydian	I/	I-II	/IV-I

[Dowland,] Can shee

TABLE 7
 BYRD: GALLIARDS NOT IN THE FVB†

3b	8 8 8 G-aeolian; I/(III)-VII/VII-I	
15c	8 8 8 A-aeolian; (I)/V-III/III-I	<u>Galiardo Secundo. Mistress Marye Brownlo</u>
15b	8 8 A-aeolian; I-IV/III-I	
16b	8 8 8 A-aeolian; I/VI-V/I	
23b	8 8 8 Bb-ianian; I/IV-II/V-I	
30b	8 8 4 4 C-ianian; I/V/IV-V/I ₆ -I	
31b	8 8 8 C-dorian; I/IV-V/V-I	
32b	8 8 8 C-ianian; I/IV-V/V-I	
33b	8 8 8 C-ianian; I/IV-V/V-I	
34	8 8 8 C-ianian; I/IV-III(o)/VI-I	<u>Galiard Mistress Marye Brownlo</u>
72b	8 8 8 G-mixolydian; I/VI-V/I	
73b	8 8 12 G-mixolydian; I/VII-V/I	
77	4 4 4 G-mixolydian; I/VII-V/II-I	

†Numbering refers to William Byrd; Keyboard Music: I and II. Those galliards for which a "b" follows the number are paired with pavans.

[continued]

Table 7 [cont'd]

95	8 8 8 G-mixolydian; I/IV-V/V-I	<u>The Galliard for the victorie</u>
114b	8 8 8 G-mixolydian; I/IV-VI/VII-I	<u>Echo Galliard, anon., attributed to Byrd in <u>MB</u></u>

TABLE 8
BULL: GALLIARDS NOT IN THE FVB†

67b	8 8 8 D-dorian; I/V-VII/I	<u>Melancholy Galliard</u>
70	8 8 8 D-aeolian; I/I-V/V-I	
68b	6 8 D-dorian; I/I	<u>Galliard "Symphony"</u>
72	7 6 7 D-dorian; I/V/V-I	<u>Lady Lucy's Galliard</u>
78	8 8 8 G-dorian; I/V-III/VII-I	<u>Galliard in the Second Tone</u>
87b	12 8 12 A-aeolian; I/VII-IV/IV-I	<u>Chromatic Galliard</u>
88b	12 6 6 A-aeolian; I/V _(o) /III-I	<u>Galliard</u>
113	8 8 8 D-dorian; I/V/I	<u>Prince's Galliard</u>
128b	6 6 4 G-mixolydian; I/V/I	<u>Trumpet Galliard</u>
131b	8 8 8 G-mixolydian; I/I-V/I	<u>Galliard</u>
133	8 8 G-mixolydian; IV-V/II-I	<u>Lord Hunson's Galliard</u>
◆ ◆ ◆		
92	6 8 A-aeolian; I/I	<u>Italian Galliard</u> (anon., ascribed to Bull in <u>MB</u>)
103	8 8 8 C-ianian; I/I-V/I	<u>Galliard</u> (anon., ascribed to Bull in <u>MB</u>)

† Numbering refers to John Bull, Keyboard Music (MB, vol. 19). Those galliards for which a "b" follows the number are paired with pavans.

[continued]

Table 8 [cont'd]

130b	4 4 4 G-mixolydian; I/VII-V/I	<u>Galliard</u> (anon., ascribed to Bull in <u>MB</u>)
109b	8 6 F-ianian; I/VI-I	<u>Battle Pavan</u> (ascribed to Bull in <u>MB</u> with hesitation)

TABLE 9
FVB PAVAN AND GALLIARD PAIRS†

Key-Mode		Scheme			Relationship
<u>Byrd:</u>					
P:i/361	F-ianian	16:I/	16:IV-V	/16:I	none
G:i/365	F-ianian	8:I/	8:I-II	/8:I	
P:i/367	F-ianian	16:I/	16:IV-V	/16:I	none, except compare texture of pavan 3rd strain, galliard 2nd strain
G:i/371	F-ianian	8:I/	8:II ₆ -VI	/8:I	
P:ii/200	G-dorian[/mixolydian]	8:I/	8:I-V	/8:I	modal mixture; 1st strain?
G:ii/202	G-dorian[/mixolydian]	8:I-V/	8:VII-V	/4:I/4:I	
P:ii/204	C-dorian	16:4/	16:VII-V	/16:IV-I	1st strains: some correspondence
G:ii/207	C-dorian	8:I/	8:V	/8:III-I	
P:ii/384	A-aeolian	16:I/	16:VI-V	/16:I	none
G:ii/387	A-aeolian	8:I-III/	8:VI-IV-I	/8:IV-I	
P:ii/389	D-aeolian	16:I/	16:III	/16:III-I	none
G:ii/392	D-aeolian	8:I-IV/	8:IV-I ₍₀₎	/8:III-I	
P:ii/398	G-mixolydian	8:I/	8:I-V	/8:IV-I	none
G:ii/400	G-mixolydian	8:I/	8:VII-V	/8:I	

† Passamezzo and Quadran dances and "Variatio" versions are not included. Strain lengths are given as semibreve measures for pavans, dotted semibreves for galliards.

[continued]

Table 9 [cont'd]

Key-Mode	Scheme	Relationship
<u>Byrd settings:</u>		
P:ii/42 D-aeolian (Dowland Lachrymae)	16:I/16:III-V ₍₀₎ /17:V-I	none
G:ii/47 D-aeolian (setting of Harding galliard)	8:III-I/ 8:I-V ₍₀₎ /8:III-I	
P:ii/436 G-aeolian G:ii/440 G-aeolian	16:I/ 20:VII-III /16:III-I 8:I/ 8:VII-III /8:III-I	Settings of Edward Johnson dances; closely related throughout
<u>Attributed to Byrd:</u>		
P:ii/226 A-aeolian G:ii/228 A-aeolian	16:I/ 16:VII-III /24:VI-I 8:I/ 8:I-III /8:VI-I	General schematic correspondence, close 3rd-strain relationship
<u>Bull:</u>		
P:i/149 G-mixolydian G:i/54 G-mixolydian	11:I/ II:V /8:I 8:I/ 8:IV-V /10:V-I	probably none; associated by title
P:i/124 A-aeolian G:i/129 A-aeolian G:i/177 A-aeolian	16:I/ 16:VI-IV /16:I 8:I/ 4:VI-IV /6:I 8:I/ 8:VI-IV /12:I	Close relationship among all three
P:ii/121 D-dorian G:ii/125 D-dorian	16:I/ 8:I-IV /16:IV-I 10:I/ 6:I-V /10:V-I	Subtle relationship of 1st strains
<u>Philips:</u>		
P:i/291 C-dorian G:i/296 C-dorian	16:I/ 16:III-V /20:VII-V/12:VII-I 8:I/8(or9):I ₆ -V/16:VII-I	Related throughout

[continued]

Table 9 [cont'd]

Key-Mode		Scheme			Relationship
<u>Philips [cont'd]:</u>					
P:i/321	C-ianian	16:I/	24:III-VI	/32:IV-I	Related throughout
G:i/327	C-ianian	8:I/	8:III-VI	/14:IV-I	
P:i/343	G-mixolydian	13:I/	11:V	/15(or 14):I	May not be a pair; not adjacent in ms. Compare 1st strains.
G:i/351	G-mixolydian	8:I/	8:I		
<u>Richardson:</u>					
P:i/27	D-dorian	8:I/	8:III-V	/8:III-I	Strong relationship, especially in 1st strains
G:i/32	D-dorian	8:I/	8:V	/8:III-I	
P:i/87	G-mixolydian/dorian	8:I/8:	VII-II(o)	/8:V-I	none
G:i/93	G-dorian	8:I-V(o)/	8:III	/8:VI-I	
<u>Morley:</u>					
P:ii/173	A-aeolian	16:I/	20:III	/16:VI-I	Related opening only
G:ii/177	A-aeolian	13:I-IV/	8:IV-VII	/14:III-I	
P:ii/209	F-ianian	20:I/	16:V	/20:I	Strong relationship, especially in 1st and 2nd strains
G:ii/213	F-ianian	14:I/	13:V	/11:I	
<u>Warrock:</u>					
P:i/384	Bb-ianian	16:I/	16:IV-II	/16:V-I	Related openings of 2nd and 3rd strains
G:i/388	Bb-ianian	8:I-V/	8:IV-II(o)	/8:V-I	

[continued]

Table 9 [cont'd]

Key-Mode	Scheme	Relationship
<u>Dowland settings (Piper's Pavan and Piper's Galliard):</u>		
P:ii/238 A-aeolian (set by Peerson)	16:I/ 16:III-V /16:III-I	Related schemes; 1st strain bass line; opening of 3rd strain possibly related
G:ii/242 A-aeolian (set by Bull)	8:I/ 8:V-V _(o) /8:III-I	

TABLE 10
FVB ALMAN SCHEMES†

<u>TWO-STRAIN ALMANS</u>		
<u>Byrd:</u>		
i/234	16 16 var G-mixolydian (major) I/I	<u>Monsieurs Alman</u>
i/238		Variation of i/234
i/245		Another version of i/234, but in C-ianian
ii/196	4 4 var G-dorian (major) bIII-I/IV-I	
ii/217	4 8 var G-dorian I/III-I	<u>The Queenes Alman</u>
<u>Robert Johnson:</u>		
ii/158	8 8 D-aeolian I/V-I	
ii/159	8 8 D (major) I/V-I	

†The almans are grouped into two categories, those in two strains and those in three. Within each category they are listed by composer. Following the volume and page number is the scheme in terms of strain length, given in semibreves. A double line || indicates that the strain is followed by a varied reprise, while a single line | indicates a simple repeat; "var" indicates that a complete statement of the alman is followed by a variation. This chart then shows initial and final chords for each strain. Where a strain opens and closes with the same chord, only one symbol is used. Chord symbols are used as a convenient means of naming triads and are not to be interpreted functionally. All chords indicated are based on roots not altered within the mode. "V(o)" indicates that the strain ends with an open ending, i.e., that the final chord is not reached by leading-tone cadence and is heard as an unresolved dominant. Final and mode are determined by transposition sign. Where the modal character differs from the de facto mode or where significant mixture occurs, a further modal designation is given in parentheses. Because of the prevalence of picardian thirds and other alterations, no attempt has been made to indicate minor as opposed to major triads.

[continued]

Table 10 [cont'd]

Robert Johnson [cont'd]:

ii/169	10 8 G-mixolydian I/V-I	"Set" by Giles Farnaby
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Bull:

ii/146	8 8 A-aeolian I/I	<u>The Duke of Brunswick's Alman</u>
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Hooper:

ii/309	9 8 A (major/minor) I/V-I	
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Morley:

ii/171	4 6 var C-ianian I/I	
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Peerson:

i/359	8 8 C-ianian I-VI/III-I	
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Tisdall:

ii/276	8 8 A-aeolian I/I	
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anon.:

i/75	12 12 G-mixolydian I-V/I	
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ii/266	8 8 G-mixolydian I/I	
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ii/266	8 8 C-ianian I/IV-I	
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[continued]

Table 10 [cont'd]

anon. [cont'd]:

ii/375 8| 8|
G (major)
I/V-I

 THREE-STRAIN ALMANS

Byrd:

ii/182 8|| 8|| 8||
G-mixolydian
I(II-)V/I

Farnaby:

ii/477 8|| 8|| 6||
G-mixolydian
I/I-V/I

Meridian Alman, "set" by Giles
Farnaby

Marchand:

ii/253 8|| 8|| 8||
C-ianian
I/V/I

anon.:

i/65 8| 8|10|
G-dorian
I/V-V(o)/VII-I

ii/312 8| 8| 8|
E (major-minor)
I/IV/IV-I

ii/424 8| 8| 8||
G (major-minor)
I/V/(IV-)I

Allemanda

ii/470 6|| 6|| 4||
C-ianian
I/I-V/I

TABLE 11
JOHN BULL: ALMANS NOT IN THE FVB†

94	8 8 A-aeolian I/I	<u>Germain's Alman</u>
95	8 8 A-aeolian I/I	<u>French Alman</u>
96	8 8 A-aeolian I/I	<u>English Toy [alman]</u>
110	8 8 F-ionian I/I	<u>Ionic Almain "Phrygian Music"</u>
114	8 8 D (major) I-V/I	<u>Alman</u>
134	8 8 6 G (major) I/I-V/I ₆ -I	<u>Alman Fantazia. Meridian Alman‡</u>
135	8 8 G (major) I/I	<u>Alman</u>

†Numbering refers to the edition John Bull, Keyboard Music (MB,
vol. 19).

‡This is a setting of the same alman as Farnaby's FVB ii/477.
It is not possible to identify the original version.

TABLE 12
FVB CORANTO SCHEMES†

TWO-STRAIN CORANTOS

Bull:

ii/412	8 8 A (major/minor) I-V _(o) /I	<u>Duchess of Brunswick's Toye</u>
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Byrd:

ii/305	12 12 A-aeolian I-III/I	(on "La dama le demanda")
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Hooper:‡

ii/312	16 16 C major I/IV-I	
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anon.:

ii/266	8 8 G-mixolydian I-V/I	
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†The corantos are grouped into two categories, those in two strains and those in three. Within each category they are listed by composer. The distinction between two- and three-strain schemes is not always clear. Following the volume and page number is the scheme in terms of strain length, given in dotted minims (♩.), the basic time unit in most corantos. Exceptions are the corantos ii/308 and ii/418. A double line || indicates that the strain is followed by a varied reprise, while a single line | indicates a simple repeat. Where there is no double bar separating strains in the score, the separation is indicated in parentheses (!). This chart then shows initial and final chords for each strain. Where a strain opens and closes with the same chord, only one symbol is used. Chord symbols are used as a convenient means of naming triads and are not to be interpreted functionally. "V_(o)" indicates that the strain ends with an open ending, i.e., that the final chord is not reached by leading-tone cadence and is heard as an unresolved dominant. Final and mode are determined by transposition sign. Where the modal character differs from the de facto mode or where significant mixture occurs, a further modal designation is given in parentheses. Because of the prevalence of picardian thirds and other alterations, no attempt has been made to differentiate between minor and major triads.

‡Farnaby is given as the composer in the index.

[continued]

Table 12 [cont'd]

anon. [cont'd]:

ii/267	8 11 A-aeolian I-III/IV-I	
ii/268†	8 16 D-dorian I-III/I	
ii/308	20 24 A (major/minor) I/I	(or, 10 12 0. G signature)
ii/310‡ (no. 224)	8 16 D-aeolian I/I	
ii/310 (no. 225)	16 16 G-dorian (minor) I/VII-I	
ii/414	16 16 A-aeolian I/III-I	<u>Corranto. Lady Riche</u>

 THREE-STRAIN CORANTOS

Bull:

ii/128	16 16 16 G-mixolydian IV/I/VII-I	<u>Dr. Bull's Juell</u>
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Byrd:

ii/359‡‡	8 () 8 () 8 + 8 C-ianian I/I-V/I
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† The second strain is actually fifteen dotted minims long, not counting the final breve chord which regularly concludes FVB pieces. But because of the regularity of phrasing in this coranto, it would seem appropriate to consider the breve in this case to be the concluding metric foot.

‡ This coranto seems to have one bar of 4/4, followed by fifteen feet, in the second strain. The 4/4 bar is likely to be an error; from the context one would expect an upbeat and a 3/4 bar. No editor has made any attempt to resolve this problem.

‡‡ In this coranto and the following (anon., ii/260), the scheme is not clearly either binary or ternary; actually the pieces are composed of phrases rather than strains, as indicated by the absence of double bars, shown here as (|).

[continued]

Table 12 [cont'd]

anon.:

ii/260 [†]	4 6(I)6 G-mixolydian (major) I/I-V/I	<u>A Toy</u>
ii/267 (no. 204)	4(I)6(I)6	<u>Corranto</u> (= ii/260, <u>Toy</u>)
ii/309	8 8 8 D (major) I/IV-V/V-I	
ii/311	16 16 16 G-mixolydian IV-I/VII-V/I	
ii/414 (no. 264)		(= ii/309)
ii/415	8 4 8 G (major) I/V/I	
ii/418 [‡]	16 8 8 G (major) I/I-V/IV-I	(or, 8 4 4 o) <u>A Toy</u>

[†]See final note on preceding page.

[‡]This toy, which, because of its likely slow tempo, is scarcely a coranto, is attributed to Farnaby, but without reference to source in Farnaby, Selected Pieces, p. 4.

TABLE 13
FVB SCHEMES: GIGGES, LAVOLTAS, AND RELATED PIECES

Bull:

ii/257	16 16 and da <u>capo?</u> [†] G-mixolydian (major) (IV)I-I/(I)IV-I	<u>A Gigge. Doctor Bull's my selfe</u>
ii/258	8 12 G-mixolydian (major) I-V/I	<u>A Gigge</u> (in another source called <u>My Grief</u>)

Byrd:

ii/180	8 8 var G (major) I/I	<u>La Volta</u>
ii/188	8 8 var G (major) I-V/I ₆ -I	<u>La Volta. L[ady] Morley</u> [‡]
ii/237	16 16 A-aeolian I/III-I	<u>A Gigg</u>

Farnaby:

ii/261	8 8 8 G (major) I/I-V/I	<u>His Rest. Galiard</u> ^{‡‡}
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Munday:

ii/449	8 16 A-aeolian I/V-I	<u>Munday's Joy</u>
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[†]See Chapter V, p. 191.

[‡]The FVB editors misread this dedication to indicate that the dance is a Byrd setting of a Morley lavolta.

^{‡‡}By virtue of its effective 6/4 meter, its length and its texture, this dance is more like a coranto than a galliard.

TABLE 14
SCHEMES OF KEYBOARD CORANTOS NOT IN THE FVB†

<u>Bull (MB, vol. 19):</u>		
74	8 12 D-dorian (minor) I-V/I	<u>Coranto Brigante</u>
79	8 12 G-dorian I/III-I	<u>Coranto</u>
80	16 25 G-dorian I/V-I	<u>Coranto "Alarm"</u>
81	8 8 8 G-dorian I-V/V-I/(V)I-I	<u>Coranto "Kingston"</u>
98	16 16 A-aeolian III-I/III-I	<u>The Prince's Coranto</u>
99	12 12 A-aeolian I/I	<u>Dutch Dance</u> anon., ascribed to Bull by <u>MB</u>
105	14 12 C-ianian I/IV-I	<u>French Coranto</u> anon., ascribed to Bull by <u>MB</u> ; another setting of this coranto is by Hooper (FVB, ii/312)
106	20 38 C-ianian I/V-I	<u>Coranto "Battle"</u>
112	8 8 F-ianian I-V/V-I	<u>Irish Toy</u> anon., ascribed to Bull by <u>MB</u>
136	12 12 G (major) I-V/(I)IV-I	<u>Coranto "Joyeuse"</u>
137	8 8 8 G (major) I/I-V/(I)II-I	<u>Coranto "A Round"</u>

†Corantos of three major virginalists (Byrd, Bull, and Gibbons) are listed. Numbering of compositions refers to Musica Britannica editions. Strain lengths are given in numbers of dotted-minim metric feet. Initial triads given in brackets indicate harmonized upbeats.

[continued]

Table 14 [cont'd]

Bull [cont'd]:

140 8| 8|
G (major)
I/IV-I

My ChoiceByrd (MB, vol. 27):

21b 8|| 8|| 8||
A-aeolian
I-III/I-V/(V)I-I

Second French Coranto

An anonymous setting of this coranto appears in the FVB (ii/268), where the second and third strains are combined.

21c. 8|| 8|| 8||
A-aeolian
I/III/III-I

Third French CorantoGibbons (MB, vol. 20):

38 12|12|
D-dorian (minor)
I-III/III-I

French Coranto

39 16|20|
D-aeolian
III-I/I

Coranto

40 8|| 8||
A-aeolian
I-III/IV-I

Coranto

A similar anonymous setting is FVB ii/267 (no. 203). In Cosyn's virginal book this is called A Toy; in another manuscript it is attributed to Bull.

TABLE 15
MODES AND FINALS OF FVB DANCES

Pavans (40):

Ionian: 6 (C-2, F-3, Bb-1)
 Mixolydian: 9 (G-9)
 Aeolian: 12 (A-9, D-2, G-1)
 Dorian: 11 (D-5, G-4, C-2)
 Mixolydian/dorian: 1 (G)
 (Phrygian): 1 (B)
 Finals: C-4, D-7, F-3, G-15, A-9, Bb-1, B-1

Galliards (39):

Ionian: 6 (C-1, F-4, Bb-1)
 Mixolydian: 7 (G-7)
 Aeolian: 16 (A-10, D-5, G-1)
 Dorian: 10 (D-5, G-3, C-2)
 Finals: C-3, D-10, F-4, G-11, A-10, Bb-1

Almans (22):

Ionian: 5 (C-5)
 (Major): 2 (G-1, D-1)
 Mixolydian: 6 (G-6)
 Aeolian: 3 (A-2, D-1)
 Dorian: 3 (G-3)
 (Major/minor): 3 (G-1, A-1, E-1)
 Finals: C-5, D-2, E-1, G-11, A-3

Corantos (16):

Ionian: 2 (C-2)
 (Major): 4 (G-3, D-1)
 Mixolydian: 2 (G-2)
 Aeolian: 4 (A-3, D-1)
 Dorian: 2 (D-1, G-1)
 (Major/minor): 2 (A-2)
 Finals: C-2, D-3, G-6, A-5

ex. 1 Byrd, Pavana. Bray, i/361

[continued]

ex. 1 [cont'd]

III

3

LN UN LN UN

2

CP CP CP CP

I I I II V I

1

ex. 2 Byrd, Pavana, ii/384, second strain

The image shows a handwritten musical score for a lute piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a 16th-century style, featuring a mix of eighth and sixteenth notes, often beamed together. The key signature has one sharp (F#), and the time signature is common time (C). The piece is divided into six measures. Below the bass staff, there are six guitar chord diagrams, each consisting of a vertical line representing the neck and horizontal bars representing frets. The diagrams are labeled with Roman numerals: V, I, III, and a bracketed group containing I, V, and I. The first measure has a V chord, the second has an I chord, the third has a III chord, and the last three measures (four, five, and six) are grouped under a bracket with I, V, and I chords respectively. The notation includes various accidentals (sharps and naturals) and dynamic markings like 'p' (piano).

ex. 3 Byrd, Pavana Ph. Tr., 1/367

The image displays two systems of handwritten musical notation for a lute piece. Each system consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The notation includes rhythmic values, accidentals, and slurs. Below the treble staff, a lute tablature is written on a six-line staff, with letters (I, VI, V, I, VI, I) indicating fret positions. Fingering numbers (1-5) are placed above or below notes. The first system is divided into two measures by a dashed line. The second system is also divided into two measures by a dashed line. The piece concludes with a double bar line and a repeat sign. The text "[continued]" is centered below the second system.

[continued]

ex. 3 [cont'd]

Handwritten musical score for guitar, showing a sequence of chords and melodic lines. The score includes a treble clef, a key signature of one flat, and a 3/4 time signature. The music is divided into measures, with some measures containing triplets and slurs. Fingering numbers (1-5) are written above notes. Chord diagrams are indicated by Roman numerals (I, V, IV) below the staff. A 'III' is written at the beginning of the first measure, and a '2' is written above a note in the fifth measure.

N.B.: mm. 4-6 are corrected from the FVB edition based on Musica Britannica, vol. 27.

ex. 4 Byrd, Lady Montegle's Paven, ii/483

Handwritten musical score for the first system of 'Lady Montegle's Paven'. The system consists of two staves. The upper staff contains a melodic line with various note values and rests, including a fermata over a note. The lower staff contains a bass line with chords and individual notes. A large bracket labeled 'I' spans both staves. Below the lower staff, there are several chord symbols: 'I', 'V', '(I) CP', 'V', and 'I'. A fermata is also present over a note in the lower staff.

Handwritten musical score for the second system of 'Lady Montegle's Paven'. The system consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and individual notes. A large bracket labeled 'II' spans both staves. Below the lower staff, there are several chord symbols: 'I', 'V', and 'I'. A fermata is also present over a note in the lower staff.

f IV
[continued]

ex. 4 [cont'd]

The image shows a handwritten musical score for a piano exercise, labeled "ex. 4 [cont'd]". The score is written on two staves, III and IV, with various musical notations including notes, rests, and dynamic markings. Roman numerals IV, V, I, V, I are written below the bottom staff, indicating chord progressions. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *p* and *pp*. The piece concludes with a double bar line.

ex. 5 Byrd, pavan strain openings

ii/200

Handwritten musical notation for ii/200. System I (left) shows a two-staff piece in G major (one sharp) and 4/4 time. The right hand has a melody starting on G4, and the left hand has a bass line. System II (right) shows a two-staff piece in G major (one sharp) and 4/4 time. The right hand has a melody starting on G4, and the left hand has a bass line. A '(w)' is written above the first measure of the right hand in System II.

ii/204

Handwritten musical notation for ii/204. System I (left) shows a two-staff piece in B-flat major (two flats) and 4/4 time. The right hand has a melody starting on B-flat4, and the left hand has a bass line. System II (right) shows a two-staff piece in B-flat major (two flats) and 4/4 time. The right hand has a melody starting on B-flat4, and the left hand has a bass line.

ii/427, Pavana. Canon

Handwritten musical notation for ii/427, Pavana. Canon. System I (left) shows a two-staff piece in G major (one sharp) and 4/4 time. System II (middle) shows a two-staff piece in G major (one sharp) and 4/4 time. System III (right) shows a two-staff piece in G major (one sharp) and 4/4 time.

ex. 6 Pavan Ending Formulas

a. Dublin virginal manuscript (Wellesley ed.)

no. 3 Pavan by Master Taylor

no. 7 Pavan

I

I
Rep.

b. John Dowland, Dr. Case's Pavan for lute
(after Poulton and Lam)

I

III

c. Bull, Pavana, FVB i/62

I

d. Byrd, Lady Montegle's Paven, ii/483

II

[continued]

ex. 6 [cont'd]

e. Byrd, Pavana, ii/204

Reprise Reprise ending

II

f. Byrd, Pavana, ii/200

Reprise Reprise ending

III

g. Morley, Pavana, ii/173

II

II
Rep.

ex. 7 Pavan no. 21, Dublin virginal manuscript
(after Wellesley ed.)

Handwritten musical score for the first system of Pavan no. 21. The score is written on two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A large bracket spans the first two measures. A dynamic marking 'p' is present in the third measure. A sharp sign with '(m)' is written above the final measure. The system is marked with a Roman numeral 'I' on the left.

Handwritten musical score for the second system of Pavan no. 21, labeled as a Reprise. The score is written on two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The music continues with similar rhythmic complexity. A sharp sign is written above the first measure of the second system. The system is marked with a Roman numeral 'II' on the left and the word '[Reprise]' in brackets above the right side.

[continued]

ex. 7 [cont'd]

The musical score is written on two staves. The right hand (treble clef) begins with a melodic line of eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a rhythmic accompaniment with a mix of quarter and eighth notes. The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a final cadence in the 12th measure.

ex. 8 Byrd Pavans: Imitation in Reprises

a. Lady Montegle's Paven, ii/483

Handwritten musical notation for the first system of 'Lady Montegle's Paven'. The score is written on two staves (treble and bass clefs) with a brace on the left. The key signature has one flat (B-flat). The first measure is marked with a large 'I' on the left. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations like '3P' and 'T'.

Handwritten musical notation for the 'Reprise' section of 'Lady Montegle's Paven'. The score is written on two staves (treble and bass clefs) with a brace on the left. The key signature has one flat (B-flat). The section is labeled 'Reprise' at the top left. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations like '4P' and 'f'.

[continued]

ex. 8 [cont'd]

b. Pavana Fant., ii/398

Reprise

[continued]

ex. 8 [cont'd]

c. Pavana. Canon, ii/427

1 canon at the fifth

I

I Rep.

III

Rep.

[continued]

ex. 8 [cont'd]

d. Pavana, ii/200

The image shows two systems of handwritten musical notation for the piece 'Pavana' by Debussy, measures 199 and 200. The first system is marked with a Roman numeral 'III' on the left. The second system is marked with 'III' and 'Rep.' on the left. Both systems consist of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The first system shows a melodic line in the treble staff with a dotted quarter note and an eighth note, and a bass line with chords and a melodic fragment. The second system shows a more active treble staff with eighth notes and a bass line with a rhythmic pattern of eighth notes.

[continued]

ex. 8 [cont'd]

e. Pavana, ii/384

Pavana.

WILLIAM BYRD

The image displays a musical score for a piece titled "Pavana" by William Byrd. The score is presented in six systems, each consisting of a grand staff (treble and bass clefs). The first system shows the initial key signature of two sharps (F# and C#) and a common time signature. The second system continues the piece. The third system is marked "Rep." and includes fingering numbers (1) in the bass line. The fourth system continues the piece. The fifth system features a long melodic line in the treble clef. The sixth system concludes the piece with a final cadence. The notation includes various rhythmic values, accidentals, and dynamic markings.

ex. 9 Byrd, Pavana, ii/389

a. Foreground

Handwritten musical notation for the first system of 'a. Foreground'. It consists of two staves. The upper staff is in treble clef and contains a melodic line with various rhythmic values and accidentals. The lower staff is in bass clef and contains a bass line with chords and some rhythmic notation. Roman numerals I, V, and I are written below the lower staff, indicating chord positions. Above the upper staff, there are three numbers: 3, 2, and 1, which appear to be fingering or breath marks.

Handwritten musical notation for the second system of 'a. Foreground'. It consists of two staves. The upper staff is in treble clef and contains a melodic line. The lower staff is in bass clef and contains a bass line with chords and rhythmic notation. Roman numerals I, V, and I are written below the lower staff. The text 'of III' is written below the lower staff, indicating a continuation from the previous system.

[continued]

ex. 9 [cont'd]

a. Foreground [cont'd]

Handwritten musical score for 'a. Foreground [cont'd]'. The score is written on two staves (treble and bass clef) and includes various annotations such as 'III', 'NP', and Roman numerals 'V' and 'I'. A bracket above the first few measures is labeled '(3) 2'. The music features complex rhythmic patterns and chordal textures.

b. Middleground

Handwritten musical score for 'b. Middleground'. The score is written on two staves (treble and bass clef) and includes Roman numerals 'I', 'II', 'III', 'IV', and 'V'. Fingerings are indicated by numbers 1, 2, 3, 4, 5 above notes. The music is more melodic and harmonic in focus.

ex. 10 FVB Cadences

a. b. c.

I V I I V I I $\overline{F\#}$ ^{NP} V I

d. e. f.

I V I I I V I I $\overline{10}$ $\overline{10}$ $\overline{5}$ $\overline{10}$ V I

g. h.

I $\left(\begin{array}{l} \overline{V} \\ \text{or} \\ \overline{III} \end{array} \right) \overline{V} \overline{I}$ I V I

ex. 11 Cross-Relations in Byrd Pavans

a. ii/384, first
strain, mm. 4-5b. ii/398,
third strain,
mm. 2-3c. ii/427,
second strain,
mm. 1-2

Handwritten musical notation for three examples (a, b, c) showing cross-relations. Each example consists of two staves. Example a (ii/384, first strain, mm. 4-5) shows a sharp sign below the first staff. Example b (ii/398, third strain, mm. 2-3) shows a sharp sign below the first staff. Example c (ii/427, second strain, mm. 1-2) shows a sharp sign below the first staff.

d. Nevell's Booke:
The Fourth Pavian,
3rd str., mm. 1-2e. Nevell's Booke:
The Fifte Pavian
2nd str., mm. 1-2

Handwritten musical notation for two examples (d, e) showing cross-relations. Each example consists of two staves. Example d (Nevell's Booke: The Fourth Pavian, 3rd str., mm. 1-2) shows a sharp sign below the first staff. Example e (Nevell's Booke: The Fifte Pavian, 2nd str., mm. 1-2) shows a sharp sign below the first staff.

f. ii/427, 1st
str., mm. 6-7g. ii/200, 1st
str., mm. 1-3

Handwritten musical notation for two examples (f, g) showing cross-relations. Each example consists of two staves. Example f (ii/427, 1st str., mm. 6-7) shows a sharp sign below the first staff. Example g (ii/200, 1st str., mm. 1-3) shows a sharp sign below the first staff.

ex. 12 Byrd Pavans: 6-5 Motion

a. ii/389,
1st str.,
mm. 1-2

b. ii/200, 2nd str.,
mm. 1-2

c. ii/384,
3rd str.,
m. 2

(w)

6-5 6-5 $6b-5$
4 43

d. ii/389,
2nd str.,
m. 3

e. ii/436, 3rd str.,
mm. 6-7 [11-14]

6-5 $6b-5$
#3

f. Nevels Booke:
The Fourth Pavian,
2nd str., mm. 1-2

g. Nevels Booke:
The Fifte Pavian,
2nd str., mm. 3-4

$6b-5$ $6b-5$ 5
#3 #3

ex. 13 Bull, Pavana, ii/121

The image displays two systems of handwritten musical notation for a piece titled "ex. 13 Bull, Pavana, ii/121".

The first system consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. Above the staff, there are markings: a "2" above the first measure, a "1" above the last measure, and several "(w)" annotations. The lower staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a bass line with notes and rests. Below the bass staff, there are guitar chord diagrams labeled with Roman numerals: I, V, I, V, I. A dashed line indicates a continuation of the piece.

The second system also consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with notes and rests. Above the staff, there are markings: a "3" above the first measure, a "(2)" above the second measure, and a "1" above the last measure. The lower staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a bass line with notes and rests. Below the bass staff, there are guitar chord diagrams labeled with Roman numerals: I, V, IV, V, I. A dashed line indicates a continuation of the piece.

[continued]

ex. 13 [cont'd]

Handwritten musical score for guitar, ex. 13 [cont'd]. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bass staff contains a bass line with chords and single notes. Chord diagrams are indicated by letters: III, EM, N, V, and I. A double bar line with a '2' above it indicates a second ending. A first ending bracket labeled '1' spans the final two measures. The piece concludes with a double bar line.

ex. 14 [cont'd]

The image shows a handwritten musical score for guitar. It consists of two staves. The upper staff contains a melodic line with various note values and accidentals. A dashed line above the staff indicates a slur over the first six measures. Fingerings are indicated by numbers 1, 2, and 3 above the notes in the final measures. The lower staff contains a bass line with notes and rests. Below the lower staff, several Roman numerals are written: III, IV, I (IV/N), V, and I. The notation is handwritten and appears to be a student exercise or a personal study score.

ex. 15 Bull, Pavana, i/62

a. Foreground

Handwritten musical notation for the first system of 'a. Foreground'. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with a five-measure phrase marked with a '5' and an accent (^) above the first measure. The notes are G4, A4, B4, C5, and B4. This is followed by a three-measure phrase marked with a '3' and a dashed line above it, with notes G4, A4, and B4. The next two measures contain notes G4, A4, B4, and C5. The final measure of the system contains notes G4, A4, B4, and C5, with a '1' written above it. The lower staff is in bass clef and contains a bass line with notes G2, F2, E2, D2, C2, and B1. Chord symbols are written below the staff: 'I' under the first measure, 'EM' under the second measure, 'VI' under the third measure, and 'I' under the fourth measure.

Handwritten musical notation for the second system of 'a. Foreground'. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, and D4. The lower staff is in bass clef and contains a bass line with notes G2, F2, E2, D2, C2, and B1. Chord symbols are written below the staff: 'I' under the first measure, 'IV' under the second measure, 'IV' under the third measure, 'I' under the fourth measure, 'IV' under the fifth measure, 'V of IV' under the sixth measure, and 'I' under the seventh measure. A large bracket spans from the first measure to the seventh measure, with the word '[continued]' written below it.

ex. 15 [cont'd]

a. Foreground [cont'd]

Handwritten musical score for 'a. Foreground [cont'd]'. The score is written on two staves (treble and bass clefs). The treble staff contains a melodic line with a dashed line above it and a '5' with an accent (^) above it. The bass staff contains a bass line with a '6' below it. Chord symbols are written below the bass staff: I, V, IV, V⁶⁻³, and I. Fingerings are indicated above the treble staff: ^3, ^2, and ^1.

b. Reduction

Handwritten musical score for 'b. Reduction'. The score is written on two staves (treble and bass clefs). The treble staff contains a melodic line with a dashed line above it and a '5' with an accent (^) above it. The bass staff contains a bass line with a '6' below it. Chord symbols are written below the bass staff: I, V, I, V, IV, V, I, I, IV, V, I. Fingerings are indicated above the treble staff: ^4, ^3, ^2, and ^1. Below the treble staff, there are two sets of numbers: '10 5 10' and '10-5-10'.

ex. 16 Bull, *Pavana*, ii/121: Imitation and Figuration
in Strain and Reprise

1st strain, mm. 5-10

Musical score for the 1st strain, measures 5-10. The score is written for a single system with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A double bar line is present after the second measure, and a repeat sign is visible at the end of the strain.

Reprise, mm. 5-10

Musical score for the Reprise, measures 5-10. The score is written for a single system with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A double bar line is present after the second measure, and a repeat sign is visible at the end of the strain. A dynamic marking '(p) (ff)' is present above the bass staff in the third measure.

ex. 17 Bull Pavans: Sequences

a. Pavana, FVB i/62, 3rd str., mm. 1-4

Handwritten musical notation for exercise a, showing a sequence of notes on a grand staff. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The sequence consists of four measures. Fingerings are indicated below the notes: 10, 5, (9) 10, 5, (9) 10, 8, 10.

b. Pavana of my Lord Lumley, FVB i/149,
2nd str., mm. 3-7

Handwritten musical notation for exercise b, showing a sequence of notes on a grand staff. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The sequence consists of seven measures. Fingerings are indicated below the notes: 10, 10, 10, 10, 10, 10, 10, 6-5-6-5-6, 5-6, 6-5, 10, 10.

c. i/149, 3rd str., mm. 1-4

Handwritten musical notation for exercise c, showing a sequence of notes on a grand staff. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The sequence consists of four measures. Fingerings are indicated below the notes: 10, 5, (8) 10, 5, 10, 5, (8) 10, 5.

ex. 17 [cont'd]

d. Pavan (MB 88a), 3rd str., mm. 10-18

e. Pavan (MB 131a), 3rd str., mm. 7-11

f. Chromatica Pavan (MB 87a), 3rd str.,
mm. 1-12

V I IV V I I IV V

ex. 18 Bull Pavans: Outer Voices

a. Pavan "Symphony" (MB 68a)

Handwritten musical notation for the first system of "Pavan 'Symphony' (MB 68a). The notation includes a treble clef staff with a melody and a bass clef staff with chords. The chords are labeled with Roman numerals: I, IV, V, I, V, I.

Handwritten musical notation for the second system of "Pavan 'Symphony' (MB 68a). The notation includes a treble clef staff with a melody and a bass clef staff with chords. The chords are labeled with Roman numerals: I, V, I, V, I, V, I.

b. Pavan in the Second Tone (MB 77)

Handwritten musical notation for the first system of "Pavan in the Second Tone (MB 77). The notation includes a treble clef staff with a melody and a bass clef staff with chords. The chords are labeled with Roman numerals: I, V, I.

Handwritten musical notation for the second system of "Pavan in the Second Tone (MB 77). The notation includes a treble clef staff with a melody and a bass clef staff with chords. The chords are labeled with Roman numerals: V, I.

Handwritten musical notation for the third system of "Pavan in the Second Tone (MB 77). The notation includes a treble clef staff with a melody and a bass clef staff with chords. The chords are labeled with Roman numerals: V, III, IV, I. There is a handwritten note "ascending 5ms" with arrows pointing to the notes 5, 10, 5, 10, 5 in the bass staff.

ex. 19 Farnaby, Farmer's Paven, ii/465

Handwritten musical notation for the first system of 'Farmer's Paven'. The system consists of two staves. The upper staff contains a melodic line with various note values and rests, including a triplet of eighth notes. The lower staff contains a bass line with chords and single notes. Below the staves, Roman numerals I, V, I, V, I are written, indicating the chord progression. Fingering numbers 1, 2, and 3 are placed above the notes in the upper staff.

Handwritten musical notation for the second system of 'Farmer's Paven'. The system consists of two staves. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff continues the bass line with chords and single notes. Below the staves, Roman numerals I, V, I, V, I, V are written, indicating the chord progression. Fingering numbers 1, 2, and 3 are placed above the notes in the upper staff.

[continued]

ex. 19 [cont'd]

A handwritten musical score for guitar, consisting of six staves. The notation includes various rhythmic values, accidentals, and articulation marks. The score is divided into two systems of three staves each. The first system includes a treble clef and a key signature of one sharp (F#). The second system includes a bass clef and a key signature of one sharp (F#). Chord diagrams are indicated by Roman numerals (I, V, VI, VII) and specific fret numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) placed above or below the notes. The notation is dense and includes many slurs and ties.

ex. 20 Farnaby, The Flatt Pavan, ii/453

Handwritten musical notation for the first system of 'The Flatt Pavan'. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with various ornaments and fingerings (5, 4, 3, 2, 1) indicated above it. The lower staff is in bass clef and contains a bass line with figured bass notation (I, V, I, V, I, IV, V, I) and chord symbols (6/8, 6/8) below it. A bracket spans the first two measures of the bass line.

Handwritten musical notation for the second system of 'The Flatt Pavan'. The system consists of two staves. The upper staff continues the melodic line with ornaments and fingerings. The lower staff continues the bass line with figured bass notation (I, V, I) and chord symbols (#8, #8) below it. A large bracket spans the last three measures of the bass line.

Handwritten musical notation for the third system of 'The Flatt Pavan'. The system consists of two staves. The upper staff continues the melodic line with ornaments and fingerings (5, 3, 2, 2). The lower staff continues the bass line with figured bass notation (III, I, NP, I, II6, V, I) and chord symbols (6/8, 6/8) below it. A bracket spans the first two measures of the bass line.

ex. 21 Robert Johnson, Pavana, set by Farnaby, i/141

[continued]

ex. 21 [cont'd]

A handwritten musical score for guitar, consisting of two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with notes and rests. Below the bass line, there are several chord diagrams (fingerings) indicated by numbers 1-6 and a bracketed section labeled 'III'. The score is divided into measures by vertical bar lines. At the end of the piece, there are three fingerings labeled 3, 2, and 1 above the notes. Below the score, there are five Roman numerals: III, I, III, V, and I, which likely indicate the harmonic structure or chord progression.

ex. 22 Pavan, Mal Sims, First Strains

a. Set by Giles Farnaby, ii/447

Handwritten musical score for 'Pavan, Mal Sims, First Strains' by Giles Farnaby. The score is in 4/4 time, indicated by a 'C' in a square box. It consists of two staves: a treble clef staff and a bass clef staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#). The score is divided into three measures. The first measure contains a whole note chord, the second a half note chord, and the third a half note chord. Handwritten Roman numerals are written below the bass staff: 'I V || I V || I'. There are also some handwritten annotations like '(IV) V' and 'I' in the third measure.

b. Anonymous Setting, i/68

Handwritten musical score for 'Pavan, Mal Sims, First Strains' by an anonymous setting. The score is in 4/4 time, indicated by a 'C' in a square box. It consists of two staves: a treble clef staff and a bass clef staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#). The score is divided into three measures. The first measure contains a whole note chord, the second a half note chord, and the third a half note chord. Handwritten Roman numerals are written below the bass staff: 'I V || I V || I'. There are also some handwritten annotations like 'IN IN' and '(#)' in the third measure.

ex. 23 Giles Farnaby's Dreame, ii/260

Handwritten musical notation for the first system of 'Giles Farnaby's Dreame', ii/260. The system consists of two staves (treble and bass). The key signature is one sharp (F#) and the time signature is common time. The melody is in the treble staff, and the bass staff contains a simple harmonic accompaniment. Roman numerals are written below the bass staff: I, (IV) V, I P, I P, (IV) V, I P. A large bracket underneath groups the first six measures, with a sharp sign (#) below it.

Handwritten musical notation for the second system of 'Giles Farnaby's Dreame', ii/260. The system consists of two staves (treble and bass). The key signature is one sharp (F#) and the time signature is common time. The melody is in the treble staff, and the bass staff contains a simple harmonic accompaniment. Roman numerals are written below the bass staff: I, II b, V, I, II b, IV, F#. A large bracket underneath groups the first six measures, with a sharp sign (#) below it.

Handwritten musical notation for the third system of 'Giles Farnaby's Dreame', ii/260. The system consists of two staves (treble and bass). The key signature is one sharp (F#) and the time signature is common time. The melody is in the treble staff, and the bass staff contains a simple harmonic accompaniment. Roman numerals are written below the bass staff: III, V, I #, 6, V, I #. A large bracket underneath groups the first six measures, with a sharp sign (#) below it.

ex. 24 Farnaby's Ornamental Style

a. Johnson/Farnaby, Pavana, i/141, 1st str.

Handwritten musical notation for example a, showing a first system of a piece in G major, 4/4 time. The notation includes a treble and bass staff with various ornaments and slurs.

b. Lachrymae setting, ii/472,
3rd str.

Handwritten musical notation for example b, showing a third system of a piece in G major, 4/4 time. The notation includes a treble and bass staff with various ornaments and slurs, and two asterisks marking specific notes.

c. Mal Sims, ii/447,
end of 2nd str.

Handwritten musical notation for example c, showing the end of a second system of a piece in G major, 4/4 time. The notation includes a treble and bass staff with various ornaments and slurs.

[continued]

ex. 24 [cont'd]

d. Farnaby, Pavana, ii/456, 1st str.

e. Morley, Pavana, ii/209, 1st str.

d. [cont'd]

ex. 25 Farnaby Pavans: Imitative Passages

a. Setting of Dowland's Lachrymae, ii/472

2nd str. opening

Reprise

Musical score for 'Lachrymae' (ii/472). The score is written for two staves (treble and bass clef). It is divided into two sections: '2nd str. opening' and 'Reprise'. The '2nd str. opening' section consists of two measures of music. The 'Reprise' section consists of four measures of music, with a double bar line at the beginning. The music features intricate rhythmic patterns and imitative passages between the two staves.

b. Lachrymae setting

3rd strain, opening

Reprise

Musical score for 'Lachrymae' (ii/472), 3rd strain. The score is written for two staves (treble and bass clef). It is divided into two sections: '3rd strain, opening' and 'Reprise'. The '3rd strain, opening' section consists of two measures of music. The 'Reprise' section consists of four measures of music, with a double bar line at the beginning. The music features intricate rhythmic patterns and imitative passages between the two staves.

c. Farmer's Paven, ii/465

3rd str, 5-8 sb.

Reprise

Musical score for 'Farmer's Paven' (ii/465). The score is written for two staves (treble and bass clef). It is divided into two sections: '3rd str, 5-8 sb.' and 'Reprise'. The '3rd str, 5-8 sb.' section consists of two measures of music. The 'Reprise' section consists of four measures of music, with a double bar line at the beginning. The music features intricate rhythmic patterns and imitative passages between the two staves.

ex. 26 Philips, Pavana, i/343

a. Foreground

[continued]

ex. 26 [cont'd]

a. Foreground [cont'd]

Handwritten musical notation for 'a. Foreground [cont'd]'. It consists of two staves of music. The upper staff contains a melodic line with various note values and rests. The lower staff contains a piano accompaniment with chords and rhythmic patterns. Below the staves, there are three chord symbols: 'I', 'VI', and 'I', which correspond to the first, fourth, and seventh measures of the music respectively.

b. Reduction

Handwritten musical notation for 'b. Reduction'. It consists of a single staff of music. The upper part of the staff shows a melodic line with various note values and rests. The lower part of the staff shows a series of chord symbols: 'I', 'VI', 'I', 'VI', 'I', 'VI', 'I', 'VI', 'I'. These symbols are connected by a horizontal line, indicating a sequence of chords. The notation is a reduction of the foreground music, focusing on the harmonic structure.

ex. 27 Pavans: Cantus Firmus Device in Final Strains

Dowland, Pavan semper Dowland, semper dolens
(consort version), 3rd str.

Farnaby, pavan ii/456 (=Morley, ii/209),
3rd str.

Farnaby, His Humour,
ii/262, 4th str.

Farnaby, Farmer's Paven,
ii/365, 3rd str.

ex. 28 [cont'd]

A handwritten musical score for a piano exercise, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The score is divided into measures by vertical bar lines. The first three measures are grouped together with a bracket above the top staff. The first measure contains a series of eighth notes in the right hand and quarter notes in the left hand. The second measure continues this pattern. The third measure features a more complex rhythmic pattern with sixteenth notes in the right hand and quarter notes in the left hand. The fourth measure is a whole note chord in the right hand and a half note chord in the left hand. The fifth measure is a whole note chord in the right hand and a half note chord in the left hand. The sixth measure is a whole note chord in the right hand and a half note chord in the left hand. The seventh measure is a whole note chord in the right hand and a half note chord in the left hand. The eighth measure is a whole note chord in the right hand and a half note chord in the left hand. The ninth measure is a whole note chord in the right hand and a half note chord in the left hand. The tenth measure is a whole note chord in the right hand and a half note chord in the left hand. The score concludes with a double bar line. Below the staves, there are several chord diagrams labeled with Roman numerals: I, II, III, IV, V, and VI. These diagrams are connected to the notes on the staves by lines, indicating the fingerings for the chords. The diagrams are: I (F# C# G#), II (F# C# G#), III (F# C# G#), IV (F# C# G#), V (F# C# G#), and VI (F# C# G#).

ex. 29 Tisdall, Pavana. Clement Cotton, ii/306

5 4 3 2 1

I III I IV V I

3 2 3 2 1

I I III V I II V I I₆(IV) V I

of III

3 2 1

I V I I V I

10 8 10 8 10 10

ex. 30 [Holborne], Pavana, ii/226

1st strain

2nd strain

3rd strain

ex. 31 Dowland, Pavan Lachrymae
(after consort version)

Handwritten musical notation for the first system of 'Pavan Lachrymae'. The notation includes two staves (treble and bass clefs) and lute tablature symbols below. Fingerings (3, 2) are indicated above the notes. The tablature symbols are: I, (II) V, I III (IV) V, I, V III (IV) V, I.

Handwritten musical notation for the second system of 'Pavan Lachrymae'. The notation includes two staves (treble and bass clefs) and lute tablature symbols below. Fingerings (3, 2, 3, 2, 3, 2) are indicated above the notes. The tablature symbols are: III, 5-6, (IV) CP, I, VI.

Handwritten musical notation for the third system of 'Pavan Lachrymae'. The notation includes two staves (treble and bass clefs) and lute tablature symbols below. Fingerings (3, 2, 3, 2, 1) are indicated above the notes. The tablature symbols are: VI, I, VI, I, VI, II (IV) V, V, I.

ex. 32 Sixteenth-Century Galliards: Metric Patterns

a. Attaignant, Gailliarde 6 of Six Gaillardes et six Pavanes, 1529 (after Giesbert)

b. Gardane, Tu te parti gagliarda of Intabolatura Nova, 1551 (after Hartz, Corpus of Early Keyboard Music, v. 8)

[continued]

ex. 33 [cont'd]

Handwritten musical score for guitar, showing two staves with notes and chords. Roman numerals III, (IV) NP, V, and I are written below the staff to indicate chord positions.

b. Bass Metric Pattern

Handwritten musical score for bass, showing a single staff with notes and rhythmic markings. The markings are 3/2, 6.3/2.1, 3/2, 6/4, 3/1, 3/2, 6/4, and 3/2.

ex. 34

a. Dowland, Piper's Galliard,
Set by Bull, ii/242

Handwritten musical notation for the first system of 'Piper's Galliard'. The system consists of two staves. The upper staff contains a melodic line with various note values and accidentals. The lower staff contains a bass line with chords and accidentals. Roman numerals (I, II, V, I, V, I) are written below the bass line, indicating the harmonic structure. An 'IN' marking is present above the first measure.

Handwritten musical notation for the second system of 'Piper's Galliard'. The system consists of two staves. The upper staff contains a melodic line with various note values and accidentals. The lower staff contains a bass line with chords and accidentals. Roman numerals (I, II, V, I, II, V, I, V) are written below the bass line, indicating the harmonic structure. A bracket labeled 'III' spans the first four measures. A double bar line is followed by a Roman numeral 'V' and a double bar line.

Handwritten musical notation for the third system of 'Piper's Galliard'. The system consists of two staves. The upper staff contains a melodic line with various note values and accidentals. The lower staff contains a bass line with chords and accidentals. Roman numerals (III, IN, V, III, I, IN, V, I) are written below the bass line, indicating the harmonic structure. A double bar line is followed by a Roman numeral 'V' and a double bar line.

[continued]

ex. 34 [cont'd]

b. Dowland, Piper's Galliard,
Bass Metric Patterns

Handwritten musical notation for the first staff of Piper's Galliard. The staff is in bass clef and contains four measures. Above the staff, the following metric patterns are written: $\frac{3}{2}$ above the first measure, $\frac{3}{1}$ above the second measure, and $\frac{3}{2}$ above the third measure. The notes are: Measure 1: quarter, quarter, quarter; Measure 2: quarter, quarter, quarter, quarter; Measure 3: quarter, quarter, quarter, quarter; Measure 4: quarter, quarter, quarter, quarter.

Handwritten musical notation for the second staff of Piper's Galliard. The staff is in bass clef and contains four measures. Above the staff, the following metric patterns are written: $\frac{3}{2}$ above the first measure, $\frac{3}{1}$ above the second measure, and $\frac{3}{2}$ above the third measure. The notes are: Measure 1: quarter, quarter, quarter; Measure 2: quarter, quarter, quarter, quarter; Measure 3: quarter, quarter, quarter, quarter; Measure 4: quarter, quarter, quarter, quarter.

Handwritten musical notation for the third staff of Piper's Galliard. The staff is in bass clef and contains four measures. Above the staff, the following metric patterns are written: $\frac{3}{2}$ above the first measure, $(p \ f \ p) \ p \ \parallel$ above the second measure, $\frac{4}{6}$ above the third measure, $\frac{3}{2}$ above the fourth measure, and $\frac{3}{1}$ above the fifth measure. The notes are: Measure 1: quarter, quarter, quarter; Measure 2: quarter, quarter, quarter, quarter; Measure 3: quarter, quarter, quarter, quarter; Measure 4: quarter, quarter, quarter, quarter; Measure 5: quarter, quarter, quarter, quarter.

ex 36 Byrd, Galliard, ii/387

Handwritten musical score for the first system of 'Galliard' by William Byrd. It consists of two staves. The upper staff has a treble clef and a 3/4 time signature. It contains two measures of music, each with a bracketed triplet of eighth notes. The first measure has a circled '3/2' above it, and the second has a circled '3/2'. The lower staff has a bass clef and contains two measures of music. The first measure has a circled '(6/4)' above it. Below the staves are handwritten chord symbols: 'I#' under the first measure, 'NP' under the second measure, and 'I 4 V' under the third measure. A large bracket spans the last two measures of the system, with 'I' under the first, 'III' under the second, and 'V I' under the third.

Handwritten musical score for the second system of 'Galliard' by William Byrd. It consists of two staves. The upper staff has a treble clef and contains two measures of music. The lower staff has a bass clef and contains two measures of music. Below the staves are handwritten chord symbols: 'I' under the first measure, 'I ~ V' under the second measure, 'I' under the third measure, and 'I#' under the fourth measure.

[continued]

ex. 36 [cont'd]

Handwritten musical score for a piano exercise, ex. 36 [cont'd]. The score is written on two staves (treble and bass clef) and includes various musical notations such as notes, rests, and fingerings. The piece is in D major, indicated by a sharp sign on the F line of the treble clef. The score is divided into measures by vertical bar lines. Above the treble staff, there are several circled numbers: (3/2), (6/4), (3/2), (6/4), (3/2), and (2). Below the bass staff, there are circled numbers (I#) and (3/1). At the bottom of the page, there are Roman numerals III, V, and I# with arrows pointing to specific notes. Above the treble staff, there are also numbers 3, 2, and (2) with arrows pointing to notes. The piece ends with a double bar line and repeat dots.

ex 37 Byrd, Galiarda, ii/392

a. Foreground

Handwritten musical notation for the foreground of the first system. It features a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody is written on a five-line staff with various note values and rests. Below the staff, there are handwritten chord symbols: I, IV, V, and I V of IV. Above the staff, there are circled numbers (3/2), (6/4), (3/2), and (6/4) indicating fingerings or groupings.

Handwritten musical notation for the foreground of the second system. It features a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody is written on a five-line staff with various note values and rests. Below the staff, there are handwritten chord symbols: I, IV, V, I, and C P I V. Above the staff, there are circled numbers (3/2), (6/4), (3/2), (6/4), and (3/2) indicating fingerings or groupings.

Handwritten musical notation for the foreground of the third system. It features a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody is written on a five-line staff with various note values and rests. Below the staff, there are handwritten chord symbols: (III) EM, I, V, and I. Above the staff, there are circled numbers (3/2) and (6/4) indicating fingerings or groupings.

b. 1st str. Reprise, Right Hand

Handwritten musical notation for the first string reprise in the right hand. It features a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody is written on a five-line staff with various note values and rests.

ex. 38 Byrd, Galiarda, ii/207

Handwritten musical notation for the first system of 'Galiarda' by William Byrd. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is written on a five-line staff with various note values and rests. Below the staff, a series of Roman numerals (I, V, I, IV, I) indicate the harmonic structure. A bracket groups the first five notes, and another bracket groups the last four notes. A circled '6/4' is written above the final measure.

Handwritten musical notation for the second system of 'Galiarda' by William Byrd. The notation continues the melody from the first system. Roman numerals (I, III, IV, V, VI, II, I) are placed below the staff. A circled '3' is above the third measure, and a circled '6/4' is above the final measure. A large bracket spans the first six measures.

Handwritten musical notation for the third system of 'Galiarda' by William Byrd. The notation concludes the piece. Roman numerals (I, V, I, IV, I) are placed below the staff. Circled '6/4' and '3' are above the first and second measures respectively. A circled '6/4' is above the final measure. An arrow points from the Roman numeral 'V' to the second measure.

ex. 39

a. Byrd, Galiarda, ii/400

Handwritten musical score for the first system of 'Galiarda' by William Byrd. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The first staff has a bracketed '3' above it. The second staff has a bracketed '3' above it. Below the staves are Roman numerals: I, IV, (II), V, I, (4VII), I, II₆, V, I.

Handwritten musical score for the second system of 'Galiarda' by William Byrd. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The first staff has a bracketed '3' above it. The second staff has a bracketed '3' above it. Below the staves are Roman numerals: II, II, IV, I, II, V, I.

[continued]

ex. 39a [cont'd]

Handwritten musical notation for ex. 39a [cont'd]. The notation is written on a grand staff (treble and bass clefs). The treble staff contains a melodic line with various rhythmic values, including triplets and sixteenth notes. The bass staff contains a bass line with chords and single notes. Fingering numbers (3, 2, 1) are written above the treble staff. Fret numbers (III, I, V, IV, I, V, I) are written below the bass staff. A double bar line is present in the middle of the piece.

b. 1st strain Reprise

Handwritten musical notation for b. 1st strain Reprise. The notation is written on a grand staff (treble and bass clefs). The treble staff contains a melodic line with sixteenth notes and chords. The bass staff contains a bass line with chords and single notes. A double bar line is present in the middle of the piece.

ex. 40 [cont'd]

Handwritten musical score for guitar, example 40 (continued). The score is written on a single staff with a treble clef, a key signature of one flat, and a 6/4 time signature. The melody is written on a single staff with various ornaments and slurs. The bass staff shows a complex chordal accompaniment with fingerings (10, 5, 10, 5, 5) and chord diagrams labeled I, V, I, V (7?), I, V, I. The piece concludes with a double bar line.

b. i/371, first strain, Modified

Handwritten musical score for guitar, example b. i/371, first strain, Modified. The score is written on a single staff with a treble clef, a key signature of one flat. The melody is written on a single staff with slurs and ornaments. The bass staff shows a complex chordal accompaniment with fingerings (8, 5, 8, 5) and chord diagrams. The piece concludes with a double bar line.

[continued]

ex. 40 [cont'd]

c. Byrd, i/371: Motivic Relationships

a

b

1st strain

x

y

x

y

3rd strain

a

a

x

x

m.1

2 3 4 m.1

2

1st strain

3rd strain

d. i/371, first strain Reprise

ex. 41 Byrd, Galliard, ii/198

Handwritten musical notation for the first system of 'Galliard' by William Byrd. It features a treble and bass staff with a key signature of one sharp (F#). The treble staff contains a melodic line with slurs and fingering numbers (5, 4, 3, 2). The bass staff contains a rhythmic accompaniment with notes and rests. Roman numerals I, V, and I are written below the bass staff. A double bar line is present in the middle of the system.

Handwritten musical notation for the second system of 'Galliard' by William Byrd. It continues the treble and bass staves from the first system. The treble staff has slurs and fingering numbers (8, 7, 6, 5, 4, 3, 2, 5). The bass staff has notes and rests. Roman numerals I, V, I, V, III, and I are written below the bass staff.

Handwritten musical notation for the third system of 'Galliard' by William Byrd. It continues the treble and bass staves. The treble staff has slurs and fingering numbers (8, 7, 6, 5, 4, 3, 2, 1). The bass staff has notes and rests. Roman numerals I, V, I, IV, V, I, IV, V, and I are written below the bass staff.

ex. 42 Byrd, Galliard, ii/202

Handwritten musical notation for the first system of 'Galliard' by William Byrd. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time. The notation includes many sixteenth notes and rests. Above the first staff, there are three fingerings: '3', '2', and '1'. Below the first staff, there are Roman numerals: 'I', 'V', 'I', 'I', 'V', 'I', 'V'. A bracket groups the last three measures of the system.

Handwritten musical notation for the second system of 'Galliard' by William Byrd. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time. The notation includes many sixteenth notes and rests. Above the first staff, there are two fingerings: '[6]' and '[2]'. Below the first staff, there are Roman numerals: '(VII)', 'I', 'IV', 'V', 'IV', 'I'. A bracket groups the last three measures of the system.

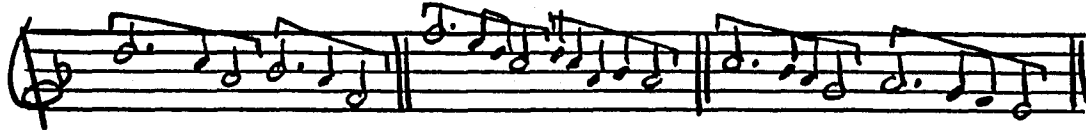
Handwritten musical notation for the third system of 'Galliard' by William Byrd. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time. The notation includes many sixteenth notes and rests. Above the first staff, there is a 'strain' marking above a Roman numeral 'IV'. Below the first staff, there are Roman numerals: 'I', 'IV', 'I', 'IV', 'I'. A bracket groups the last three measures of the system.

ex. 43 Byrd Galliards: Motivic Transformations

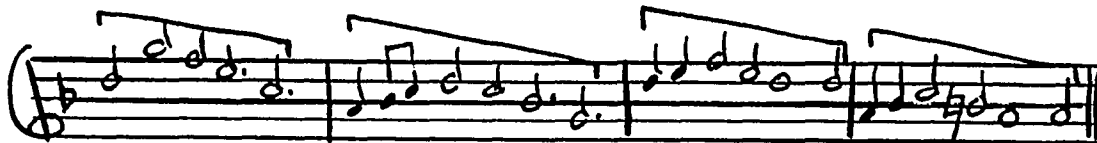
a. ii/392,
1st str.

3rd str.

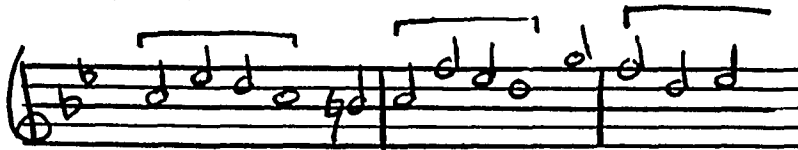
i/365,
1st str.



b. ii/392, 2nd str.



c. ii/207, 1st str.



d. ii/228, 2nd str.



ex. 44 Bull, Galliarde, i/170

Handwritten musical notation for the first system of 'Galliarde' by Bull. The notation is in 3/4 time and consists of two staves. The treble staff contains a melodic line with various note values and accidentals, including a triplet of eighth notes. The bass staff contains a rhythmic accompaniment with chords and single notes. Roman numerals (I, IV, V, II, VI, I) are written below the bass staff to indicate the harmonic structure. A bracket above the treble staff spans the first six measures, and another bracket above the treble staff spans the last three measures, with a '3' in a box above the final measure of the second bracket.

Handwritten musical notation for the second system of 'Galliarde' by Bull. The notation continues the two-staff format. The treble staff continues the melodic line, and the bass staff continues the accompaniment. Roman numerals (I, V, V, II, V, I, P) are written below the bass staff. A bracket above the treble staff spans the last four measures, with an 'N' above the first measure of this bracket. A '3' in a box is also present above the first measure of this bracket.

[continued]

ex. 44 [cont'd]

The image shows a handwritten musical score for piano, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The score is divided into two main sections by a dashed line. The first section consists of four measures, and the second section consists of four measures. Above the first staff, there are fingerings: 5, 4, 3, 2, 3, 2, and 1. Below the first staff, there are Roman numerals: I₆, (III), V, and I. Below the second staff, there are Roman numerals: I, II, V, and I. The music features a variety of note values, including eighth and sixteenth notes, and rests. The overall style is that of a student exercise or a working draft.

ex. 45

a. Bull, *Galiarda*, i/70

Handwritten musical score for the first system of "Bull, *Galiarda*, i/70". The score is written on a grand staff (treble and bass clefs) and includes Roman numerals indicating the chord progression: I, V, I, $\#5/3$, $\#6$, I, 6, 6, $II\#7$, I, I.

Handwritten musical score for the second system of "Bull, *Galiarda*, i/70". The score continues the grand staff notation and includes Roman numerals indicating the chord progression: VI, I, II(IV), V, I, III, VI, I.

b. Foreground Details

1st strain

Handwritten musical score for the 1st strain foreground details, showing a grand staff with two staves.

2nd strain

Handwritten musical score for the 2nd strain foreground details, showing a grand staff with two staves.

ex. 46 Bull, Galiarda, ii/125: 3rd strain Sequence

a. 3rd strain

V N V I

*B-flats in reprise

b. Sequence, mm. 3-10

I N (5)-6 (5)-6 (5)-6 (5)6 (5) V I

c. Reduction

I V I

ex. 47

a. Bull, Galiarda, ii/251

Handwritten musical score for the first system of 'Galiarda'. The score is written on two staves (treble and bass clefs). The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with notes and rests. Below the bass staff, there are fingering numbers: 10 5 10 5 10 5 10 5. Roman numerals I, I, V, and I are placed below the bass staff to indicate chord positions.

Handwritten musical score for the second system of 'Galiarda'. The score is written on two staves. The treble staff has a melodic line with a sharp sign (#?) above it. The bass staff has a bass line with notes and rests. Roman numerals VI, I, I (with a flat sign), V, and I are placed below the bass staff. There are also some handwritten 'x' marks above the bass staff.

b. Alternative
strain
ending

Handwritten musical score for an alternative strain ending. The score is written on two staves (treble and bass clefs). The treble staff contains a melodic line with notes and rests. The bass staff contains a bass line with notes and rests. A measure number 'm.4' is written above the treble staff.

[continued]

ex. 48 Bull galliard sequence, i/177

a.

b.

5 10 - 10 - 10 - 10 10 5 5 - 10 - 5 - 10 - 5 10 - 5 - 10 - 5

c.

5 10 5 10 5 10 5 8 10 10 10 10 5

d. i/177, 3rd strain, mm. 3-5

5 10 5 10 5 10 10 10 10 5

[continued]

ex. 48 [cont'd]

e. i/177, 3rd strain

6

I III IV (IV) EM? I V I

ex. 49

a. Bull, Galliarda to my Lord
Lumley's Paven, i/54

Handwritten musical notation for the first system of 'Galliarda to my Lord'. The piece is in 4/4 time, indicated by a '4' above the staff. The notation consists of two staves: a treble clef staff and a bass clef staff. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The first measure is marked with a '1' above the staff. The chord progression below the staff is: I, V, I, (IV) EM, I, V, I.

Handwritten musical notation for the second system of 'Galliarda to my Lord'. The notation continues from the first system. The key signature changes to two sharps (F# and C#). The chord progression below the staff is: IV, I, V, V, I. A bracket groups the last three measures (I, V, I) under a single 'I' chord label.

[continued]

ex. 49 [cont'd]

A handwritten musical score for a piano piece, consisting of two staves. The upper staff contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The lower staff contains a bass line with fewer notes, including some rests. Below the lower staff, a series of Roman numerals (I, IV, V, I, I) are written, indicating the chord progression. The piece concludes with a double bar line.

b. i/54, reprises

1st strain

A handwritten musical score for the first strain of a piece. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. The music is written in a style with many sixteenth notes and some slurs.

2nd strain

A handwritten musical score for the second strain of a piece. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. The music is written in a style with many sixteenth notes and some slurs.

3rd strain

A handwritten musical score for the third strain of a piece. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef. The music is written in a style with many sixteenth notes and some slurs.

ex. 50 Bull, Galiarda, ii/249

ex. 51 Farnaby, His Rest. Galiard, ii/261

Handwritten musical score for the first system of 'His Rest. Galiard'. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. A box containing '46' is written above the first measure. The lower staff is in bass clef. The music features a series of chords and melodic lines. Below the staves, Roman numerals indicate the chord progression: I, CP, V, I₆, V_L, IV, V, I.

Handwritten musical score for the second system of 'His Rest. Galiard'. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The lower staff is in bass clef. The music continues with chords and melodic lines. Below the staves, Roman numerals indicate the chord progression: I, (III), I, V, I, V.

Handwritten musical score for the third system of 'His Rest. Galiard'. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The lower staff is in bass clef. The music continues with chords and melodic lines. Below the staves, Roman numerals indicate the chord progression: I, V, I, (II), (I₆), V, I.

ex. 52 Farnaby, Galiarda, ii/419

a. Foreground

Handwritten musical notation for the first system of 'a. Foreground'. It consists of a treble and bass staff. The treble staff has a 3/4 time signature and contains a melodic line with notes, rests, and ornaments (marked 'N'). The bass staff contains a bass line with notes and rests. Roman numerals I, III, V, and I are written below the bass staff, with arrows pointing to specific notes. A dashed line under the first two measures is labeled 'N'.

Handwritten musical notation for the second system of 'a. Foreground'. It consists of a treble and bass staff. The treble staff has a 3/4 time signature and contains a melodic line with notes, rests, and ornaments. The bass staff contains a bass line with notes and rests. Roman numerals I, V, I, (VI), and a bracketed group containing I, V, and I are written below the bass staff, with arrows pointing to specific notes.

(see ex. 52c-f)

Handwritten musical notation for the third system of 'a. Foreground'. It consists of a treble and bass staff. The treble staff has a 3/4 time signature and contains a melodic line with notes, rests, and ornaments. The bass staff contains a bass line with notes and rests. Roman numerals I, III, V, and I are written below the bass staff, with arrows pointing to specific notes.

[continued]

ex. 52 [cont'd]

b. Reduction

Musical notation for 'b. Reduction' showing a single staff with notes and chords, and a second staff with Roman numerals: I III V I V I III(II) VI.

c-f. 3rd strain sequence

Musical notation for 'c-f. 3rd strain sequence' showing three measures labeled c, d, and e. Measure c has Roman numerals I V I I. Measure d has III V I. Measure e has I III P V I.

Musical notation for 'f.' showing a piano reduction with fingerings (5, 10, 5, 10, 5, 10, 5) and Roman numerals V and I.

ex. 53

a. Philips, Galliaro, i/351

Handwritten musical notation for the first system of 'a. Philips, Galliaro, i/351'. The system consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some slurs and accidentals. Handwritten Roman numerals 'I', 'V', and 'I' are placed below the bass staff to indicate chord positions. A 'N' is written above the upper staff in the second measure.

Handwritten musical notation for the second system of 'a. Philips, Galliaro, i/351'. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar rhythmic patterns and includes a 3/4 time signature change in the lower staff. Handwritten Roman numerals 'I', 'V', 'I', 'V', 'I-6', 'II', 'V', and 'I' are placed below the bass staff. A 'P' is written above the upper staff in the second measure.

b. Reduction

Handwritten musical notation for the 'b. Reduction' section. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation is simplified, focusing on the harmonic structure. Handwritten Roman numerals 'I', 'V', 'I', 'V', 'I', and 'I' are placed below the bass staff. A 'P' is written above the upper staff in the first measure, and an 'N' is written above the upper staff in the second measure.

ex. 54

a. Richardson, Galiarda, i/93

Handwritten musical notation for the first system of 'Galiarda' by Richardson. The notation includes a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is common time (C). The melody in the treble staff is characterized by eighth and sixteenth notes. The bass staff contains a complex accompaniment with many beamed notes. Fingering numbers 10, (5), 10, and 5 are written below the bass staff. Roman numerals I and VI are placed below the staff, with a dashed line connecting them.

Handwritten musical notation for the second system of 'Galiarda' by Richardson. The notation includes a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is common time (C). The melody in the treble staff includes triplet markings [6/4] and [3/2]. The bass staff contains a complex accompaniment with many beamed notes. Fingering numbers 10, 5, 10, 5, 10, 5 are written below the bass staff. Roman numerals I, III, IN(VI), III, VI, and I are placed below the staff, with a bracket grouping IN(VI), III, and VI.

[continued]

ex. 54 [cont'd]

A musical score for a piano piece, labeled 'ex. 54 [cont'd]'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various notes, including slurs, accents (>), and fingerings (1, 2, 3). The bass staff contains a harmonic accompaniment with chords and individual notes. Below the bass staff, Roman numerals are written: I, IV⁶, V, and I. The key signature has one flat (B-flat), and the time signature is 4/4.

b. 3rd strain, reduction

A musical score for a piano piece, labeled 'b. 3rd strain, reduction'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs, a 'sequence' bracket over a series of notes, and fingerings (1, 2, 3). The bass staff contains a harmonic accompaniment with chords and notes. Below the bass staff, Roman numerals are written: I, IV⁶, V, and I. The key signature has one flat (B-flat), and the time signature is 4/4.

ex. 55 Tomkins, Hunting Galliard, ii/100

a. Foreground

Handwritten musical score for 'a. Foreground'. The score consists of two staves. The upper staff contains a complex melodic line with many sixteenth and thirty-second notes, including some triplets. The lower staff contains a figured bass line with various chords and intervals. Roman numerals I, V, III, V, and I are written below the bass line, with arrows indicating voice leading or chord changes. The key signature has one sharp (F#).

b. 1st strain, m. 5

Handwritten musical score for 'b. 1st strain, m. 5'. It shows a five-measure passage in two staves. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff has a figured bass line with chords. The key signature has one sharp (F#).

Reprise, m. 5

Handwritten musical score for 'Reprise, m. 5'. It shows a five-measure passage in two staves. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff has a figured bass line with chords. The key signature has one sharp (F#).

[continued]

ex. 55 [cont'd]

a. Foreground [cont'd]

Handwritten musical score for 'a. Foreground [cont'd]'. It consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and accidentals. The lower staff is in bass clef and contains a bass line with notes and rests. Between the staves, there are two rows of numbers: the first row contains '5-6 5-6 8 5-6 5-6 8 5-6-5-6 8 6-5 6-5 10 6-5 6-5 10 6-5 6-5 10' and the second row contains 'w w'. Below the bass staff, there are Roman numerals: III, (IV), V, and I. A bracket above the upper staff spans from the third measure to the end of the piece.

c. Réduction

1st strain

2nd strain

Handwritten musical score for 'c. Réduction', divided into two strains. The first strain is labeled '1st strain' and the second '2nd strain'. Each strain consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation includes notes, rests, and various ornaments. Roman numerals are placed below the bass staff: I, III, VI, I for the first strain, and V, VI, III, VI, I for the second strain. A bracket above the upper staff spans the first strain.

ex. 56 Thomas Warrock, Galiarda, i/388

Handwritten musical notation for the first system. The upper staff shows a melody with eighth and quarter notes. The lower staff shows a bass line with chords and some eighth notes. Roman numerals are written below the bass line: I, V, I, and a bracketed group containing I, V, and V-7-I.

Handwritten musical notation for the second system. The upper staff features a more complex melody with sixteenth notes and slurs. The lower staff contains a bass line with chords and some eighth notes. Roman numerals are written below the bass line: (IV), I, and V.

Handwritten musical notation for the third system. The upper staff contains a melody with eighth and quarter notes. The lower staff contains a bass line with chords and some eighth notes. Roman numerals are written below the bass line: V, I, IV, V, and I.

ex. 57 Tisdall, Galiarda, ii/486

Handwritten musical notation for the first system of 'Galiarda' by Tisdall. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/8. The music features a melody in the treble staff and a bass line in the bass staff. There are repeat signs at the beginning and end of the system. Chord symbols are written below the bass staff: I, IV, I, V.

Handwritten musical notation for the second system of 'Galiarda' by Tisdall. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/8. The music features a melody in the treble staff and a bass line in the bass staff. There are repeat signs at the beginning and end of the system. Chord symbols are written below the bass staff: V, V, I, II, V, I.

Handwritten musical notation for the third system of 'Galiarda' by Tisdall. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/8. The music features a melody in the treble staff and a bass line in the bass staff. There are repeat signs at the beginning and end of the system. Chord symbols are written below the bass staff: V, V, I.

ex. 58 Attaignant, Quatorze Gailliardes, 1531 (from Hertz, Corpus of Early Keyboard Music, vol. 8, nos. 1 and 1a)

Pavane

The image shows a musical score for a piece titled 'Pavane'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The music is written in a style characteristic of the early 16th century, with a mix of eighth and sixteenth notes. There are several accidentals, including flats and a sharp, scattered throughout the piece.

Gaillarde sur la Pavane [pavane o = galliarde d]

The image shows a musical score for a piece titled 'Gaillarde sur la Pavane'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The music is written in a style characteristic of the early 16th century, with a mix of eighth and sixteenth notes. There are several accidentals, including flats and a sharp, scattered throughout the piece.

Bass lines, first strain

Pavana

The image shows a musical score for a piece titled 'Pavana'. It consists of a single staff in bass clef. The time signature is 3/4. The music is written in a style characteristic of the early 16th century, with a mix of eighth and sixteenth notes. There are several accidentals, including flats and a sharp, scattered throughout the piece.

Gaillarde

The image shows a musical score for a piece titled 'Gaillarde'. It consists of a single staff in bass clef. The time signature is 3/4. The music is written in a style characteristic of the early 16th century, with a mix of eighth and sixteenth notes. There are several accidentals, including flats and a sharp, scattered throughout the piece.

ex. 59 Dowland, Lachrymae pavan openings†

<p><u>Lachrymae Antiquae</u></p> 	<p><u>Lachrymae Antiquae Novae</u></p> 
<p><u>Lachrymae Gementes</u></p> 	<p><u>Lachrymae Tristes</u></p> 
<p><u>Lachrymae Coactae</u></p> 	<p><u>Lachrymae Amantis</u></p> 
<p><u>Lachrymae Verae</u></p> 	

†These seven pavans are from the Dowland collection, Lachrymae, or, Seven Tears. Figured in seven passionate Pavans with divers other Pavans, Galiards and Almands, transcribed from the 1605 ed. Peter Warlock (Oxford: Oxford University Press, 1927).

ex. 60 Morley, Pavana, ii/173, and Galiarda, ii/177

pavan

Handwritten musical score for a pavan. The score consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a figured bass line with numbers and letters indicating fingerings and chords. The figures are: I, 10, 10, 8, 10, 10, III, (IV) P, V, I. There are also some handwritten annotations, including a box around a section of the upper staff and an arrow pointing to the lower staff.

galliard

Handwritten musical score for a galliard. The score consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a figured bass line with numbers and letters indicating fingerings and chords. The figures are: I, I, III, (IV) P, V, I, IV:V, I. There are also some handwritten annotations, including a box around a section of the upper staff and an arrow pointing to the lower staff.

[continued]

ex. 60 [cont'd]

pavan, 2nd strain 3rd strain

Musical notation for the pavan, 2nd strain and 3rd strain. The notation is written on two staves (treble and bass clefs). The 2nd strain is indicated by a dashed line above the staff. The 3rd strain is indicated by a dashed line above the staff. The notation includes fingerings (3, 2, #3, 2, 1) and chord symbols (III, P, V, I#, IIb, V, I).

galliard, 2nd strain

3rd strain

Musical notation for the galliard, 2nd strain and 3rd strain. The notation is written on two staves (treble and bass clefs). The 2nd strain is indicated by a dashed line above the staff. The 3rd strain is indicated by a dashed line above the staff. The notation includes fingerings (3, 2, 5, 4, 3, 2, 1) and chord symbols (IV#, 5th, VII, 5th, III, V, III, VI, I). A guitar chord diagram '5-6-6-6' is written below the treble staff of the 2nd strain.

ex. 61 Warrock, Pavan, i/384, and Galliard, i/388

pavan, 1st strain

Handwritten musical notation for the first strain of a pavan. It consists of two staves: a treble clef staff with a key signature of two flats and a common time signature, and a bass clef staff. The music features a series of chords and melodic lines. Below the bass staff, there are two Roman numerals, 'I' and 'V', indicating the harmonic structure.

2nd strain

Handwritten musical notation for the second strain of a pavan. It consists of two staves: a treble clef staff with a key signature of two flats and a common time signature, and a bass clef staff. The music features a series of chords and melodic lines. Below the bass staff, there are three Roman numerals, '5', '8', and '10', indicating the harmonic structure.

galliard, 1st strain

Handwritten musical notation for the first strain of a galliard. It consists of two staves: a treble clef staff with a key signature of two flats and a common time signature, and a bass clef staff. A bracket with the number '3' is placed above the first measure of the treble staff. Below the bass staff, there are two Roman numerals, 'I' and 'V', indicating the harmonic structure.

2nd strain

Handwritten musical notation for the second strain of a galliard. It consists of two staves: a treble clef staff with a key signature of two flats and a common time signature, and a bass clef staff. Below the bass staff, there are three Roman numerals, '5', '6', and '10', indicating the harmonic structure.

[continued]

ex. 61 [cont'd]

pavan, 3rd strain

Handwritten musical score for 'pavan, 3rd strain'. The score is written on two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The music consists of 12 measures. The first two measures feature a melodic line in the treble clef with eighth-note patterns and a bass line with chords and eighth notes. The third measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The fourth measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The fifth measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The sixth measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The seventh measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The eighth measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The ninth measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The tenth measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The eleventh measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The twelfth measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. Fingering numbers (I, V, I) are written below the bass line in the eighth, tenth, and eleventh measures.

galliard, 3rd strain

Handwritten musical score for 'galliard, 3rd strain'. The score is written on two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The music consists of 12 measures. The first two measures feature a melodic line in the treble clef with eighth-note patterns and a bass line with chords and eighth notes. The third measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The fourth measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The fifth measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The sixth measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The seventh measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The eighth measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The ninth measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The tenth measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The eleventh measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. The twelfth measure has a melodic line in the treble clef and a bass line with a slur and 'SR' marking. Fingering numbers (I, EM, IV, V, I) are written below the bass line in the sixth, eighth, ninth, tenth, and eleventh measures.

ex. 62 Holborne, Pavana, ii/226, and Byrd?,
Galliarda, ii/228: 3rd strains

pavan

Handwritten musical notation for the 3rd strain of the Pavana. The notation is on two staves (treble and bass clefs). Fingerings are indicated above the notes: 3, 2, N, 5, 4, 3, 2, 1. Roman numerals below the staves indicate the chord progression: $I^N (VI)$, V , III , $NP (IV)$, V , VI , I , I , I .

galliard

Handwritten musical notation for the 3rd strain of the Galliarda. The notation is on two staves (treble and bass clefs). Fingerings are indicated above the notes: 3, 2, 3, 2, 1. Roman numerals below the staves indicate the chord progression: $I^N (VI)$, III , $(II_6) P$, V , I .

ex. 63 Byrd, Pavana, ii/200, and Galliarda,
ii/202, first strain

pavan

Handwritten musical notation for the first strain of the Pavana. The score is in G major, 3/4 time, and consists of two staves. The upper staff contains the melody with various note values and rests. The lower staff contains the accompaniment, primarily consisting of chords and single notes. Roman numerals I, V, and I# are written below the lower staff to indicate the harmonic structure. A 'p' (piano) dynamic marking is present in the second measure. A 'NP' (non-pedal) marking is present in the third measure. A 6/8 time signature change is indicated in the fourth measure.

galliard

Handwritten musical notation for the first strain of the Galliarda. The score is in G major, 3/4 time, and consists of two staves. The upper staff contains the melody with various note values and rests. The lower staff contains the accompaniment, primarily consisting of chords and single notes. Roman numerals I, V, I#, IV, and V are written below the lower staff to indicate the harmonic structure. A 'p' (piano) dynamic marking is present in the second measure. A 'p' (piano) dynamic marking is present in the third measure. A 'p' (piano) dynamic marking is present in the fourth measure. A 'p' (piano) dynamic marking is present in the fifth measure. A 'p' (piano) dynamic marking is present in the sixth measure.

ex. 64 Dowland, Piper's Paven (set by Peerson), ii/238,
and Piper's Galliard (set by Bull), ii/242

pavan, 1st strain,
mm. 1-3

galliard, 1st strain,
mm. 1-3

pavan, 3rd strain
mm. 1-2

galliard, 3rd strain,
mm. 1-2

ex. 65 Ferdinando Richardson, Pavana, i/27, and Galiarda, i/32

pavan, 1st strain

galliard, 1st strain

[continued]

ex. 65 [cont'd]

pavan, 2nd strain

Handwritten musical score for 'pavan, 2nd strain'. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music consists of two systems. The first system has a measure with a circled '10' and a '5' below it, with a bracket underneath labeled 'III'. The second system has a measure with a circled '10' and a '5' below it, with a bracket underneath labeled 'V'. There are also some handwritten notes like '(4)' and '#8.' in the upper staff.

galliard, 2nd strain

Handwritten musical score for 'galliard, 2nd strain'. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music consists of two systems. The first system has a measure with a circled '5' and a '10' below it, with an arrow pointing to the '10' and a bracket underneath labeled 'I'. The second system has a measure with a circled '5' and a '10' below it, with an arrow pointing to the '10' and a bracket underneath labeled 'III'. The third system has a bracket underneath labeled 'V'.

[continued]

ex. 65 [cont'd]

pavan, 3rd strain

Handwritten musical score for 'pavan, 3rd strain'. The score is written on two staves. The upper staff contains the melody, and the lower staff contains the bass line. The bass line includes fingering numbers (10, 8, 10, 5) and chord symbols (III, CP, V, b//, I, II6, V, I). The music features a variety of note values, including eighth and sixteenth notes, and rests.

galliard, 3rd strain

Handwritten musical score for 'galliard, 3rd strain'. The score is written on two staves. The upper staff contains the melody, and the lower staff contains the bass line. The bass line includes fingering numbers (10, 8, 10, 5, 10, 10, 5) and chord symbols (III, CP, N(bVI), I, V, I, (III), V, I, IV, V, I). The music features a variety of note values, including eighth and sixteenth notes, and rests.

ex. 66 Edward Johnson/Byrd, Pavana Delight, ii/436, and
Galiarda, ii/440

a. Foreground, 1st strain

pavan

galliard

[continued]

ex. 66 [cont'd]

a. Foreground--2nd strain

pavan

Handwritten musical score for a pavan. The score consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with notes and rests. Below the staves, a sequence of Roman numerals indicates the chord progression: III, V I, V, I, I, 5th, 5th, 5th, V, I, VI I. Brackets are used to group some of these numerals.

galliard

Handwritten musical score for a galliard. The score consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with notes and rests. Below the staves, a sequence of Roman numerals indicates the chord progression: III, V I, V, 5th, 5th, (II), V, III, I. Brackets are used to group some of these numerals.

[continued]

ex. 66 [cont'd]

a. Foreground--3rd strain

pavan

Handwritten musical score for a pavan, showing a 3rd strain. The score is written on two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with notes and rests. The score is divided into measures by vertical bar lines. There are several large, hand-drawn circles or ovals around the notes in the treble staff, likely indicating specific techniques or fingerings. Below the bass staff, there are several Roman numerals: III, (IX II), V I, (VI) IN, V, and I. These likely represent chord diagrams or fingerings for the bass line. The key signature has one flat (Bb) and the time signature is 4/8.

galliard

Handwritten musical score for a galliard, showing a 3rd strain. The score is written on two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a bass line with notes and rests. The score is divided into measures by vertical bar lines. There are several large, hand-drawn circles or ovals around the notes in the treble staff, likely indicating specific techniques or fingerings. Below the bass staff, there are several Roman numerals: III, V, and I. These likely represent chord diagrams or fingerings for the bass line. The key signature has one flat (Bb) and the time signature is 4/8.

[continued]

ex. 66 [cont'd]

b. 1st strain proportional relationship

pavan



galliard



ex. 67 Bull, Pavana, i/124, and two galliards, i/129 and i/177

a. Foreground--first strain

pavan (i/124)

I III P (IV) N V I

galliard 1 (i/129)

I III (IV) P V I

galliard 2 (i/177)

I III IV V VI I

[continued]

ex. 67 [cont'd]

a. Foreground--second strain

pavan (i/124)

of IV

galliard 1 (i/129)

of IV

galliard 2 (i/177)

of IV

[continued]

ex. 67 [cont'd]

b. Derivation of second strain

galliard 2 (i/177)

Musical notation for 'galliard 2 (i/177)'. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some slurs and accents. The bass line is indicated by vertical stems and horizontal lines, with arrows pointing to specific notes, suggesting a figured bass or lute tablature. The piece concludes with a double bar line.

pavan (i/124)

Musical notation for 'pavan (i/124)'. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The melody is characterized by a slow, steady eighth-note rhythm. A fermata is placed over a note in the middle of the piece. The bass line is indicated by vertical stems and horizontal lines. The piece concludes with a double bar line.

ex. 68 Philips, Pavana and Galiarda Dolorosa, i/321 and i/327

a. Foreground--first strain

pavan

I V Ib V IV V I

galliard

I V Ib 6 IV (I) V I

[continued]

ex. 68 [cont'd]

a. Foreground--second strain

pavan

Handwritten musical score for a pavan. The score is written on two staves (treble and bass clefs). It features a complex rhythmic pattern with many triplets and sixteenth notes. Above the staff, there are fingerings (1, 2, 3) and repeat signs. Below the staff, there are Roman numerals for chords: V, I, V, I, V, EM, I, VI, I, V, I.

galliard

Handwritten musical score for a galliard. The score is written on two staves (treble and bass clefs). It features a complex rhythmic pattern with many triplets and sixteenth notes. Above the staff, there are fingerings (1, 2, 3) and repeat signs. Below the staff, there are Roman numerals for chords: I, V, I, EM(IV), I, VI, V, I.

[continued]

ex. 68 [cont'd]

a. Foreground--third strain

pavan

3 2 1

Handwritten musical score for a pavan. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music consists of a single melodic line in the treble clef and a bass line in the bass clef. The piece is in 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'pp' (pianissimo). The score is divided into measures by vertical bar lines. Below the bass line, there are handwritten Roman numerals indicating the chord progression: I, II, I, (VI), VI, I, I, IV, I. The piece concludes with a final cadence marked with a double bar line and a repeat sign.

galliard

3 2 1

Handwritten musical score for a galliard. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music consists of a single melodic line in the treble clef and a bass line in the bass clef. The piece is in 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'pp' (pianissimo). The score is divided into measures by vertical bar lines. Below the bass line, there are handwritten Roman numerals indicating the chord progression: I, IV, I, (I), VI, I, I, IV, I. The piece concludes with a final cadence marked with a double bar line and a repeat sign.

[continued]

ex. 68 [cont'd]

b. Second strain metric patterns

pavan



galliard



ex. 69 Philips, Pavana Pagget, i/291, and Galiarda, i/296

pavan, first strain

galliard, first strain

[continued]

ex. 69 [cont'd]

pavan, second strain

Musical score for the second strain of a pavan. The score is written on two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 3/4. The piece consists of 18 measures. The first six measures are marked with a '6' and a bracket, indicating a six-measure phrase. The second six measures are marked with a '5-6' and a bracket, indicating a five-measure phrase. The final six measures are marked with a 'P' and a bracket, indicating a six-measure phrase. The score includes various musical notations such as notes, rests, and accidentals. Below the bass staff, there are handwritten Roman numerals indicating the chord progression: III, V, III, (IV), V, I. A large bracket underlines the entire piece, with the label 'of V' written below it.

galliard, second strain

Musical score for the second strain of a galliard. The score is written on two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 3/4. The piece consists of 18 measures. The first six measures are marked with a '6' and a bracket, indicating a six-measure phrase. The second six measures are marked with a 'P' and a bracket, indicating a six-measure phrase. The final six measures are marked with a 'P' and a bracket, indicating a six-measure phrase. The score includes various musical notations such as notes, rests, and accidentals. Below the bass staff, there are handwritten Roman numerals indicating the chord progression: III, (IV), V, III, (IV), V, I. A large bracket underlines the entire piece, with the label 'of V' written below it.

[continued]

ex. 69 [cont'd]

pavan, third strain

Handwritten musical notation for the third strain of a pavan. The score is written on two staves (treble and bass clef) in a key signature of one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The piece is marked 'm. 11' at the beginning. The notation includes various rhythmic values and accidentals. Below the bass staff, several guitar chord diagrams are indicated with Roman numerals: EM(III of V), V, a question mark, I, V, V, and I. The piece concludes with a double bar line.

galliard, third strain

Handwritten musical notation for the third strain of a galliard. The score is written on two staves (treble and bass clef) in a key signature of one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The notation includes various rhythmic values and accidentals. Below the bass staff, several guitar chord diagrams are indicated with Roman numerals: EM(III of V), I, V, I, III, V, V, and I. The piece concludes with a double bar line.

ex. 70 Morley, Pavana, ii/209, and Galliarda, ii/213

a. Foreground--first strain

pavan

galliard

[continued]

ex. 70 [cont'd]

pavan, mm. 1-2



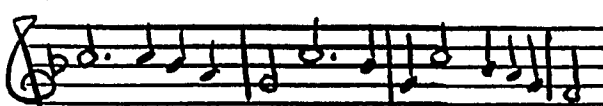
galliard, mm. 1-3



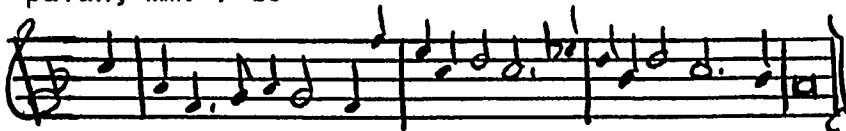
pavan, mm. 2-4



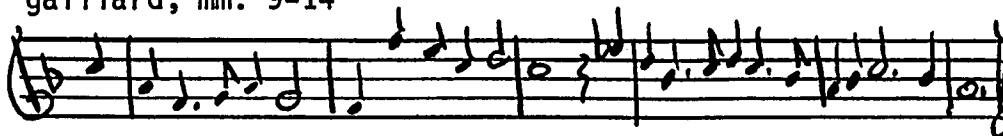
galliard, mm. 2-5



pavan, mm. 7-10



galliard, mm. 9-14



ex. 71 Marchant, Allemanda, ii/253
second strain

Handwritten musical score for a second strain of an Allemanda by Marchant. The score is written on two staves, with a treble clef on the top staff and a bass clef on the bottom staff. The top staff contains a melodic line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the notes are fingerings: 5, 4, 3, 2, 1. A dashed line connects the notes G4 and F4. The bottom staff contains a bass line with notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. Below the bass line are Roman numerals: I, IV, IV, V, I. A large bracket underlines the entire piece, with the label "of V" written below it.

ex. 72 Peerson, Alman, ii/359

Handwritten musical score for the first system of "Alman" by Peerson. The score is written on a grand staff (treble and bass clefs). The treble staff contains a melodic line with a key signature of one sharp (F#) and a common time signature. The bass staff contains a figured bass line with Roman numerals: I = III V I V III IV I. A bracket under the first six measures is labeled "of VI". Fingerings are indicated by numbers 1-5 above notes. A triplet of eighth notes is marked with a hat symbol and the number 3. The notation includes slurs, ties, and dynamic markings like "p."

Handwritten musical score for the second system of "Alman" by Peerson. The score continues the melodic and figured bass lines from the first system. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff contains figured bass notation with Roman numerals: I V I VI I. Fingerings are indicated by numbers 1-5 above notes. A triplet of eighth notes is marked with a hat symbol and the number 3. The notation includes slurs, ties, and dynamic markings like "p."

ex. 73

a. Byrd, Alman, ii/196

Handwritten musical notation for the first system of 'Alman' by William Byrd. The notation includes a treble staff with a melodic line and a bass staff with a bass line. Fingerings (5, 4, 3, 2, 1) are indicated above the treble staff. Roman numerals (III), I, IV, V, I are written below the bass staff. A slur with the word 'flow' is under the first two measures.

Handwritten musical notation for the second system of 'Alman' by William Byrd. The notation continues the treble and bass staves. Fingerings (5, 4, 3, 2, 1) are indicated above the treble staff. Roman numerals IV, V, I#, V, I# are written below the bass staff.

b. First strain opening: outer voice tenths

Handwritten musical notation for the first strain opening of 'Alman' by William Byrd, focusing on outer voice tenths. The notation includes a treble staff with a melodic line and a bass staff with a bass line. Roman numerals (III), I, (III), I are written below the bass staff. A slur with the word 'flow' is under the first two measures.

ex. 74 Johnson, Alman, ii/158

a. Foreground

Handwritten musical notation for the first system of 'a. Foreground'. It consists of two staves. The upper staff contains a melodic line with various note values and rests, including a triplet of eighth notes. The lower staff contains a bass line with notes and rests. Roman numerals are written below the bass line: I, III, V, III (IV)P, V, I. Fingering numbers 1-5 are written above the upper staff notes.

Handwritten musical notation for the second system of 'a. Foreground'. It consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with notes and rests. Roman numerals are written below the bass line: I, (III)EM, I, IV, V, I, V, I. Fingering numbers 1-5 are written above the upper staff notes.

[continued]

ex. 75 Tisdall, Almand, ii/276

Handwritten musical score for the first system of 'Almand' by Tisdall. The system consists of two staves. The treble staff contains a melodic line with a slur over the first four measures and a fermata over the fifth. Fingering numbers 5, 4, 3, 2, and 1 are written above the notes. The bass staff contains a supporting line with chord symbols I, III, V, and I written below. A double bar line is present after the fifth measure.

Handwritten musical score for the second system of 'Almand' by Tisdall. The system consists of two staves. The treble staff continues the melodic line with a slur over the first two measures and a fermata over the third. A '6+!!!' annotation is written below the first measure. The bass staff continues the supporting line with chord symbols I, III, V, and I written below. A sequence of numbers '5-10-5-10 5-10-5-8-5' is written below the bass staff. A double bar line is present after the third measure.

Handwritten musical notation for the first system. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with notes and rests. Above the top staff, there are Roman numerals: I, Δ, Δ, I, N, III, I, Δ, II, -I, N, III, II, -I. Below the bottom staff, there are fingerings: 1, 2, 3, 4, 5, 4, 3, 2.

Handwritten musical notation for the second system. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with notes and rests. Above the top staff, there are Roman numerals: V, IV, I, V, I, V. Below the bottom staff, there are fingerings: 1, 2, 3, 4, 5, 4, 3, 2.

Handwritten musical notation for the third system. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with notes and rests. Above the top staff, there are Roman numerals: I, V, III, V, I. Below the bottom staff, there are fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1.

ex. 77 anon., Alman, 1/65

ex. 78 anon., An Almain, ii/266 (no. 200)

Handwritten musical notation for the first system of 'An Almain'. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with fingerings 5, 4, 3, 2, 1 indicated above the notes. The lower staff is in bass clef and contains a bass line with chordal accompaniment. Roman numerals I, V(VL), VII, VL, VL, VI, and I are written below the bass line, with an arrow pointing from V(VL) to VI. Fingering numbers 5, 8, 5, 8, 5, 8, 5, 8 are written in parentheses below the bass line notes.

Handwritten musical notation for the second system of 'An Almain'. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with fingerings 5, 4, 3, 2, 1 indicated above the notes. The lower staff is in bass clef and contains a bass line with chordal accompaniment. Roman numerals VI, I, V, VII, I, VI, and I are written below the bass line, with an arrow pointing from V to VI. Fingering numbers 5, 4, 3, 2, 1 are written above the notes in the upper staff.

ex. 79 anon., Alman, ii/312

Handwritten musical notation for the first system. The system consists of two staves. The upper staff contains a melodic line with various rhythmic values and accidentals. The lower staff contains a bass line with chords and accidentals. Below the lower staff, the following chord symbols are written: I - 6 IV II V I IV V I.

Handwritten musical notation for the second system. The system consists of two staves. The upper staff contains a melodic line with various rhythmic values and accidentals. The lower staff contains a bass line with chords and accidentals. Below the lower staff, the following chord symbols are written: I - 6 IV II V I IV V I.

Handwritten musical notation for the third system. The system consists of two staves. The upper staff contains a melodic line with various rhythmic values and accidentals. The lower staff contains a bass line with chords and accidentals. Below the lower staff, the following chord symbols are written: IV (VII) 7-6 V I.

ex. 80 anon., Allemanda, ii/424

Handwritten musical notation for the first system. The system consists of two staves. The upper staff contains a melodic line with a five-finger fingering (5) at the beginning and a four-finger fingering (4, 3, 2, 1) at the end. The lower staff contains a bass line with various chords and notes. Below the staves, Roman numerals indicate the chord progression: I, V, V, IV, V, I. An arrow points from the first V to the second V.

Handwritten musical notation for the second system. The system consists of two staves. The upper staff contains a melodic line with a five-finger fingering (5) at the beginning. The lower staff contains a bass line with various chords and notes. Below the staves, Roman numerals indicate the chord progression: I, V, I, I, V, I, I.

Handwritten musical notation for the third system. The system consists of two staves. The upper staff contains a melodic line with a five-finger fingering (5) at the beginning and a four-finger fingering (4, 3, 2, 1) at the end. The lower staff contains a bass line with various chords and notes. Below the staves, Roman numerals indicate the chord progression: V (VII) I_b, (VII) V I_b, V I₇, (VII) V I. There are also some additional markings like 'N' and '10' above the notes.

ex. 81 Byrd, The Queenes Alman, ii/217

Handwritten musical notation for the first system of 'The Queenes Alman'. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a sequence of notes with fingerings 3, 2, and 1 indicated above. A double bar line with 'SKS' above it is present. Chord symbols I, V, and I are written below the lower staff. A '48' is written below the final measure.

Handwritten musical notation for the second system of 'The Queenes Alman'. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a sequence of notes with fingerings 5, 4, 3, 2, and 1 indicated above. Chord symbols III, (I), (VII), III (P), and I are written below the lower staff. A '10' is written below the lower staff in several places.

ex. 82 Bull, The Duke of Brunswick's Alman, ii/146

The image shows a handwritten musical score for a piece titled "The Duke of Brunswick's Alman" by Bull, page ii/146. The score is written on two systems of music, each consisting of a treble and bass staff. The first system begins with a 5-measure phrase marked with a fermata, followed by a 4-measure phrase with a "N" marking, and a final 5-measure phrase. The second system includes a 3-measure phrase, a 2-measure phrase, a 5-measure phrase, a 4-measure phrase, and a final 5-measure phrase. The score is annotated with fingering numbers (1-5), slurs, and various chord symbols (I, V, VI, I#, etc.) and intervallic structures (e.g., 6-5, 8-7, 4-3).

ex. 83 anon., Alman, ii/375

The image displays two systems of handwritten musical notation for guitar. Each system consists of a treble clef staff and a bass clef staff. The first system is divided into two measures by a vertical bar line. The first measure is bracketed and labeled 'a', and the second measure is bracketed and labeled 'b'. The second system is also divided into two measures by a vertical bar line. The first measure is bracketed and labeled 'c', and the second measure is bracketed and labeled 'b'. Chord diagrams are written below the bass staff, and fingering numbers (1-4) are written below the notes in the bass staff. The treble staff contains melodic lines with various note values and accidentals.

System 1:

- Measure a: Treble staff has a melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Bass staff has a chord diagram for I (G2, B2, D3) and a fingering of 1. A sharp sign is above the G2 note.
- Measure b: Treble staff has a melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Bass staff has a chord diagram for V (B2, D3, F#3) and a fingering of 1. A sharp sign is above the B2 note.
- Measure c: Treble staff has a melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Bass staff has a chord diagram for IV (F#2, A2, C3) and a fingering of 1. A sharp sign is above the F#2 note.
- Measure b: Treble staff has a melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Bass staff has a chord diagram for I-6 (G2, B2, D3, F#3, A3, B3) and a fingering of 1. A sharp sign is above the G2 note.

System 2:

- Measure c: Treble staff has a melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Bass staff has a chord diagram for V (B2, D3, F#3) and a fingering of 1. A sharp sign is above the B2 note.
- Measure b: Treble staff has a melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Bass staff has a chord diagram for I (G2, B2, D3) and a fingering of 1. A sharp sign is above the G2 note.
- Measure c: Treble staff has a melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Bass staff has a chord diagram for V (B2, D3, F#3) and a fingering of 1. A sharp sign is above the B2 note.
- Measure b: Treble staff has a melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4. Bass staff has a chord diagram for I (G2, B2, D3) and a fingering of 1. A sharp sign is above the G2 note.

ex. 84 Alman Openings

anon., Allemanda, ii/424

Handwritten musical notation for an Allemanda opening. The score is written on two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef. The music consists of a series of chords and melodic fragments, primarily using quarter and eighth notes.

Meridian Alman, set by Farnaby, ii/477

Handwritten musical notation for Meridian Alman. The score is written on two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef. The music features a more complex melodic line in the upper staff with some sixteenth notes, and a bass line with chords and single notes.

anon., Alman, i/75

Handwritten musical notation for an Alman opening. The score is written on two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef. The music is characterized by a simple, rhythmic bass line and a melodic line in the upper staff.

Hooper, Alman, ii/309

Handwritten musical notation for Hooper's Alman. The score is written on two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef. The music features a melodic line in the upper staff with some accidentals and a bass line with chords and single notes.

ex. 85 Byrd, Monsieurs Alman, i/234

Handwritten musical score for 'Monsieurs Alman' by William Byrd, measures 234-238. The score is written on two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system (measures 234-238) features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The bass staff includes Roman numerals: I, V, I, IV (E), V, and I. Fingerings are indicated with numbers 1-5. A '4/4' marking is present above the treble staff in measure 236. The second system (measures 239-243) continues the piece with similar notation. The bass staff includes Roman numerals: I, II6, V, and I. Fingerings are indicated with numbers 1-3. The piece concludes with a double bar line.

ex. 86 anon., A Toy, ii/260 (= Corranto, ii/267, no. 204)

A A'

Reprise

+ - 6 (IV) I

B(o)

I IV V

B(c)

I IV V I

ex. 87 Byrd, Coranto, ii/359

Handwritten musical notation for the first system of 'Coranto' by Byrd. The system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The music is divided into two measures, A and B. Measure A contains a melodic line with a slur and a bass line with notes and rests. Measure B contains a melodic line with a slur and a bass line with notes and rests. Handwritten annotations include 'A' and 'B' above the staves, and Roman numerals 'I', 'V', 'I', 'IV', 'V', and 'CP' below the bass staff. Fingering numbers '3' and '2' are written above the notes in measure B.

Handwritten musical notation for the second system of 'Coranto' by Byrd. The system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The music is divided into two measures, C and C'. Measure C contains a melodic line with a slur and a bass line with notes and rests. Measure C' contains a melodic line with a slur and a bass line with notes and rests. Handwritten annotations include 'C' and 'C'' above the staves, and Roman numerals 'I', 'CP', 'I', 'II', 'IV', and 'I' below the bass staff. A circled 'IV' is also present in the bass staff of measure C'.

ex. 88 Byrd, Coranto, ii/305

Handwritten musical notation for the first system. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a bass line with chords and fingerings. Chord symbols include A(6), I, II₆, and V. A bracket under the bass line is labeled III EM.

Handwritten musical notation for the second system. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a bass line with chords and fingerings. Chord symbols include B, Id, A(6), and III. The system ends with a double bar line.

ex. 89 anon., Corranto, ii/415

5 4 3 2 // (5 4) 3 2 1

A

I⁻⁶ IV V // I₆ II₆ V I

Rep.

2

B

(Rep.) C

(5 4) 3 (4) 2 1

V I I IV V I

ex. 90 anon., Corrãto, ii/310 (no. 225)

Handwritten musical score for the first system of 'Corrãto'. The system consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It features a melodic line with several slurs and fingerings: 5, 4, 3, 2, 5, 4, (3), 2, 3, 2, 1. The lower staff is in bass clef and contains a bass line with chords and some slurs. Below the bass staff, Roman numerals indicate the chord progression: I, VI, I (VII), V, I, V, III, V, I.

Handwritten musical score for the second system of 'Corrãto'. The system consists of two staves. The upper staff continues the melodic line with slurs and fingerings: 4, 3, 2, 5, 4, 3, 5, 4, 3, 2, 3, 2, 1. The lower staff continues the bass line with chords and slurs. Below the bass staff, Roman numerals indicate the chord progression: (VII), VI, III, I^b, I, V, I^b (IV), P V, I.

ex. 91 Bull, A Gigge. Doctor Bull's my selfe, ii/257

Handwritten musical score for "Doctor Bull's my selfe" in G major, 3/4 time. The score consists of two systems of two staves each.

System 1:

- Treble Staff:** 5-measure fingering: 5, N, 5, 4, 3, 2, 1.
- Bass Staff:** Chords: I⁶, IV, I, (II), I, IV[±], IV⁻⁶, V, I. Includes a "Rep." marking.

System 2:

- Treble Staff:** 5-measure fingering: 5, 4, 3, 2, 1, *.
- Bass Staff:** Chords: I, (IV II), V, I, III⁶, IV, I, IV⁻⁶, V, I. Includes a "(Rep.)" marking.

*The upbeat may signify da capo (see p. 191, n. 1).

ex. 92 Bull, Duchesse of Brunswick's Toye, ii/412

Handwritten musical notation for the first system. The piece is in 3/4 time and D major. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on a five-line staff with notes, rests, and fingerings (5, 4, 3, 2). The bass line is written on a four-line staff with notes, rests, and dynamics (p). Below the bass line are Roman numerals: I, I, I, I, I, I, V. There are also some handwritten annotations like '3.' and '2.' above the bass line.

Handwritten musical notation for the second system. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on a five-line staff with notes, rests, and fingerings (2, 1). The bass line is written on a four-line staff with notes, rests, and dynamics (p). Below the bass line are Roman numerals: I#, 6, I#, I#, IV#, V, I#. There are also some handwritten annotations like 'VL' and 'IN' above the bass line.

ex. 93 Bull, Dr. Bull's Juell (Courante Juell), ii/128

Handwritten musical score for the first system of "Dr. Bull's Juell". The system consists of two staves. The upper staff contains a melodic line with fingerings 3, 2, 3, 2, 1. The lower staff contains a rhythmic accompaniment with dynamics such as *p.* and *f.*. Roman numerals I , V , $(bVII)$, I , V , I are written below the staff. A double bar line is present after the first $(bVII)$.

Handwritten musical score for the second system of "Dr. Bull's Juell". The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment. Roman numerals V , $(bVII)$, I , V , I , IV are written below the staff. A double bar line is present after the first $(bVII)$.

Handwritten musical score for the third system of "Dr. Bull's Juell". The system consists of two staves. The upper staff continues the melodic line with fingerings 3, 2, 1. The lower staff continues the rhythmic accompaniment. Roman numerals VII LN, I , VII LN, IV , $(IV-II)$, I , VI are written below the staff. A double bar line is present after the first I .

Note: This is a tonally ambiguous composition; see Chapter VI, p. 194.

ex. 94 anon., Corāto, ii/311

Handwritten musical score for the first system of 'Corāto', measures 1-6. The system includes a treble and bass staff with notes, rests, and dynamic markings. Fingering numbers 1-5 are written above the treble staff. Roman numerals (IV), I, IV II, V//I, V, and I are written below the bass staff. A box containing '6/4' is at the top left.

Handwritten musical score for the second system of 'Corāto', measures 7-12. The system includes a treble and bass staff with notes, rests, and dynamic markings. Roman numerals IV, I, I, III, P, V, and I are written below the bass staff. A box containing '3/7' is at the top center.

Handwritten musical score for the third system of 'Corāto', measures 13-18. The system includes a treble and bass staff with notes, rests, and dynamic markings. Roman numerals I, V, I, V, I, IV, V, I, V, and I are written below the bass staff. A box containing '6/4' is at the top left.

ex. 95 anon., Coranto, ii/308

Handwritten musical score for the first system of "Coranto, ii/308". The system consists of two staves (treble and bass) with a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a 3-measure rest, followed by a melodic line in the treble and a bass line. A dynamic marking "ppp" is present. A fermata is placed over the final measure. Chord symbols below the staff are: I#-4, VI, V, I# I, IV, V, I.

Handwritten musical score for the second system of "Coranto, ii/308". The system consists of two staves (treble and bass) with a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a 2-measure rest, followed by a melodic line in the treble and a bass line. A dynamic marking "p" is present. A fermata is placed over the final measure. Chord symbols below the staff are: I#-6, IV#-6, V, I# (IV#).

Handwritten musical score for the third system of "Coranto, ii/308". The system consists of two staves (treble and bass) with a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a 6-measure rest, followed by a melodic line in the treble and a bass line. A dynamic marking "p" is present. A fermata is placed over the final measure. Chord symbols below the staff are: CP, VI, I# (IV#), I, V, I.

ex. 96 anon., Corranto. Lady Riche, ii/414

Handwritten musical score for the first system. The upper staff shows a melodic line with notes c' , e' , g' , and a triplet of notes. The lower staff shows a bass line with notes and rests. Chord symbols are written below the bass line: I , IV , I , $\#3$, $4\ 3$, I , III , $(II\ 6)\ 3$, V , and I . A p dynamic marking is present under the $(II\ 6)\ 3$ chord.

Handwritten musical score for the second system. The upper staff shows a melodic line with notes e' , g' , a' , and a triplet of notes. The lower staff shows a bass line with notes and rests. Chord symbols are written below the bass line: $4\ III$, $4\ 3$, V , $\#3$, $I\ 4$, $II\ 6\ 5$, V , and $I\ \#$. A p dynamic marking is present under the first $4\ III$ chord.

ex. 97 Bull, Coranto Joyeuse (MB, vol. 19, no. 136)

The image displays two systems of handwritten musical notation for a piece titled "Coranto Joyeuse" by Bull. Each system consists of a treble clef staff and a bass clef staff. The music is written in 3/4 time and features a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Below the bass staff of each system, there are guitar chord diagrams and fingering instructions. The first system's chords are labeled (IV), I, (IV), I, (IV), I, IV, V, and I. The second system's chords are labeled (IV), (IV), IV, VII #, IV, V, and I. The piece concludes with a double bar line and repeat dots.

ex. 98 anon., Corranto, ii/268

Handwritten musical notation for the first system of a Corranto. The notation is in 3/8 time and consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and moving lines. Roman numerals are written below the bass staff to indicate the chord progression: I, V, I, V, I, V, I.

Handwritten musical notation for the second system of a Corranto. The notation is in 3/8 time and consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and moving lines. Roman numerals are written below the bass staff to indicate the chord progression: I, IV, V, I, V, I, IV, V, I, V, I. An asterisk is placed above the first measure of the second half of the system, and a '5' is written above the second measure of the second half.

* Beginning of third strain in Byrd's setting.

ex. 99 anon., Corranto, ii/267 (no. 203)

Handwritten musical notation for the first system of 'Corranto'. The piece is in 3/4 time and G major. The right hand features a melodic line with a slur over the first two measures, marked with fingering 5 e' and 4 3 2. The left hand provides a harmonic accompaniment with chords I, I, IV, III, and (VI) VI I. The notation includes a treble clef, a 3/4 time signature, and a key signature of one sharp (F#).

Handwritten musical notation for the second system of 'Corranto'. The right hand continues the melodic line with a slur over the first two measures, marked with fingering a'. The left hand accompaniment includes chords (IV), I, IV, V, I, and I IV VI I. The notation includes a treble clef, a 3/4 time signature, and a key signature of one sharp (F#).

ex. 100 Rhythmic motif

a. anon., Coranto, ii/308,
second strain, m. 5

b. anon., Corranto, ii/310
(no. 224), first strain

c. Bull, A Gigge, ii/257
end of first strain

* See also ex. 101, Coranto sequences.

ex. 101 Coranto sequences

a. ii/311, first strain, m. 5

5 5 5 5 5 6 6 5

b. ii/310, second strain

10-6 10-6 10-6 10-6 10

c. ii/266, second strain

10 5 10 5 10 10

ex. 102 Hooper, Corranto, ii/312

Handwritten musical notation for the first system of 'ex. 102 Hooper, Corranto, ii/312'. The notation is in 3/4 time and consists of two staves. The treble staff contains a melodic line with slurs and fingerings 5, 4, 3, 2, 1. The bass staff contains a bass line with chords and an arrow pointing left. Roman numerals I, IV, V, I, V, IV, VI, I, V, I are written below the bass staff.

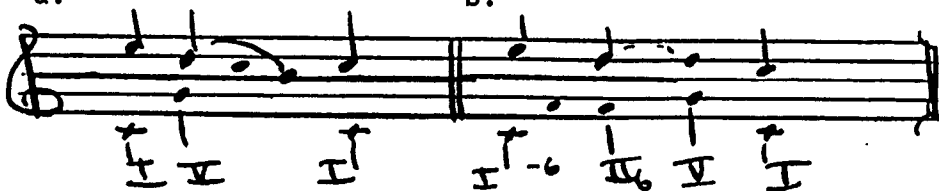
Handwritten musical notation for the second system of 'ex. 102 Hooper, Corranto, ii/312'. The notation is in 3/4 time and consists of two staves. The treble staff contains a melodic line with slurs and fingerings 3, 2, 1. The bass staff contains a bass line with fingerings 5-9, 10, 5, 8, 5, 8, 5, 10, 5, 6-5. Roman numerals I, V, (VI), V, I are written below the bass staff.

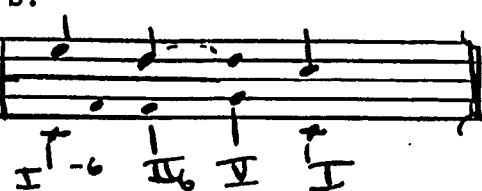
ex 103 anon., Corranto, ii/309 (= ii/414, no. 264)

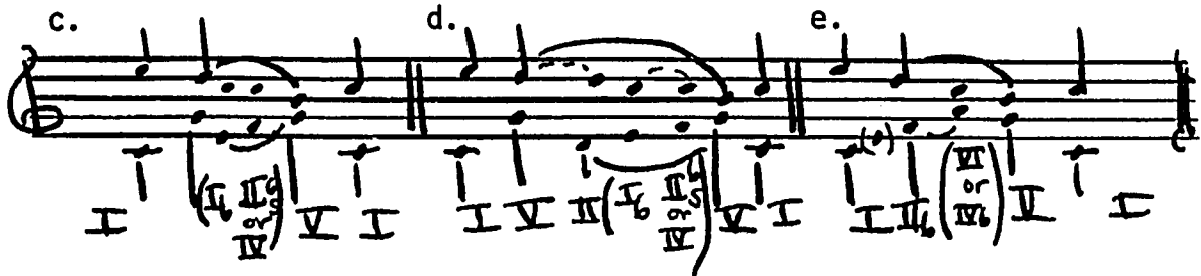
a. Foreground

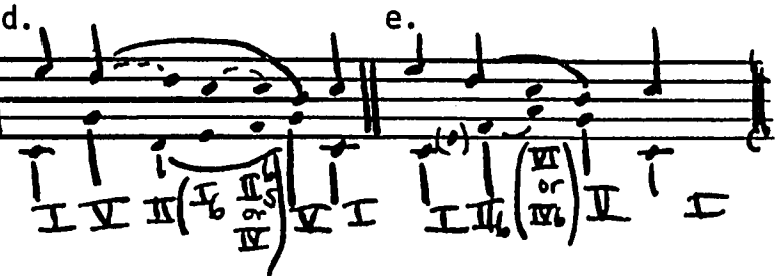
[continued]

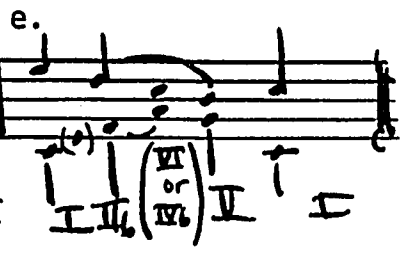
ex. 104 Corantos: cadential voice-leading
(transposed to C)

a. 

b. 

c. 

d. 

e. 

f. Byrd, Coranto, ii/305
(ex. 88)



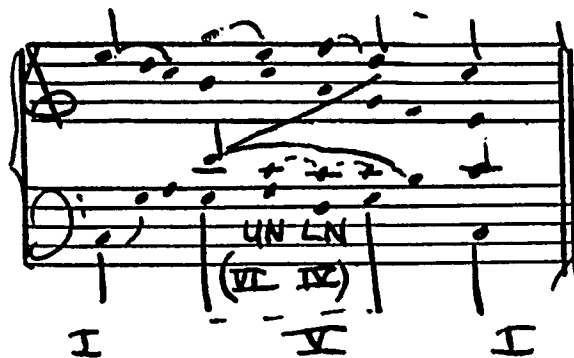
g. Byrd, Coranto, ii/359,
m. 1 (ex. 87)



g. Bull, Gigge, ii/257
(ex. 91)



i. Byrd, Lavolta, ii/180



ex. 104 [cont'd]

j.

I VI V I

k. Hooper, *Coranto*, ii/312
2nd str. (ex. 102)

VI V I

l. anon., ii/267 (no. 203),
3rd str. (ex. 99)

I VI V I