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Tudor Influence in Contemporary Music:

A Comparison of the Music of Gabriel Jackson to Tudor Models

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Abstract

This document will examine the influence of sacred, Latin, polyphonic, Tudor, choral composition on the compositional style of contemporary British composer, Gabriel Jackson. This examination will lead to an acknowledgement and discussion of the larger trend in 21st-century choral music to incorporate older compositional models into new works.

The impetus for this study began in conversation with Jackson himself, who acknowledged receiving inspiration from Tudor period composers for several of his works. As a result, the author will examine the relationship between those works and their Tudor models. Jackson identifies the following as directly connected to Tudor music: *A Vision of Aeroplanes* (1997), *Cecilia Virgo* (2000), *Salve Regina 2* (2004), *Sanctum est verum lumen* (2005), *Ave Dei Patris filia* (2012), and *Missa Triueriensis* (2012). Following the examination of these works, the author highlights representative examples of other 21st-century composers who have incorporated earlier stylistic characteristics into their work.

The first goal of this project is to create a coherent narrative regarding the influence of Tudor music in Jackson's own compositional style. The second goal is to identify and explore a trend toward the incorporation of earlier compositional styles in contemporary choral music and to situate Jackson within this trend.

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Introduction

This project began with two simultaneous lines of inquiry. The first time I heard Gabriel Jackson's music, something in the sound of his work resonated with me. His music is vibrant, with a unique color and texture. I wanted to know more about his compositional style and the elements that captivated me. Concurrently, I began noticing that contemporary composers borrow techniques and sounds from the past. I was fascinated by this and wanted to explore what seemed like a growing trend.

Contemporary choral music draws from numerous influences throughout history, including Renaissance polyphony. The popularity of groups like the Tallis Scholars and The Sixteen point to a current interest in early music. The term "early" however is broad and unspecific, offering little help in fully understanding this fascination or the distinct musical elements used by composers.

In conversations with Dr. Donald Nally and Gabriel Jackson (b.1962) between 2014 and 2016 about the contemporary use of past models and his compositional output, Jackson asserted that six of his compositions are tied directly to the past – specifically to the Tudor period.¹ The Tudor period was fraught with political, cultural, religious, and musical upheaval. As the Catholic and Protestant religions fell in and out of favor – depending on the preferences of the

¹ Gabriel Jackson, email message to Donald Nally, May 13, 2014; Gabriel Jackson, email message to Donald Nally, May 17, 2014; and Gabriel Jackson, email message to Christopher Windle, May 6, 2016.

reigning monarch – compositional styles, tastes, and needs changed. This period and its music defy clarity and definition.

This paper is not a study of Tudor history; rather it is an examination of one contemporary composer's interpretation of that period's music. Jackson's acknowledgement of direct influence of not only "early" music, but of a specific period and nationality – and in many cases specific pieces – provides a unique entry point into the influence of earlier music on contemporary composers. Using this information, this paper will identify specific musical characteristics and traits from the Tudor period that Jackson incorporates into his writing, whether consciously or subconsciously.

One can trace specific musical sounds and stylistic features that occur commonly throughout the Tudor period in Jackson's compositional style – musical elements most often associated with Latin-texted polyphony. After close study it becomes clear that Jackson uses these sounds and ideas so frequently and so distinctly that they lose their Tudor implications and become purely idiomatic, and simply exemplify his musical style. Ultimately, Jackson is influenced by his memory of the sound of this music – a romanticized idea of this past – more than by specific historical or musical developments.

As a result, Part 1 seeks to establish not only basic information about the Tudor period and Gabriel Jackson himself, but to identify a thread of Latin-texted, polyphonic music during this period resulting in its continuing composition. Chapter 1 presents a brief overview of Tudor history and the effects of external pressures, both religious and political, on musical changes and developments throughout the period. Chapter 2 seeks to trace and identify the stylistic characteristics of Latin-texted polyphony throughout the period in order to create a set of common musical elements that Jackson uses from the Tudor period – or answer the question

“What does ‘Tudor music’ mean to Gabriel Jackson?” Chapter 3 presents a general overview of Jackson’s work and life.

Part 2 presents five comparative analyses of the individual works identified by Jackson and their models. These studies identify the musical characteristics Jackson has incorporated into his compositions and demonstrate how he has done so. Through the course of these analyses, several reoccurring traits appear. These traits are used to show, in the sixth chapter of this part, that Jackson’s *A Vision of Aeroplanes* is modeled on Tudor music. As the only identified work without a specific Tudor model, it is here that an attempt is made to apply the stylistic concepts discovered both in the historical overview and previous comparative chapters to a single composition and show specific Tudor elements within this work.

Part 3 looks beyond these six compositions to the remainder of Jackson’s output. The first chapter identifies musical characteristics common to both the Tudor period and Jackson’s oeuvre. Chapter 2 situates Jackson among other contemporary composers influenced in some way by Tudor music. It seeks to demonstrate Jackson’s unique incorporation of this style.

Ultimately, this paper seeks to provoke a greater discussion of how “early” music, especially Tudor music, influences the tastes and trends of contemporary choral composers and perhaps audiences.

Part 1: Foundation and Background

Chapter 1: The Tudor Period

In order to study how Jackson uses Tudor music as a model for 21st-century composition, we must identify key external influences that led to the development of the musical styles he admires, their historical continuity, and the specific sounds and types of music that he chooses to emulate from the Tudor period. Jackson is clearly drawn to the Latin-texted polyphony of the Tudor period that was present in elite institutions.² This chapter will focus on the musical developments within the monasteries, courts, and private chapels of the era where Latin-texted polyphony was primarily in use.

In the Tudor period, events such as the Reformation, the subsequent political turmoil, and the increasing influence of Continental composers were integral to musical development. During this time frame (1485-1603) the emergence of several new genres, the reinterpretation of older forms and stylistic features, and the incorporation of new stylistic characteristics all relate to these historical events. By examining the political, liturgical, and musical developments within

² In one notable email exchange, Jackson wrote in some depth about his associations with Tudor music. Though acknowledging that as a chorister he preferred 20th-century music, he identifies Byrd's *Iustorum animae* as one of the first musical products of the Tudor period to which he was drawn. It was as an adult that he began to study Tudor music in more depth and listened to many recordings of "... particularly the early florid stuff." Though he has a clear understanding of the full scope of Tudor musical styles, Jackson gravitates toward polyphonic Latin compositions, choosing to emulate these sounds, rather than other genres from this period. Gabriel Jackson, email message to Christopher Windle, February 15, 2019.

the upper class of Tudor England, one can trace the history of Latin-texted polyphony and discern elements of stylistic continuity, despite the seismic shifts of the period.

This chapter will focus on key ways in which political events affected the sacred music of wealthy choral establishments – such as monasteries, courts, and private chapels – that Jackson used as the basis of the compositions at the heart of this study. It will conclude with a discussion of the development of Latin-texted polyphony within the Tudor period – the sound and musical style that Jackson draws from the Tudor period.

Political Changes

Between 1485 and 1603 — the crowning of King Henry VII and the death of Elizabeth I respectively — the Tudor family ruled England. The period saw some of the most extreme fluctuations in political and religious loyalty in the history of England. In 1529, during the reign of Henry VIII, the King famously broke from Rome and the Catholic Church over his divorce from Catherine of Aragon.³ Until his death in 1547, the nation saw an increasing distance from the practices of the Roman Catholic Church.

³ John Caldwell, "England," *The Oxford Companion to Music*, *Oxford Music Online*, Oxford University Press, accessed February 14, 2017, <http://www.oxfordmusiconline.com.turing.library.northwestern.edu/subscriber/article/opr/t114/e2264>.

On Henry VIII's death, Edward VI succeeded, ascended to the throne at age of 9, and reigned for six years with the Duke of Somerset as Lord Protector.⁴ During this time Protestant reforms took firmer hold.⁵ As Henry VIII and Edward VI withdrew from the Catholic hierarchy, the monasteries were dissolved, subsequently damaging much of the musical life that existed within these institutions and the country.

In 1553, Mary Tudor became queen. She led a Catholic backlash in England against Protestantism. Among the results of her actions was a resurgence of the Latin, Catholic services.⁶ It was not until Elizabeth I ascended to the throne in 1558 that there was an uneasy truce – the Elizabethan Settlement – between Catholics and Protestants.⁷ Peace was not permanent and in 1577 laws requiring people to attend Church of England services – so called “recusancy laws” – began to be strictly enforced, forcing Catholics largely underground.⁸

⁴ John Caldwell, *The Oxford History of English Music*. Vol. 1, *From the Beginnings to c. 1715* (Oxford: Calrendon Press, 1991), 269; and Nicholas Temperley, *The Music of the English Parish Church* (Cambridge: Cambridge University Press, 1979), 14.

⁵ Ibid.

⁶ Ibid.

⁷ Caldwell, “England.”

⁸ Joseph Kerman and Kerry McCarthy, “Byrd, William,” *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed February 14, 2017, <http://www.oxfordmusiconline.com.turing.library.northwestern.edu/subscriber/article/grove/music/04487>; and Caldwell, *The Oxford History of English Church Music*, 345.

External Influences on Music

Politically – and religiously – motivated changes throughout the period had a significant effect on music. Interested readers may wish to refer to John Caldwell’s excellent book *The Oxford History of English Music*, Volume 1 and Nicholas Temperley’s *The Music of the English Parish Church* for further, more detailed descriptions of specific musical developments throughout the period. What follows is a brief summary of the relevant forces pertaining to elite institutions – monasteries, colleges, cathedrals, and personal chapels – and their music.

The period before the English Reformation, until about 1520, was marked by musical “...stability and steady growth.”⁹ However, without the presence of an endowment, typical parish churches were not able to support or cultivate polyphony.¹⁰ Elite monastic foundations and cathedrals invested significant resources in “... plainchant and its polyphonic decoration.”¹¹ At these wealthy institutions, clergy sang both plainchant and polyphony, but professional musicians were hired for the more elaborate compositions sung by the Lady Chapel choirs.¹² These ensembles sang polyphony in honor of the Blessed Virgin Mary in the Lady Chapel, providing “... a focus for public devotion.”¹³ Additionally, the largest colleges and household

⁹ Caldwell, *The Oxford History of English Church Music*, 178.

¹⁰ Temperley, *The Music of the English Parish Church*, 7.

¹¹ Caldwell, *The Oxford History of English Church Music*, 176.

¹² Ibid.

¹³ Ibid.

chapels encouraged and developed polyphonic traditions – Eton College for instance sang an antiphon to the Blessed Virgin Mary every evening, which was often set polyphonically.¹⁴

Foreign influence also played an important role in musical development throughout the period. For many decades, scholars asserted that Continental influence in England during the early Tudor period was limited, and largely related to instrumental and secular genres. Ross Duffin proposes that this is true and largely due to the insularity of the Sarum rite in use at Catholic services of the time, which would have discouraged Continental composers from writing for the English Church.¹⁵ However, in his 2007 book, *The Early Tudor Court and International Musical Relations*, Theodor Dumitrescu goes to great extent to describe the interaction between the English and French courts during this period.

Dumitrescu outlines a case for international influence throughout the early Tudor period, tracing not just music, but the collection of manuscripts and art objects throughout the reigns of Henrys VII and VIII.¹⁶ He also clearly demonstrates that both rulers employed numerous foreign musicians in their courts from throughout the Continent.¹⁷ Though foreign names are noticeably

¹⁴ Caldwell, *The Oxford History of English Church Music*, 177 and 190.

¹⁵ Ross W. Duffin, "International Influences and Tudor Music," *A Companion to Tudor Literature*, ed. Kent Cartwright (Blackwell Publishing, 2010) Blackwell Reference Online, accessed February 14, 2017, http://www.blackwellreference.com/turing.library.northwestern.edu/subscriber/tocnode.html?id=g9781405154772_c_hunk_g978140515477210.

¹⁶ Theodor Dumitrescu, *The Early Tudor Court and International Musical Relations* (Hampshire, England: Ashgate Publishing, 2007), 28-29.

¹⁷ *Ibid.*, 63.

absent from the Chapel Royal (the institution responsible for sacred music), he suggests that “Members of the Chapel staff ... were brought into collaboration on repeated occasions with the secular musical establishment...”¹⁸

Additionally, there are examples of direct interaction between the institutions responsible for sacred music in England and the Continent. Dumitrescu presents an example of a high mass celebrated jointly by the French and English during the Field of the Cloth of Gold on Saturday, June 23, 1520. The Field of the Cloth of Gold was a summit between Henry VIII and Francis I of France and was the culmination of several Anglo-French treaties in the early-16th century.¹⁹ The joint mass was led by Cardinal Wolsey along with ten English bishops, and observed by four French cardinals and twelve French bishops.²⁰ During this mass, choirs from both courts shared the musical duties, alternating the Ordinary and performing for each other.²¹ With the various political, religious, and musical interactions between these countries, it is clear that English musicians were exposed to and interacted with music from the Continent. The early Tudor court undoubtedly cultivated international sounds; English musicians – even those specializing in sacred music – would surely have been influenced by them.

In 1534, after several years of conflict with the papacy, the Act of Supremacy made Henry VIII “Supreme Head of the Church of England.”²² Soon after, monasteries were dissolved

¹⁸ Dumitrescu, *The Early Tudor Court*, 112.

¹⁹ *Ibid.*, 42.

²⁰ *Ibid.*, 44.

²¹ *Ibid.*, 45.

²² John Guy, *The Tudors: A Very Short Introduction* (Oxford: Oxford University Press, 2013), 41-42.

– the small ones first, in 1536, followed by the larger ones in 1538 and 1540.²³ By 1544 there were already experiments with vernacular liturgy, including Archbishop Thomas Cranmer's translation of the litany into English.²⁴

When Edward VI took the throne, he immediately suppressed the chantries (groups of singing priests dedicated to the preservation of chant and polyphony).²⁵ This had a chilling effect on the polyphonic tradition, particularly within endowed parish churches, due to a sudden reduction of institutional and financial support.²⁶ In 1547, he began Royal Visitations to cathedrals to ensure adherence to the increasingly strict Protestant liturgical demands.²⁷

In 1549, the first Act of Uniformity and the resulting *Book of Common Prayer* instituted a common English order of service for the entire country.²⁸ This book – the first in a wave of reforms – simplified religious rituals and rejected Latin in favor of English as the language used for worship.²⁹ Liturgical experimentation effected the type of music and musical forms that were written; composers, in a relatively short window, needed to develop a new, English repertory for liturgical use.

²³ Caldwell, *The Oxford History of English Church Music*, 267.

²⁴ Temperley, *The Music of the English Parish Church*, 12.

²⁵ Ibid., 13.

²⁶ Ibid., 13-14.

²⁷ Caldwell, *The Oxford History of English Church Music*, 269.

²⁸ Ibid., 276.

²⁹ Caldwell, "England."

Many places throughout the country resisted reform, retaining their older customs and “... ‘Catholic’ practices,” including the singing of Latin-texted polyphony.³⁰ This demonstrates the uneven pace of the reforms throughout this period and the tenacity of the older musical styles. As a result, a second *Book of Common Prayer* was issued in 1552 with more strict reforms.³¹

Despite the liturgical efforts of reformers, the intended musical goals of the English Reformation were never to eliminate all music, or even all polyphony; instead they focused on “... the search for a simple and intelligible style,” and resulted in a significant reduction of the musical requirements for liturgy.³² Ultimately, the “...the stream of musical excellence [was channeled] into the cathedrals and a very few other favored institutions,” resulting in the tradition of Latin-texted polyphony moving into even more elite institutions, but not its elimination.³³ In fact, “... the evidence suggests that there was a demand for music of some elaboration during the Edwardian and early Elizabethan periods.”³⁴

Composers in England through the mid-16th century were clearly aware of Continental work, but the result of these interactions on stylistic elements in English composition were slow and difficult to distinguish from the changes resulting from religious and political pressures. Composers attempted to adjust to the new liturgical requirements in Edward’s reign, yet there are

³⁰ Caldwell, *The Oxford History of English Church Music*, 270.

³¹ Ibid.

³² Ibid., 270-271.

³³ Ibid., 271.

³⁴ Ibid., 286.

few examples of foreign influence in English partbooks of this time.³⁵ As Duffin quips, “The best that can be said of the sacred music of Edward's reign is that it is well suited to wider musical participation and occasionally produced works of simple eloquence ...”³⁶

Changes to liturgy and music continued until Mary Tudor took the throne. Her embrace of the Roman Catholic Church led not only to the reintroduction of the Latin mass, but official reunion with the papacy.³⁷ This led to the renewed use of older genres of polyphonic music and the Latin language, though this music continued to be heard only in the most privileged institutions.³⁸ Though composers began writing polyphony for the Sarum rite again, it never achieved the same grandeur as before.³⁹

Queen Mary was well educated musically and sought “... the latest and most expressive international Catholic music for her chapel.”⁴⁰ Composers Orlande de Lassus (1530/1532-1594) and Philippe de Monte (1521-1603) – “... the two leading figures of the ‘fifth generation’ of Flemish polyphonists ...” – both visited England during her reign.⁴¹ In addition, chapel musical

³⁵ Duffin, “International Influences and Tudor Music.”

³⁶ Ibid.

³⁷ Caldwell, *The Oxford History of English Church Music*, 270.

³⁸ Ibid., 293.

³⁹ Temperley, *The Music of the English Parish Church*, 27.

⁴⁰ Linda Phyllis Austern, “Women's Musical Voices in Sixteenth-Century England,” *Early Modern Women* 3 (Fall 2008): 137, accessed April 18, 2019, <https://www.jstor.org/stable/23541522>.

⁴¹ Ignace Bossuyt, “The Art of Give and Take: Musical Relations between England and Flanders from the 15th to the 17th Centuries,” trans. Michael Shaw, *The Low Countries: Arts and Society in Flanders and the Netherlands. A Year Book* (1993-94): 43.

duties were shared for a short period with the Spanish court, where the members of the Chapel Royal doubtless would have heard works by Franco-Flemish masters.⁴² The Latin polyphonic music of Mary's "... Catholic revival..." was undoubtedly influenced by Continental composers and trends.⁴³

When Elizabeth I ascended the throne, the composition and performance of Latin polyphonic music continued; her coronation was even in the traditional Roman rite.⁴⁴ Though Parliament passed a new Act of Uniformity in 1559 – as well as a new *Book of Common Prayer* – Elizabeth I largely maintained a truce between Protestant and Catholic factions.⁴⁵ Royal pronouncements were worded so as to provide permission and justification to both those who wished to sing metric psalms and those that wished to continue singing Latin polyphony.⁴⁶ For instance, a passage stipulating the requirements for music allowed that any music might be used, provided it could be "...understood and perceived."⁴⁷ The elite, wealthy, and educated communities in which polyphony was valued were presumably able to understand and perceive Latin; the publishing of a Latin edition of the *Book of Common Prayer* in 1563 – *Liber precum*

⁴² Temperley, *The Music of the English Parish Church*, 27.

⁴³ Bossuyt, "The Art of Give and Take," 43.

⁴⁴ Temperley, *The Music of the English Parish Church*, 39.

⁴⁵ Ibid.

⁴⁶ Ibid., 40.

⁴⁷ Ibid., 39-40.

publicarum – demonstrates that the Queen likely allowed and encouraged the use of Latin in her own chapel.⁴⁸

However, the papacy was not content to compromise with Elizabeth. In 1568 Pius V issued a new Roman Breviary and in 1570 a new Missal, rendering the Sarum rite and all other local Catholic liturgical practice obsolete.⁴⁹ This, coupled with a papal bull excommunicating Elizabeth in 1570, made tolerating Catholicism untenable.⁵⁰ As Elizabeth's reign wore on, Roman Catholicism eventually became akin to disloyalty or even treason and the composition and performance of Latin polyphony became increasingly rare.⁵¹

Despite this, she still allowed the notably recusant William Byrd to compose Latin motets and publish books of Latin polyphony, including the *Cantiones Sacrae 1575* and three masses in the Tridentine rite.⁵² The publishing of collections of motets is an especially interesting demonstration that the audience for Latin polyphony remained educated (literate) and wealthy. She maintained a largely peaceful relationship with Catholic elements of the population, but Protestant musical forms and liturgical services became increasingly dominant in public life.⁵³ Elizabeth I had a clear affinity for Latin polyphonic composition, which perhaps mitigated other external pressures exerted on these forms and Byrd himself by politics and religion.

⁴⁸ Caldwell, *The Oxford History of English Church Music*, 293.

⁴⁹ Ibid., 294.

⁵⁰ Ibid.

⁵¹ Ibid., 345.

⁵² Ibid., 294.

⁵³ Duffin, "International Influences and Tudor Music."

During Elizabeth's reign, interaction between English and Continental composers becomes clearer, with accounts of more long-term contact rather than the occasional musical exchange between the French and English courts. For instance, the royal family employed primarily foreign instrumentalists, while the singers were exclusively English.⁵⁴ It was during this period that Alessandro Striggio visited London and presented his mass for 40 voices, inspiring English composer, Thomas Tallis's own 40-voice composition, *Spem in alium*.⁵⁵ Additionally, Alfonso Ferrabosco came to England by 1562 and his inclusion in the Chapel Royal would not have left the English musical landscape unaffected by the new elements of both Franco-Flemish and Italian styles.⁵⁶

Though the Italian madrigal was found in England during the time of Henry VIII, the publishing of *Musica Transalpina* in 1588 demonstrates the popularity of this genre and provided a model for English musicians to "... learn the essential principles ... by which Italian madrigalists bound music to text."⁵⁷ This – in addition to Byrd's contributions to the volume – marked the emergence of an English madrigal school – one which affected both sacred and

⁵⁴ Duffin, "International Influences and Tudor Music."

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Joseph Kerman, *The Elizabethan Madrigal: A Comparative Study* (New York: Galaxy Music Corporation, 1962), 57.

secular musical life, including Latin-texted polyphony.⁵⁸ This new style, influenced heavily by the Italian madrigalists of the generation prior, included, but was not limited to, increased text-painting and expressive range, as well as contrasting textures.⁵⁹ Byrd was the only English composer represented in this collection; he was certainly aware of its contents and incorporated stylistic elements into his own compositions.⁶⁰ The result of these external pressures – political, religious, and international – clearly affected English compositional style, allowing for the continuation of Latin polyphony, while it became increasingly subversive and expressive.

Musical Changes

The religious, liturgical, and political upheaval described above led to musical changes. Yet, for much of the reigns of both Henry VII and VIII (1485-1509 and 1509-1547 respectively), and until the Reformation itself, the limited liturgical changes and absence of significant additional external pressures meant that the musical life of England, even after the split with the Catholic Church, remained largely unchanged.

⁵⁸ The Newberry partbooks, given to Henry VIII as a state gift from the Florentine republic, “... are the earliest evidence of the Italian madrigal in England.” H. Colin Slims, *A Gift of Madrigals and Motets*. Vol. 1, *Description and Analysis* (Chicago: University of Chicago Press, 1972), 105 and 115; and Chester A. Alwes, *A History of Western Choral Music*. Vol. 1 (Oxford: Oxford University Press, 2015), 82.

⁵⁹ Alwes, *A History of Western Choral Music*, 82-84.

⁶⁰ See Part 1, Chapter 2 for further discussion of international influences on Byrd’s musical style; and Alwes, *A History of Western Choral Music*, 83.

In pre-Reformation services, most of the music sung was plainchant in Latin, with polyphony reserved for special occasions and often for elite institutions. Polyphony therefore served a specific, decorative function within liturgical ceremonies.⁶¹ Polyphony within the context of the Mass and the Offices was sung in *alternatim*, while the motets sung at the end of Compline were more elaborate.⁶² The most elaborate polyphony was sung in endowed churches, collegiate churches, and household chapels.⁶³ By the time of the Reformation and into the 1540s, the performance of polyphony became a matter of pride for many churches. The number of

⁶¹ Hugh Benham, *Latin Church Music in England 1460-1575* (London: Barrie and Jenkins Ltd., 1977), 8.

⁶² The terminology used to describe polyphonic works throughout the Tudor period is varied and often imprecise; compositions may at various times be referred to as votive antiphons, motets, or anthems. For the sake of clarity and the purposes of this document only two terms will be used to describe polyphonic compositions that use texts other than the Ordinary of the mass or its counterparts from the *Book of Common Prayer*: “motet” will be used to describe an *a cappella* “... polyphonic composition with Latin text ...” and “anthem” will be used to describe an English-texted composition for choir. Additionally, an “antiphon” is distinguished as “...a liturgical chant with a prose text, sung in association with a psalm,” or canticle like the Magnificat. Ralph T. Daniel, Elwyn A. Wienandt, and Laurie J. Sampsel, “Anthem,” *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed May 10, 2019, <https://doi.org/10.1093/gmo/9781561592630.article.A2248032>; and Ernest H. Sanders, Peter M. Lefferts, Leeman L. Perkins, Patrick Macey, Christoph Wolff, Jerome Roche, Graham Dixon, James R. Anthony, and Malcolm Boyd, “Motet,” *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed May 10, 2019, <https://doi.org/10.1093/gmo/9781561592630.article.40086>; Michel Huglo and Joan Halmo, “Antiphon,” *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed May 10, 2019, <https://doi.org/10.1093/gmo/9781561592630.article.01023>; and Benham, *Latin Church Music in England*, 8 and 20.

⁶³ Benham, *Latin Church Music in England*, 2.

professional singers in England increased from several hundred around 1470, to several thousand seventy years later.⁶⁴

The polyphony cultivated for these elite institutions and liturgies was defined by “architecture.”⁶⁵ John Caldwell describes this as “...the distribution of masses of sound in order to provide effective contrasts, the development of harmonic thinking, and the cultivation of a highly decorative superstructure ... closely parallel to the late Gothic and Perpendicular styles of architecture, in which the resources of space were more imaginatively planned than hitherto, and in which a balanced use of ornament was an essential feature.”⁶⁶ Today, this style is primarily exemplified in the Eton Choirbook, which includes numerous motets, including Magnificats, a Passion, and a setting of the Apostle’s Creed.⁶⁷ The other primary musical form of the era, the mass, is preserved in the Caius College and Lambeth Palace choirbooks.⁶⁸ This tendency toward “architecture” is demonstrated in Richard Fayrfax’s ‘Albanus’ Mass. Fayrfax derived a six-note motive for this mass from an excerpt of an antiphon of St. Alban, using only the pitches set to the

⁶⁴ Roger Bowers, “To chorus from quartet,” in *English Choral Practice 1400-1650*, ed. John Morehen (Cambridge: Cambridge University Press, 1995), 32.

⁶⁵ Caldwell, *The Oxford History of English Church Music*, 174.

⁶⁶ Ibid.

⁶⁷ Ibid., 189-190.

⁶⁸ Ibid., 207.

word “Albanus.”⁶⁹ The motive appears throughout the mass as many as forty times in the original form, retrograde, inversion, and retrograde inversion.⁷⁰

This elaborate, decorative repertoire was sung by professional singers. The role of the professional, liturgical choir at elite institutions continued into the English Reformation, despite the desire and pressure to simplify liturgy and its music. Roger Bowers suggests that the height of this professional choral practice was actually in the early 1540s (the Act of Supremacy took place in 1534) when, even after the dissolution of the monasteries, there were as many as 200 professional liturgical choirs in England.⁷¹ The highly florid and intricate musical compositions continued to be part of life in wealthy, elite institutions.

John Taverner represents “... the early Tudor style at its zenith.”⁷² Two of his masses ‘Corona spinea’ and ‘O Michael’ situate him as the inheritor of this grand tradition and its future.⁷³ Like others of his works, they demonstrate a clear link to the “florid tradition” of the Eton Choirbook, including “...clarity of texture ... sensitivity to text ... [and] grandeur of design.”⁷⁴ However, as Caldwell states, “ ... they [also] opened up new possibilities in the realms

⁶⁹ Caldwell, *The Oxford History of English Church Music*, 211.

⁷⁰ Ibid.

⁷¹ Roger Bowers, “To chorus from quartet,” 32.

⁷² Caldwell, *The Oxford History of English Church Music*, 239.

⁷³ Ibid., 230.

⁷⁴ Ibid., 225-226 and 230.

of vocal scoring, structure, and harmonic manipulation ... a new beginning which the upheavals of the Reformation could not obliterate.”⁷⁵

The apex of choral performance was the Chapel Royal, the “... largest, finest, and last of the pre-Reformation choirs in England.”⁷⁶ According to Kerry McCarthy, “The best church musicians in England had already begun to converge on the Chapel when Henry VIII dissolved the abbeys, monasteries, and chantries in the late 1530s, effectively concentrating much of English musical life in his own court.”⁷⁷ The consistency of liturgy through the reigns of Henrys VII and VIII and concentration of musical talent allowed Latin-texted polyphony in England to remain and develop significant and unique stylistic features, even as other parts of the country were moving toward new liturgical genres.⁷⁸

As the English Reformation (with the aforementioned Act of Supremacy and the 1536 Suppression of the Monasteries) unfolded, the upheaval brought changes in liturgical music, though these occurred at an uneven pace. Among the most dramatic requirements of this development, or perhaps redevelopment, of the liturgy, was Thomas Cranmer’s edict asserting “... the song that shall be made thereunto would not be full of notes, but, as near as may be, for every syllable a note; so that it may be sung distinctly and devoutly ...”⁷⁹

⁷⁵ Caldwell, *The Oxford History of English Church Music*, 230.

⁷⁶ Roger Bowers, “To chorus from quartet,” 42.

⁷⁷ Kerry McCarthy, *Byrd* (Oxford: Oxford University Press, 2013), 51.

⁷⁸ Denis Stevens, *Tudor Church Music* (New York: Merlin Press, 1955), 14.

⁷⁹ Peter Le Huray, *Music and the Reformation in England* (Cambridge: Cambridge University Press, 1978),

This development in English choral music – a result of liturgical and political pressures – led to the dominance of a significantly more syllabic and homophonic style. Caldwell acknowledges that “... the rich and highly decorative style ... began to give way to a leaner, sparer, idiom characterized by bolder melodic lines, a freer use of dissonance, a predominance of duple time over triple, and a tendency to write in a smaller number of parts.”⁸⁰ New forms arose to meet this requirement and those of the *Book of Common Prayer*, the most popular of which were the service and the anthem. The service was a combination of liturgical music for several types of worship services, including communion, morning prayer, and evening prayer.⁸¹ The anthem was, unlike the motet, an optional portion of the English liturgy.⁸²

However, due to the religious and liturgical inconsistency in the Church over the next several decades and rulers, composers were hesitant to dramatically change to suit either Protestant or Catholic allegiances.⁸³ Caldwell rightly cautions against over simplifying the role of the Reformation in music, stating “... any attempt to force [these musicians] ... into the pattern imposed by even so strong an external factor as the Reformation and its consequences results in a highly artificial picture of their development.”⁸⁴ Musicians like Christopher Tye and Thomas Tallis composed both Latin sacred music in older forms and English sacred music in new forms.

⁸⁰ Caldwell, *The Oxford History of English Church Music*, 244.

⁸¹ Stevens, *Tudor Church Music*, 90.

⁸² *Ibid.*, 89.

⁸³ *Ibid.*, 27.

⁸⁴ Caldwell, *The Oxford History of English Church Music*, 243-244.

Latin polyphony in England continued to be composed through the end of Elizabeth I's reign, despite external religious and political pressures.⁸⁵ Elizabeth continued to patronize both Tallis and Byrd (despite his recusancy) granting them a monopoly on music printing, which they then used to publish several collections, including *Cantiones Sacrae* in 1575.⁸⁶ The publication of this collection demonstrates the progression of Latin-texted polyphony – whether for an institution or an educated, musically literate person – from exclusive use in elite monasteries, cathedrals, and chapels, to private and perhaps non-ritual use.⁸⁷

The Latin polyphony of William Byrd demonstrates the final stage of this musical progression. The confluence of political and religious pressures – and international influence such as the introduction of the English madrigal described above – led to a monumental shift in which the motet “... became a repository for private emotion ...”⁸⁸ However, this did not diminish its brilliance or sophistication. Caldwell describes the period beginning with Elizabeth I as “... one in which the ideals of the high Renaissance reached their finest flowering, achieving in some respects a greater depth and brilliance than had been possibly in Italy itself, let alone France or Germany.”⁸⁹

Byrd wrote Latin-texted polyphony for publications, perhaps to be performed at private chapels of wealthy recusant patrons. In addition to Elizabeth's allowance for Latin in her

⁸⁵ Stevens, *Tudor Church Music*, 19.

⁸⁶ Caldwell, *The Oxford History of English Church Music*, 294.

⁸⁷ *Ibid.*, 301.

⁸⁸ *Ibid.*, 375.

⁸⁹ *Ibid.*, 346.

personal chapel, the composition of Latin motets served as a “private language” for those closest to him.⁹⁰ Some motets may have served a ritual purpose in the recusant mass, such as the those published in the two *Gradualia* or his mass settings themselves – composed for the newly enforced Tridentine, rather than the Sarum, rite – however these were unlikely to be widely heard or professionally performed when they were published.⁹¹

Byrd approached the text in an intentionally expressive way, stating (rather poetically) that music should be “‘framed to the life of the words,’” an idea which mirrors the rhetorical literary culture of the era.⁹² Byrd clearly developed an expressive and colorful musical language, the details of which will be further developed in Chapter 2. Though not regarded as subversive, his Latin-texted collections (including those from 1589 and 1591) communicate an “... increasing sense of alienation from the religious establishment of his country,” and even hope for political change.⁹³ The incredible expressive range used by Byrd within the context of his Latin-texted motets is made clear by Caldwell: “What Englishmen were still to achieve in the madrigal and ayre had already been realized to perfection in his Latin compositions.”⁹⁴ Elizabeth must have recognized the musical expressivity and brilliance of these works, allowing for them perhaps solely on their artistic merit.

⁹⁰ Caldwell, *The Oxford History of English Church Music*, 375.

⁹¹ *Ibid.*, 384-385.

⁹² *Ibid.*, 346.

⁹³ *Ibid.*, 376 and 381.

⁹⁴ *Ibid.*, 381.

Due to political and religious pressures, as well as Continental influence, Latin-texted polyphony in the 16th century saw several reforms, including the loss of the Marian devotional motet, which had been so important to the early Tudor era. Latin polyphony shifted from serving a public role in elite institutions to a private role in the lives of wealthy, recusant Catholics. Composers maintained the overall horizontal (contrapuntal) nature of their compositions, though much of the extravagance of the part-writing was undeniably lost.⁹⁵ The glacial pace of these reforms is exemplified in the continuing use of Latin at Winchester, Eton, and other royal chapels toward the end of Elizabeth's reign.⁹⁶ These stylistic developments will be addressed in Chapter 2, however it is clear that Latin polyphony persevered, despite the changes in musical and religious culture of England and increasingly rare public performances. This line of Latin-texted polyphony for elite institutions is what Jackson primarily associates with the Tudor period, and it is the stylistic characteristics of these works that become part of his compositional style.

⁹⁵ Stevens, *Tudor Church Music*, 18-19.

⁹⁶ *Ibid.*, 27.

Chapter 2: Connection in Tudor style across the Reformation

Liturgical and political changes between 1485 and 1603 led to new genres, new texts, and developments in musical style, creating a wide range of musical possibilities. A specific subset of music — sacred, Latin, polyphonic choral composition — is indebted to a continuous polyphonic compositional tradition and an easily traceable “expression of artistic continuity.”⁹⁷ This chapter will therefore trace the stylistic development of sacred, Latin, polyphonic choral composition through the period, the defining elements of Tudor music for Gabriel Jackson.

Prior to the Reformation, dating back to the Medieval period in England, the primary musical genres composed for the English church were settings of the Magnificat text, antiphons, and the mass for the Sarum rite.⁹⁸ Polyphony was largely reserved for special occasions, special texts, or devotional works.⁹⁹ However, little of this music (from late 15th- and early 16th-century England) survives.¹⁰⁰

As previously mentioned, England was largely insulated, especially its high church music.¹⁰¹ Much of the most elaborate polyphony was composed for “... more recent foundations, such as the Chapel Royal, collegiate churches, the colleges, and in some cases the secular choirs

⁹⁷ Stevens, *Tudor Church Music*, 16.

⁹⁸ Caldwell, “England.”

⁹⁹ Benham, *Latin Church Music in England*, 9.

¹⁰⁰ Caldwell, “England.”

¹⁰¹ Benham, *Latin Church Music*, 59.

of the greater monasteries.”¹⁰² The Eton Choirbook is perhaps the best remaining example of these pieces, representing the height of late Medieval and early Tudor polyphony, and described as “... rich and complex but without pretensions to any great depth of feeling.”¹⁰³ Though it is one of the few surviving examples, it is unlikely to have been an isolated occurrence.¹⁰⁴ The book is a compilation of works by many composers from throughout England; representing a highly florid style of polyphony that is Medieval in character.¹⁰⁵

Composers employed polyphony almost exclusively for three types of texts during this period: the Ordinary of the mass, portions of the Offices (primarily Vespers, though some polyphonic music was written for Matins, Lauds, and Compline, as well), and “extra-liturgical devotions.”¹⁰⁶ The Eton Choirbook contains almost exclusively motets, including Magnificat settings, that express a deep reverence for the Virgin Mary.¹⁰⁷ These texts, all in Latin, were largely used as devotions at the end of services.

One of the most obvious distinctive elements of these compositions is texture. Roger Bowers compares the output of the Eton composers to that of John Dunstable from fifty years earlier in order to trace developments of English polyphony. He notes that early Tudor

¹⁰² Caldwell, “England.”

¹⁰³ Caldwell, *The Oxford History of English Church Music*, 206.

¹⁰⁴ Benham, *Latin Church Music*, 58.

¹⁰⁵ Ibid.

¹⁰⁶ Ibid., 9 and 15.

¹⁰⁷ Caldwell, “England.”

polyphony consists of a largely five-voice, SATTB texture.¹⁰⁸ (During the late 15th century, the highest soprano voice had been added, as boys' voices were incorporated into choral ensembles, to the three part texture inherited from composers earlier in the century.¹⁰⁹ Simultaneously, a bass voice was added below the tenor and contratenor parts.¹¹⁰ Five-voice writing became the norm, increasing the overall compass – or range – of pitches.)¹¹¹ This new, grander texture, spanning the full scope of a modern day mixed choir, is one factor that contributed to the dense, highly contrapuntal writing common at this time.

Composers of the Eton Choirbook frequently changed the density of texture throughout a composition, alternating smaller or soli forces with tutti sections. This technique served to create formal divisions within a composition, in addition to adding elements of textual interpretation to the composition. Soli sections were often more rhythmically and melodically complex than tutti sections because the reduction in vocal forces allowed for greater clarity of individual contrapuntal lines.¹¹²

The primary characteristic of melody in Tudor music is the use of extensive and intricate melismatic material that obscures text.¹¹³ Though lacking the clarity associated with a single, accompanied melodic line (a characteristic that, throughout this document, is referred to as

¹⁰⁸ Bowers, "To chorus from quartet," 24-25.

¹⁰⁹ Ibid., 30.

¹¹⁰ Ibid.

¹¹¹ Benham, *Latin Church Music*, 3.

¹¹² Ibid., 70.

¹¹³ Ibid., 60.

‘tuneful’), each line of counterpoint is long and beautiful. Some “madrigalisms” do occur in these pieces, though there exists only a loose connection between words and music.¹¹⁴

Harmonically, there is a clear preference for 5-3 and 6-3 chords, but with little overall tonal design.¹¹⁵ The eight church modes predominate, rather than either the major or minor key, with no clear hierarchy of chords leading from one sonority to the next.¹¹⁶ Additionally, accented dissonances are not prominent in the overall scheme; however, cross-relations do exist.¹¹⁷

There is a simplification of rhythmic notation from earlier generations – around 1450 – toward a notation of sufficient clarity for both boys and “singing-men” to learn polyphony.¹¹⁸ Increased clarity of notation allowed composer to create and performers to read a repertoire of polyphonic music with significant rhythmic complexity. Limited repetition of imitative patterns, irregular phrasing, a high degree of syncopation (between the various voices, if not in relationship to any perceived meter), and marked rhythmic contrasts all occur throughout the Eton Choirbook.¹¹⁹

This music sounds both Medieval and Renaissance at the same time. It has a captivating, visceral energy. At the very end of a period characterized by composers like Dunstable, the Eton Choirbook looks forward. As Bowers asserts, “The key to the sonority of early Tudor polyphony

¹¹⁴ Benham, *Latin Church Music*, 60-61.

¹¹⁵ Ibid., 62-63.

¹¹⁶ Ibid.

¹¹⁷ Ibid., 66.

¹¹⁸ Bowers, “To chorus from quartet,” 20.

¹¹⁹ Benham, *Latin Church Music*, 67 and 69.

needs to be recognized as not a shallow brilliance but a searching richness of sound, such as had characterized its antecedents in an unbroken tradition since the Middle Ages.”¹²⁰

In the years following the creation of the Eton Choirbook, but preceding the Reformation, John Taverner dominated the musical landscape.¹²¹ He composed Catholic genres and Latin-texted sacred music almost exclusively. He retained the use of *cantus firmi*; though he freely composed more music between these structural sections than his Continental contemporaries.¹²² “Sequential repetition,” a newer idea, “... and florid melodies...” as in the Eton Choirbook, are both important aspects of this music.¹²³

According to Frank Harrison in *Music in Medieval Britain*, “Taverner’s writing in the larger forms still retained much of the melodic elaboration and rhythmic interplay of the earlier style, while adding to it new elements of repetition and symmetry.”¹²⁴ Alwes states, “Taverner’s use of sequential repetition and florid melodies became a hallmark of his style. Owing to his elaborate melodic style, imitative texture remained exceptional. Irrespective of the source of its inspiration, this virtuosity is reminiscent of a time when polyphony was an adornment of the ritual plainsong”.¹²⁵ While it is clear that Taverner is a product of England’s musical heritage, he brings new formal ideas and structure to the musical landscape.

¹²⁰ Bowers, “To chorus from quartet,” 47.

¹²¹ Alwes, *A History of Western Choral Music*, 129.

¹²² Ibid. 131.

¹²³ Ibid., 132.

¹²⁴ Frank Harrison, *Music in Medieval Britain* (London: Routledge and Paul, 1958), 268-69.

¹²⁵ Alwes, *A History of Western Choral Music*, 132.

The next generation of composers, led by Thomas Tallis, continued writing Latin-texted sacred music throughout their careers, while they began writing music for the new liturgy of the Anglican church.¹²⁶ Tallis exemplifies the transition. Though many of his works cannot be precisely dated, his early career includes several Marian motets in the florid style of Taverner.¹²⁷ However, as his career progressed, this compositional style became less common; and in the 1530s and 40s he began to use, among other things, smaller forces and a more restrained texture.¹²⁸ However, it is worth noting that these style characteristics did not always apply to Latin polyphony, as illustrated by the monumental, forty-part *Spem in alium* from the second half of the 16th century.

At the end of the Tudor period, William Byrd (1540-1623) was the most prolific and significant composer still writing Latin music for Catholic services. Joseph Kerman and Kerry McCarthy, authors of the New Grove entry on Byrd, divide his life into six periods. At the beginning of his late period, 1594-1623, Elizabeth I had been on the throne for 36 years and the dominance of the Church of England was well established. Byrd's late career perhaps represents the most significant change from early to late Tudor Latin polyphony: at the beginning of the Tudor period sacred, Latin polyphony is ubiquitous in the religious life of the English elite, but by the end of the period it has become a work for private devotion – a novelty, if not subversive.

¹²⁶ Alwes, *A History of Western Choral Music*, 133.

¹²⁷ Caldwell, *The Oxford History of English Church Music*, 294.

¹²⁸ Ibid., 244 and 294.

Byrd and Tallis were granted the patent for music printing in England in 1575 and quickly published *Cantiones, quae ab argumento sacrae vocantur*.¹²⁹ This publication of five- to eight-voice compositions with Latin texts, was dedicated to Queen Elizabeth I. As mentioned, despite the preference for Protestant Christianity, the Queen clearly tolerated Catholic music, and even cultivated it in her early reign.¹³⁰

This publication also demonstrates Byrd's creativity and the influence of foreign composers, especially Ferrabosco.¹³¹ Kerman and McCarthy suggest that Byrd might have been "...the first English composer really to understand ... classical imitative polyphony."¹³² It is from Ferrabosco that Byrd fully internalized this thorough understanding of counterpoint, especially imitation.¹³³ Byrd's contrapuntal subjects are incredibly expressive; but, he also used homophony to great affect.¹³⁴ The integration of these techniques may well be a result of both foreign influence and the current English musical climate where "...clarity of text was ... valued above all else."¹³⁵

Though discussed briefly in Chapter 1, it is important to clarify the relationship of Byrd to these musical developments. Byrd continued to compose sacred Latin music until the end of

¹²⁹ Caldwell, "England."

¹³⁰ Kerman and McCarthy, "Byrd, William;" and McCarthy, *Byrd*, 52.

¹³¹ Kerman and McCarthy, "Byrd, William."

¹³² Ibid.

¹³³ Ibid.

¹³⁴ McCarthy, *Byrd*, 58-59.

¹³⁵ Ibid., 61.

his life, publishing two sets of *Cantiones sacrae* and two books of *Gradualia*.¹³⁶ The *Gradualia* contain settings of the Propers for Catholic mass, leaving no question that he continued to write for the Catholic rite. However, his music seems increasingly directed towards the Catholic recusant cause throughout his life and this late music was likely intended for domestic use rather than large, public ceremonies.¹³⁷

Byrd published three masses, printed in the 1590s. These, along with the two *Gradualia*, written in 1605 and 1607 respectively, represent a particularly significant shift away from general lamentations on the state of the Catholic Church in England that was apparent in the *Cantiones sacrae*.¹³⁸ These newer compositions were intended for Catholic worship.¹³⁹ While both sets of *Cantiones sacrae* seem to share expressive qualities with Continental Madrigalists such as Marenzio and de Rore, the Masses and *Gradualia* lack the overt emotionality of these earlier works.¹⁴⁰

“Byrd’s mature Latin texted [sic] motets were almost unique in their day,” and remain an important part of Tudor history.¹⁴¹ It is clear that despite the political and religious turmoil of the day, composers continued to write Latin-texted polyphony. In fact, “Intimately identified with Roman Catholicism, the motet could easily have died out in England after the Reformation; it is

¹³⁶ Caldwell, “England.”

¹³⁷ Kerman and McCarthy, “Byrd, William.”

¹³⁸ Ibid.

¹³⁹ Ibid.

¹⁴⁰ McCarthy, *Byrd*, 113 and 118-119

¹⁴¹ Ibid., 102.

marvellously [sic] apt that it should enjoy a new lease of life at the hands of Byrd and emissaries of the Counter-Reformation.”¹⁴² Therefore, one can trace sacred, Latin, polyphonic composition from the beginning of the Tudor period to the end.

Byrd’s masses conclude this summary of Latin sacred polyphony in the Tudor period.

Kerman and McCarthy summarize both Byrd’s stylistic change and continuity in the following way:

In musical style, the five-part mass is much simpler and more concise than any of Byrd’s previous five-part music. The three- and four-part masses are simpler still. They have relatively little word repetition, even in the shorter mass movements, and there is no place for the extended polyphonic periods that had given such intensity and grandeur to the earlier music. Despite some very well-placed exceptions, such as the wonderful ‘Dona nobis pacem’ points in the four- and five-part masses, Byrd tended to avoid explicitly expressive setting, concentrating instead on more neutral, ‘classic’ musical material moulded with extreme care and beauty. In form, the masses are original, owing nothing to the imitation (‘parody’) technique that was universal on the Continent. Their head-motifs and frequent semichoir excursions recall English masses of a much earlier period; ideas taken from Taverner in the four-part mass are seamlessly modernized.¹⁴³

Clearly, the political and religious upheaval of the Tudor era contributed to a significant stylistic shift in sacred music. However, Latin polyphony remained despite its change in popularity and cultural status. Therefore, certain stylistic elements occur to greater and lesser degrees regardless of the composer, ruler, or decade.

Text remains one of the clear distinguishing factors. The Latin language, Marian themes, or texts from the Catholic mass are indicative of a lingering Catholic sentiment.

¹⁴² Kerman and McCarthy, “Byrd, William.”

¹⁴³ Ibid.

Texture is another significant distinguishing characteristic. Early in the Tudor period, English composers would use changes in texture for dramatic affect. Though this technique dissipates throughout the period, elements linger into Byrd's writing.

Both polyphony and imitation are used throughout the period, though it is not as structurally significant as it is on the Continent. Despite the trend in Anglican music to simplify text setting, polyphony continues to be used in Latin compositions. Examples of imitation increase in Catholic music during the period.

Harmonically, this music is still very much dependent on counterpoint. As mentioned earlier, there is a strong preference for 5-3 and 6-3 chords. Cross-relations play a significant role throughout the period. Though polyphony simplifies as homophony begins to play a larger role in the period, these characteristics remain an integral part of the style.

Between changes in liturgy and the increasing influx of Continental, particularly Italian, music, one can clearly trace the development of specific stylistic features through this period. No genre was left untouched, even Latin polyphony. These changes include the diminishment of the structural *cantus firmus*, the diminishment of large scale textural shifts, the reduction of range – especially in treble voices, the increase of structural imitation, the increase of syllabic rather than melismatic text setting, and the increased use of homophonic textures.¹⁴⁴ However, there remains enough consistency in sacred, Latin, polyphonic music to define a stylistic group that shares certain textual, textural, melodic, harmonic, and rhythmic similarities. In Part 2, these categories will be used to compare selected compositions to the music of Gabriel Jackson.

¹⁴⁴ Benham, *Latin Church Music*, 3-6, 33, and 47.

One can see throughout the period a move away from the Medieval elements of early Tudor polyphony. Composition toward the end of the period makes greater use of text painting and more conventional voice leading in polyphonic compositions. Despite the influences of politics and religion on music in England during this time, sacred, Latin, polyphonic music endured, demonstrating a continuity of style.

Chapter 3: Gabriel Jackson

Gabriel Jackson is a unique, virtuosic, and prolific voice in 21st-century choral music. His compositions range from anthems, motets, and service music, to extended concert compositions for both *a cappella* and accompanied choir. Elements of his compositional style — and several pieces in particular — are derived from Tudor models.

Jackson was born in Bermuda in 1962. However, he received his early musical training as a chorister at Canterbury Cathedral, one of the oldest chorister programs in the world.¹⁴⁵ The boys live in residence on the Cathedral grounds and attend school at the nearby St. Edmund's School.¹⁴⁶ In addition to their academic studies and work as a chorister, they study two instruments and music theory.¹⁴⁷ As a chorister, Jackson received a superb musical education.

The influence of his experiences at Canterbury Cathedral is not limited to his musical training. Canterbury Cathedral celebrates weekly sung eucharist and evensong services. These events would have introduced him as a young child to an enormous body of liturgical repertoire going back through the Tudor period. As a chorister, he was exposed to sacred, Latin,

¹⁴⁵ “Gabriel Jackson,” *Oxford University Press*, accessed on February 14, 2017, <https://global.oup.com/academic/category/arts-and-humanities/sheet-music/composers/jackson/?cc=us&lang=en&>; and “Boy Choristers,” *Canterbury Cathedral*, accessed on February 14, 2017, <https://www.canterbury-cathedral.org/worship/choir/choristers-2/>

¹⁴⁶ Ibid.

¹⁴⁷ Ibid.

polyphonic music from the Tudor period; and he would have gained an understanding of not only the music, but the context for which it was originally written.

He continued his studies at the Royal College of Music in composition, completing his Bachelor of Music in 1983.¹⁴⁸ His works have been performed by some of the finest choirs in the world, including The Sixteen, the Latvian Radio Choir, the Tallis Scholars, the Norwegian Soloists Ensemble, and *The Crossing*.

Jackson's liturgical compositions are of particular note. In 2003, relatively early in his career, he won the liturgical category at the inaugural British Composer Awards.¹⁴⁹ He won two subsequent awards for his choral music from this organization, in 2009 and 2012.¹⁵⁰ This early recognition of his gift for liturgical music is important; the majority of his shorter works have religious content and many fit inside of a liturgical service, whether sung mass or evensong. His contribution to this literature is significant.

In recent years he has written more extended concert works, including *The Passion of our Lord Jesus Christ* in 2014 for Merton College's 750th anniversary.¹⁵¹ His works have extended

¹⁴⁸ "Gabriel Jackson," *Oxford University Press*.

¹⁴⁹ "Biography," *Gabriel Jackson Composer*, accessed on February 14, 2017, <http://gabrieljackson.london/biography/>

¹⁵⁰ *Ibid.*

¹⁵¹ "Gabriel Jackson," *Oxford University Press*.

past religious themes to more topical texts, including *Rigwreck*, addressing the Deepwater Horizon environmental disaster, premiered by The Crossing in 2013.¹⁵²

From 2010-2013, Jackson was the Associate Composer for the BBC Singers, for which he composed several substantial works including *Airplane Cantata* and *Choral Symphony*.¹⁵³ As his career has progressed, he has pursued compositional opportunities beyond those available in the church.

Despite his increasing diversification of style, Jackson's oeuvre is undeniably steeped in the history of English liturgical music. When asked about influences of the past on more recent British composers, he asserts, "There's a whole history of English music in the 20th-century that takes its cue from earlier music in various ways, beginning with the composers connected with the Tudor Revival ..."¹⁵⁴ Composers including Ralph Vaughan Williams, Benjamin Britten, and Herbert Howells have looked toward the past to influence their compositional styles.

Without specific prompting, Jackson acknowledges a special relationship with Tudor compositional styles, stating, "... several of my own pieces are reimaginings [sic] of Tudor models with often very specific allusions."¹⁵⁵ It is this statement that led to the narrowing of this study.

¹⁵² "Works," *Gabriel Jackson Composer*, accessed on February 14, 2017, <http://gabrieljackson.london/works/>

¹⁵³ "Gabriel Jackson," *Oxford University Press*.

¹⁵⁴ Gabriel Jackson, email message to Donald Nally, May 17, 2014.

¹⁵⁵ Gabriel Jackson, email message to Donald Nally, May 13, 2014.

Upon further research, it became clear that the model compositions identified by Jackson are all Latin and polyphonic, deriving from more wealthy, elite elements of Tudor compositional tradition than those of composers exploring the requirements of the Reformation. Jackson identifies the following compositions as relating to Tudor models: *A Vision of Aeroplanes* (1997), *Cecilia Virgo* (2000), *Salve Regina 2* (2004), *Sanctum est verum lumen* (2005), *Ave Dei Patris filia* (2012), and *Missa Triueriensis* (2012).¹⁵⁶

These works provide the structure for the following examination of Jackson's relationship to Tudor models. Each is related to at least one specific composition from the Tudor period. Each relates to the previously defined subset of composition within the period: sacred, Latin, polyphonic music. The following chapters will examine the elements of Jackson's compositions that are indebted to their Tudor models as well as Tudor style at large.

¹⁵⁶ Gabriel Jackson, email message to Donald Nally, May 17, 2014; and Gabriel Jackson, email message to author, May 6, 2016.

Part 2: Comparative Analyses of works by Gabriel Jackson and their Tudor models

Chapter 1: Jackson's *Salve Regina 2*¹⁵⁷

Gabriel Jackson describes early Tudor polyphony, such as the florid motets of the Eton Choirbook, as “particularly special” to him.¹⁵⁸ This presents an entry point for comparative analysis. Jackson's *Salve Regina 2* is related to early Tudor polyphony, though he does not identify a specific Tudor model. John Browne's first *Salve Regina* will serve as the basis for direct comparison because of shared text.

John Browne was a composer active in the late 15th century. Very little is known about his life. John Milsom describes him as “... perhaps the greatest English composer between Dunstaple and John Taverner.”¹⁵⁹ Most of his surviving output, thirteen pieces in all, reside in the Eton Choirbook.¹⁶⁰ According to Roger Bowers, “Browne is representative of the English

¹⁵⁷ Portions of this chapter have been adapted from a review of Jackson's *Salve Regina 2* written by the author and published in *The Choral Scholar*, the online journal of the National Collegiate Choral Organization. Christopher Windle, “Salve Regina 2,” *The Choral Scholar* 6, no. 1 (Spring 2017): 50-53, https://www.nccou-sa.org/wp-content/uploads/2017/05/TCS_v6n1_f-Hughes.pdf.

¹⁵⁸ Gabriel Jackson, email message to Christopher Windle, March 20, 2017.

¹⁵⁹ John Milsom, “Browne, John,” *The Oxford Companion to Music. Oxford Music Online*. Oxford University Press, accessed March 20, 2017, <http://www.oxfordmusiconline.com.turing.library.northwestern.edu/subscriber/article/opr/t114/e993>.

¹⁶⁰ Ibid.

florid style of composition not only at its most assured but also at its most imaginative.”¹⁶¹ His first *Salve Regina* survives in the Eton Choirbook and exemplifies his style.

Jackson’s *Salve Regina 2* has similar characteristics throughout. Lord Montagu of Beaulieu commissioned the work to celebrate the 800th Anniversary of Beaulieu Abbey, founded in the 11th-century.¹⁶²

Jackson begins with an explosive chord for full choir, from which the texture is immediately reduced. Textural variation abounds; these changes occur between, rather than within, sections. Diverse textures – including contrapuntal entrances, soaring melodies, and motivic cells – abruptly change creating blocks of sound. The sectional nature is compounded by harmonic stasis within each segment, while continuous rhythmic activity ripples throughout. Jackson achieves a sense of openness and space in which a single section is an expressive unit. These fit together with the others to create a whole, rather than continuous forward momentum. This is reminiscent of the aural impression of Tudor models; the techniques used to accomplish this are modeled on those found in Browne’s *Salve Regina* and other similar works.

¹⁶¹ Roger Bowers, "Browne, John (i)," *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 20, 2017,

<http://www.oxfordmusiconline.com.turing.library.northwestern.edu/subscriber/article/grove/music/04108>.

¹⁶² Gabriel Jackson, *Salve Regina 2*, (Oxford: Oxford University Press, 2014), 1; and “Cistercian Abbeys: Beaulieu,” The Cistercians in Yorkshire, accessed October 11, 2018, <https://www.dhi.ac.uk/cistercians/abbeys/beaulieu.php>.

Text

Salve Regina is one of the most popular devotional texts of the era. It is an anonymous Latin antiphon in honor of the Blessed Virgin Mary. Though attributed by some to Herman Contractus (1013-1054), a Benedictine monk, scholar, and musician, recent research suggests that the authorship is unclear.¹⁶³ This text has been set to music by numerous composers and sung countless times over the last several centuries.

The text (see Table 2.1.1) is divided into two basic sections. The opening section is semi-poetic.¹⁶⁴ Though there is a consistent rhyme at the end of each line, the lack of any poetic meter or consistent length of line makes it difficult to discern a structure. The unaltered antiphon ends with three invocations; “*O clemens, O pia, O dulcis Virgo Maria.*”

In the second section of text, new – but related – words were often added before these invocations to elaborate on this preexisting text, a technique known as a “trope.” The trope used by Browne is three quatrains and begins “*Virgo mater ecclesiae.*”¹⁶⁵ He inserts a single stanza before each “O” response.

Browne divides his setting into two formal sections, as well. The first sets the opening text through the first quatrain of the trope. The end of the first stanza serves to delineate these

¹⁶³ Lawrence Gushee, “Hermannus Contractus,” *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed December 17, 2016, <http://www.oxfordmusiconline.com.turing.library.northwestern.edu/subscriber/article/grove/music/12864>.

¹⁶⁴ Ibid., 32.

¹⁶⁵ Schauer, “John Browne (fl. ca. 1490) A Discussion of his Works,” 32.

two musical sections and as a structural midpoint for Browne's composition.¹⁶⁶ The second formal section is made of the last two quatrains, with the three "O" exclamations framing them.

Table 2.1.1 <i>Salve Regina</i> 2 by John Browne, text and translation	
<i>Salve regina, mater misericordiae; Vita, dulcedo, et spes nostra, salve. Ad te clamamus exsules filii Evae. Ad te suspiramus, gementes et frentes in hac lacrimarum valle. Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte, Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende.</i>	Hail, O Queen, mother of mercy; Our life, our sweetness and our hope, hail! To you we cry out, exiled children of Eve; To you we sigh as we mourn and weep in this valley of tears. O then, our advocate, turn those merciful eyes of yours towards us; And after our exile here, show to us the blessed fruit of your womb, Jesus.
<i>Virgo mater ecclesiae, Aeterna porta gloriae, Esto nobis refugium Apud patrem et filium.</i>	Virgin mother of the church, Everlasting gateway to glory, Be our refuge Before the face of the Father and the Son.
<i>O clemens,</i>	O gentle,
<i>Virgo clemens, virgo pia, Virgo dulcis, O Maria, Exaudi preces omnium Ad te pie clamantium.</i>	Virgin gentle, virgin holy, Virgin sweet, O Mary, Hear the prayers of all Who dutifully cry to you.
<i>O pia,</i>	O holy,
<i>Funde preces tuo nato Crucifixo, vulnerato, Et pro nobis flagellato, Spinis puncto felle potato.</i>	Pour out our prayers to your Son, Crucified, bruised And scourged for our sake, Pierced with thorns, given gall to drink.
<i>O dulcis Maria, salve.</i>	O Sweet Mary, hail.

¹⁶⁶ Elizabeth R. Schauer, "John Browne (fl. ca. 1490) A Discussion of his Works" (Doctor of Musical Arts thesis, University of Cincinnati, College-Conservatory of Music, 1999), 33.

Jackson's text is largely identical to that of Browne (see Table 2.1.2). It can be divided into the same two sections, the original antiphon and trope texts. In contrast, Jackson chooses a new set of tropes, three poems with Marian themes placed between the three "O" responses, rather than utilizing one of the traditional tropes associated with this text in Medieval England.

Sung before "*O clemens*," the first poem is a beautiful, but lesser known text; it is verse 21 of *The Pynson Ballad*, a devotional song recounting the appearance of the Virgin Mary to the Lady Richeldis; an event that led to the founding of the Shrine of Our Lady of Walsingham. The verse praises Mary, describes her mercy, and asks to bless those that devoutly seek her.

The second poem, sung before "*O pia*," is by Geoffrey Chaucer (c.1343-1400), perhaps the best known of all three authors. The poem is drawn from "The Prioress' Tale," a portion within Chaucer's well-known *Canterbury Tales*. Jackson uses William Wordsworth's translation into modern English that invokes the princess as a guide, not unlike Mary. Chaucer grandly describes her "goodness ... magnificence ... virtue .. [and] humility."

Finally, before the concluding exclamation, "*O dulcis Virgo Maria*," Jackson inserts a portion of a poem by an anonymous, 13th-century poet. The larger poem, *Edu be the, Hevene Quene*, was translated into modern English by Scottish scholar Peter Davidson. In four stanzas, it concludes the work by describing the great beauty and wonder of Mary.

Both works share the same base antiphon text. In both, the Latin devotion to Mary serves as a foundation for the larger work. While Browne adds a traditional Latin trope at the end of his setting, Jackson adds English texts — a modern interpretation of the same practice.

In both compositions, the text serves as a fundamental structural device. In Browne's work, the primary structural division occurs at measure 104, between the end of first quatrain of the trope and the first "O" response, approximately half way through the composition. Smaller

Table 2.1.2 *Salve Regina* 2 by Gabriel Jackson, text and translation

<p><i>Salve regina, mater misericordiae; Vita, dulcedo, et spes nostra, salve. Ad te clamamus exsules filii Evae. Ad te suspiramus, gementes et frentes in hac lacrimarum valle. Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte, Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende.</i></p> <p>O gracious Lady, glory of Jerusalem, Cypress of Sion and joy of Israel, Rose of Jericho and star of Bethlehem, O glorious Lady our asking not repel, In mercy all women ever thou dost excel, Therefore blessed Lady grant thou thy great grace To all that thee devoutly visit in this place.</p> <p><i>O clemens,</i></p> <p>Lady, thy goodness, thy magnificence, Thy virtue, and thy humility, Surpass all science and all utterance; For sometimes, Lady! ere men pray to thee, Thou go'st before in thy benignity, The light to us vouchsafing of thy prayer To be our guide unto thy Son so dear.</p> <p><i>O pia,</i></p> <p>O Blessed Lady, Queen of Heaven, Mortal's comfort, angel's love, Golden House and Mystic Rose—</p> <p>Noble field for holy seed, Rising grain distilling dew, Tower of David, House of Gold—</p> <p>Dayspring, daystar, blade of light, Blessing this world's dark with dawn, Mystic Rose and Morning Star—</p> <p>Blessed Lady, mild and sweet, Be as the dew of heaven fallen, Our frost-born rose, in August drought our snow.</p> <p><i>O dulcis Maria, salve.</i></p>	<p>Hail, O Queen, mother of mercy; Our life, our sweetness and our hope, hail! To you we cry out, exiled children of Eve; To you we sigh as we mourn and weep in this valley of tears. O then, our advocate, turn those merciful eyes of yours towards us; And after our exile here, show to us the blessed fruit of your womb, Jesus.</p> <p><i>(Anonymous, c. 1460, from 'The Pynson Ballad,' verse 21)</i></p> <p>O gentle,</p> <p><i>(Geoffrey Chaucer, c.1343-1400, from 'The Prioress' Tale,' recomposed by William Wordsworth, 1770-1850)</i></p> <p>O holy,</p> <p><i>(Anonymous, 13th-century, from 'Edu be thu, Hevene Queen,' recomposed by Peter Davidson, b. 1957)</i></p> <p>O Sweet Mary, hail.</p>
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structural divisions exist within each of these two primary sections. These divisions are determined by textual considerations and marked by textural changes. Similarly, Jackson separates each section of text with significant changes of texture that serve of important structural demarcations.

Form

The first half of Browne's *Salve Regina* is divided into five sections of dissimilar length, differentiated by changes in texture and corresponding to structural breaks in the text. The first section is for full choir and contains only the word “*salve*” or “hail.” Browne then proceeds to set the remainder of the first two lines of text – through “*nostra, salve*” – for a soli trio in the second section. This concludes with an unusual overlap of texture, in which the full choir enters to sing the final word – “*salve*.” In the third section, he sets the third line of text, using a different trio of voices. The fourth section uses full choir for the next three poetic lines, beginning with “*Ad te suspiramus*” and concluding with “*nobis post hoc exsilium ostende*.” Importantly, the *cantus firmus* finishes at the end of the fourth section. Despite the end of the first iteration of the *cantus firmus*, Browne uses a fifth section to set the entire first stanza of the trope – beginning “*Virgo mater ecclesiae*” – before the formal center of the piece. In this final section, a soli trio of the three lowest voices sings counterpoint without any supporting *cantus firmus* through measure 104.

At measure 105, there is not only a change in texture and text, but a structural mid-point. This is marked by the first “O” response – “*O clemens*” – and a change in meter from perfect to imperfect mensuration (see Example 2.1.1). Here too is where the second iteration of the *cantus*

firmus begins. These significant structural and textual changes clearly delineate these two sections.

Example 2.1.1 *Salve Regina* by John Browne, demonstrating the change between in meter at the center of the work, measures 101-108

In the second half there are five formal divisions. The two remaining quatrains of the trope are separated by the declamations from the end the original antiphon: “*O clemens,*” “*O pia,*” “*O dulcis Maria, salve.*” Textural changes highlight these structural breaks. These indicate an intentional focus by the composer — highlighting text through structural devices.

Text contributes to formal divisions in *Salve Regina 2* as well. Jackson treats the original *Salve Regina* text and each new trope differently, creating two large structural sections within which are seven separate and distinct sub-sections of music. Each of the sections is differentiated by meter, voicing, tonality, and texture. Though there are overlapping changes in texture, significant structural breaks occur at stanza breaks and are accompanied by a full choir rest. These differences and distinctions are clearly used to create a formal structure with little classical sense of balance; the work is through-composed, recalling earlier motets.

The first of the two large sections uses the original text of the *Salve Regina*, absent the final “O” exclamations or tropes. Jackson divides the first section into only two smaller parts, with the first ending after the second exclamation “*Salve*.”

The second large structural section is far more similar to Browne’s with six individual sub-sections. The sub-sections are divided in the same way as Browne’s composition. The trope texts are separated by the broken-up final line of the original antiphon — “*O clemens*,” “*O pia*,” and “*O dulcis Maria, salve*.”

While some specific structural elements differ, it is clear that Jackson approaches the form of *Salve Regina 2* in the same way as his Tudor counterpart. He uses the text to inform structural breaks in a completely through-composed work. Each section is differentiated by changes in various musical elements, especially in texture.

Texture

Browne’s *Salve Regina* can be described, at its most basic, as polyphonic. He writes for the five most common voice parts of the late 15th century: triplex, medius, contratenor, tenor, and bassus.¹⁶⁷ They are utilized in a wide variety of combinations throughout, creating a multitude of diverse textures that coincide with structural divisions and highlight certain formal and textual

¹⁶⁷ Bowers, “To chorus from quartet,” 24.

elements. Fitch writes “By increasing the number of voices involved, Eton composers placed the alternation of full and reduced sections at the centre of musical discourse.”¹⁶⁸

Salve Regina opens with a full section for all five voice parts. These tutti sections are used to highlight rhetorical exclamations, for instance “*Salve*” and the “O” exclamations (see Example 2.1.2). The alternation of soli and tutti textures represent “The most obvious means of articulating form within the Eton motets ...”¹⁶⁹

The soli sections feature a reduction in the number of vocal parts, as well as the number of singers. *Salve Regina* includes five trio sections and one duet. The single duet demonstrates best the preference for contrast through both the reduction of texture and the specific parts paired – triplex and bassus – the two available extremes of vocal range. Importantly, the soli sections are not only meant to be a reduction of voice parts, but also a reduction in singers on each voice part. In Harrison’s modern edition, used for the score examples in this chapter, italicized text indicates places where the original notation in the manuscript is red, which is now generally accepted to indicate reduced or solo voices.¹⁷⁰

The alternating forces create significant contrast throughout the composition. Often these sections are separated by full breaks, but occasionally, as in the opening section, overlap. This “panel-structure” – in which each chosen line, phrase, or section of text is treated with different

¹⁶⁸ Fabrice Fitch, “Hearing John Browne’s motets: registral space in the music of the Eton Choirbook,” *Early Music* 36, no. 1 (February 2008): 23, <https://academic.oup.com/em/article-abstract/36/1/19/510836>.

¹⁶⁹ Ibid.

¹⁷⁰ Ibid. and Frank L.L. Harrison, “The Eton Choirbook: 1,” *Musica Britannica: A National Collection of Music* (London: Stainer and Bell, 1956), xxii.

range and texture – is a key component of this composition, as well as Browne’s contemporaries.¹⁷¹ This is demonstrated in the opening (see Example 2.1.2).

In his *Salve Regina* 2, Jackson uses texture much in the same way as Browne. His writing is largely polyphonic with the same type of “panel-structure” characterized by Fitch. Each change in texture indicates either a poetic break or rhetorical emphasis.

Salve Regina 2 is composed for eight-part choir (SSAATTBB) with soloists from within the choir. Like Browne’s *Salve Regina* the full texture is expansive, while allowing for a variety of different smaller combinations of voices. The work opens with a long, through-composed section (measures 1-98), with numerous shifts in texture that include only SSAA voices, only TTBB voices, and combinations of these subsets (see Examples 2.1.3).

What sets Jackson’s writing apart from Browne’s are the many techniques he uses with these varied voice part combinations. In addition to counterpoint, there are ‘tuneful’ melodic gestures. These are often imitated in several voices or overlaid on homophonic, accompanimental gestures in other voices. He is fond of duets at the third over an accompaniment.

In the first two measures, Jackson begins with an emphatic tutti homophonic exclamation — “*Salve!*” The tutti forces continue off and on throughout the first 98 bars, however changes in texture take on different significance than Browne’s. Jackson sets the text one rhetorical idea at a time, communicating emotional content rather than simply delivering each syllable. The opening section transitions seamlessly from expansive, shimmering melodies to dense, intricate harmonic and rhythmic gestures. “*Salve*” (Hail) is presented in a strong, homophonic declamation by full

¹⁷¹ Fitch, “Hearing John Browne’s motets: registral space in the music of the Eton Choirbook,” 23.

choir. “*Suspiramus*” (do we sigh), is set with a motive that rises and falls with glissandi, imitating a sigh. Melodic lines are often lyric but short, weaving through one another contrapuntally. The sopranos sing a long, wailing line at “*gementer et flentes*” (mourning and weeping). Other times, the forward momentum waits as a soft homophonic section pleads for mercy (“*Eia ergo, advocata ...*”). Jackson sets the text of *Salve Regina* carefully, characterizing the meaning of each phrase with his musical setting. Though the textural variation is reminiscent of that in Tudor models, the specific textures used by Jackson are inextricably tied to the meaning and rhetoric of the text, whereas Browne’s textural changes relate primarily to structure.

Following the first 98 bars are the remaining six clearly-defined formal sections in which one of Jackson’s chosen tropes alternates with one of the “O” responses. The texture is changed significantly for each trope, but the responses are all tutti and variations on the same melodic and harmonic material.

The textures used for these tropes are not found in early Tudor England. In the first, the tenor and bass parts sing a four-bar, ostinato-like accompaniment as a soprano soloist sings the first trope. The second is sung by a soli, SSAA quartet. This section sometimes highlights duets and trios, with all four voices singing at all times. The third is sung homophonically by a soli SATB quartet, while the remainder of the choir sings the same text on a syncopated, melismatic line in unison octaves. This accompanimental technique serves more as a textural undercurrent than harmonic support.

There is an expansive variety of texture in *Salve Regina 2*, employed in a similar way to Browne. Changes in texture distinguish formal sections and create a wide variety of sounds. The full texture is expansive, while sections for reduced forces are more delicate. The differences

between Jackson and Browne come from the greater variety of textures used by Jackson, as well as the focus on text expression beyond simple formal delineation.

Example 2.1.2 *Salve Regina* by John Browne, demonstrating both the ‘panel-structure’ common in the Tudor period between sections and visible at the beginning of this work

The musical score for *Salve Regina* by John Browne is presented in five systems, each containing staves for different vocal parts. The lyrics are written below the staves.

System 1: TREBLE (Salve), MEAN (Medius Salve), COUNTER-TENOR (Contratenor Salve), TENOR (Tenor Salve), BASS (Bassus Salve). The lyrics are: Sal - ve re - gi-na, ma -

System 2: Tr (Ter mi-se-ri-cor-di ae; Vi-ta, dul-ce-do, et spes), M (mi-se-ri-cor-di ae; Vi-ta, dul-ce-do, et spes no), T (ma-ter mi-se-ri-cor-di ae; Vi-ta, dul-ce-do, et spes). The lyrics are: - ter mi-se-ri-cor-di ae; Vi-ta, dul-ce-do, et spes

System 3: Tr (no), M (no), C (no), T (no), B (no). The lyrics are: no -

System 4: M (Ad te cla-ma-mus), C (Ad te cla-ma-mus ex-su-les), B (Ad te cla-ma-mus ex-su-les). The lyrics are: Ad te cla-ma-mus ex-su-les fi-li-i E

System 5: M (Ad te cla-ma-mus), C (Ad te cla-ma-mus ex-su-les), B (Ad te cla-ma-mus ex-su-les). The lyrics are: Ad te cla-ma-mus ex-su-les fi-li-i E

Example 2.1.3 *Salve Regina* 2 by Gabriel Jackson, demonstrating shifting textures, measures 13-16

13

S.1 *mp* *p*
- se - ri - cor - di - ae.

S.2 *mp* *p*
- se - ri - cor - di - ae.

A.1 *p* *p marcato*
re - gi - na,

A.2 *p legato*
sal - ve re - gi - na, ma - ter mi - se - ri - cor - di - ae.

T.1 *mf*
Vi - ta, —

T.2 *mf*
Vi - ta, —

B.1 *mf*
Vi - ta, —

B.2 *mf*
Vi - ta, —

Melody

As is common with sacred early Tudor music, an identifiable ‘tuneful’ melody does not exist.¹⁷² Though there is a *cantus firmus* present throughout Browne’s composition, it is obscured and not recognizable to the listener. The *cantus firmus* – *Maria ergo unxit*, the antiphon for the washing of feet (Mandatum) on Holy Thursday – appears in the tenor line in its entirety twice, once in each mensurations.¹⁷³

Imitation was mentioned briefly in Part 2, Chapter 2, but is an important element of Browne’s compositional style. He uses this technique in a more intentional and structural way than most Eton composers.¹⁷⁴ Imitation appears throughout the work and within textural sections, not only at the beginning of new ones. Though points of imitation are not as lengthy as one might expect from later compositions, they are present in an important and, for the period, uncommon way (see Example 2.1.4).

¹⁷² Melodic material that would have been recognizable to Tudor listeners was used in certain compositions, such as in masses with borrowed popular melodic material for the *cantus firmus*; the “Western Wind” masses by Sheppard, Taverner, and Tye are excellent examples. Hugh Benham, “Western Wind,” *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed May 10, 2019, <https://doi.org/10.1093/gmo/9781561592630.article.30174>.

¹⁷³ Magnus Williamson, *The Eton Choirbook: Facsimile and introductory study* (Oxford: Damm Publications, 2010), 59.

¹⁷⁴ Fitch, “Hearing John Browne’s motets: registral space in the music of the Eton Choirbook,” 25-26.

Example 2.1.4 *Salve Regina* by John Browne, demonstrating a short point of imitation, measures 23-25

Melodic content is one of the biggest differences between Jackson and Browne. *Salve Regina* 2, unlike *Salve Regina*, has discernible melodies and melodic fragments. These can be similar to Browne's melismatic lines in complexity, but are 'tuneful' and highlighted in an intentional way.

The way Jackson sets the tropes of *Salve Regina* 2 highlights the clear difference in his use of melody. At measure 99, he begins a fifty-measure section with reduced voicing; TTBB choir with soprano solo (see Example 2.1.5). The tenors and basses sing four bar phrases that utilize the same rhythmic motive, creating an ostinato. The repetition of this material combined with the difference in range between the ostinato and solo create a hierarchy of melody and accompaniment. The soprano solo soars above the accompanying tenor and bass voices.

Similarly, at measure 194, the beginning of the third trope, Jackson introduces another unique texture; four soloists, SATB, sing a homophonic, chorale-like setting of the text, while the remainder of the choir sings a quickly-moving line in unison octaves. The slower rhythmic pace of the soloists, coupled with their dynamic marking several levels louder than the full choir,

indicate their intended dominance in the texture. This hierarchy highlights again Jackson's interest in melodic content.

Even in the polyphonic opening, where the texture is more similar to Browne's, Jackson employs accompanied melodic material. For example, measures 50 through 57 is one of the few moments where two voice parts sing in unison for an extended period, in this case both soprano 1 and 2 (see Example 2.1.6). The increased volume of the combined soprano lines sustain an intricate, melodic figure. Simultaneously, the alto 2 and tenor 1 parts sing a rhythmic canon on a unison B. This provides a pedal point accompaniment for the melody in the soprano.

Example 2.1.5 *Salve Regina 2* by Gabriel Jackson, demonstrating the new texture beginning at measure 99

99 SOLO *mp* *poco*

S.1 O gra - cious, La - dy, glo - - -

T.1 *p** O gra - cious, O gra - cious,

T.2 *p** O gra - cious, O gra - cious,

B.1 *p** O La - dy, O,

B.2 *p** O La - dy,

Jackson also utilizes shorter motivic cells with melodic qualities. In measure 80, the alto 1 and tenor 1 introduce a four-beat motive. This is repeated in several voice parts and pitch levels over the next 19 measures. The repetition is easily recognizable by the listener. Its use, staggered

in multiple parts and pitch levels, creates polyphonic texture without the same intricate continuous melismatic lines present elsewhere in Jackson's writing and throughout Browne's.

Browne's compositions are, overall, marked by significant "... complexity and irregularity"¹⁷⁵ *Salve Regina* is filled with contrapuntal lines, melodies that twist and turn through asymmetric rhythms. Clearly, Jackson is much more concerned with melodic content than Browne. Sustained and recognizable melodic lines are made more obvious through his manipulation of texture.

Example 2.1.6 *Salve Regina* 2 by Gabriel Jackson, demonstrating unison melodic texture with accompaniment, measures 50-52

The musical score for Example 2.1.6 shows measures 50-52 of *Salve Regina* 2 by Gabriel Jackson. It features four staves: S.1 (Soprano 1), S.2 (Soprano 2), A.2 (Alto), and T.1 (Tenor 1). Measures 50-52 are displayed. S.1 and S.2 have unison melodic lines with lyrics 'ge - men - tes et fle - en -'. A.2 has a more complex accompaniment with lyrics '- men tes ge - men tes'. T.1 has a simple accompaniment with lyrics 'et flen - tes, et'. Dynamics include p, mp, f, and pp. There are triplets in measures 51 and 52 for S.1 and S.2.

Rhythm

As discussed above, *Salve Regina* is divided into two large formal sections. Each of these sections is in a different meter. The first half of the work — through measure 104 — is in perfect meter (in three), while the second half is in an imperfect meter (in two).

¹⁷⁵ Schauer, "John Browne (fl. ca. 1490) A Discussion of his Works," 75.

Throughout, bar lines marked in the score help illustrate the indicated meters, but are of course editorial and modern. Bar lines over-exaggerate what is nonetheless one of the most striking rhythmic features; long strings of syncopations that obscure any sense of rhythmic pulse.¹⁷⁶ While these would not have been felt as syncopation against a downbeat or bar line as modern musicians tend to perceive them, asymmetrical and irregular melismas often intersect, creating a syncopation between two lines.

Another way Browne creates rhythmic complexity and irregularity is to use what we understand today as triplets. These triplet figures create an increased rhythmic drive, especially in the cadence leading into measure 20 (see Example 2.1.2).

The textural changes also influence rhythmic complexity. Compared to the full choir, soli sections have a greater degree of rhythmic complexity, including faster moving and longer melismatic passages. This is due to the absence of the *cantus firmus*, allowing for a more freely composed section. In tutti sections, extended melismatic passages exist, but the rhythmic pace tends to be slower. Note values are longer, with fewer fast moving passages.

Much like Browne's writing, Jackson's work is highly rhythmically complex and intricate. *Salve Regina 2* has layers of syncopation and rhythmic independence of line throughout. Jackson uses syncopation to obscure the meter throughout the composition. In the opening section, both alto lines have *tenuti* that continuously shift the perception of the downbeat. The melodic line in the soprano voices mixes eighth- and sixteenth-note patterns with triplets. This minimizes the importance of the bar line and the downbeat and creates an effect not unlike *Salve Regina*.

¹⁷⁶ Schauer, "John Browne (fl. ca. 1490) A Discussion of his Works," 75.

Additionally, the complexity and independence of the individual lines create syncopation between voices, rather than only against the meter. In measures 88 through 98, the full texture of eight individual lines simultaneously uses both duple and triple patterns, in addition to offbeat entrances. These techniques create syncopation against the bar line and other voices.

Interestingly, one of the most intricate rhythmic lines – in measures 32 through 34 – is a moment of rhythmic unison (see Example 2.1.7). Seven of the eight voices are all singing the same rhythm together. Jackson adds rests in a 16th note, melismatic figure, heightening the feeling of an irregular rhythmic pulse. This is an expansion of Tudor rhythmic ideas, but is uniquely Jackson's and completely new.

Jackson uses more balanced phrases for the melodic material in the trope soli sections, giving these moments a significantly more modern feel. However, syncopation remains the norm in the accompaniment lines, continuing to obscure the downbeat and meter.

Much like Browne, Jackson primarily composes polyphonic material that does not follow Classical formal rules regarding balance. There is a high degree of syncopation and independence of line, even within the trope sections. Despite the notated meter, he uses these techniques to obscure the metric pulse, similar to Browne.

Example 2.1.7 *Salve Regina 2* by Gabriel Jackson, demonstrating the “rhythmic unison” in measures 32-34

32

fp \leftarrow *f* *ff*

- ma - a - a - a - a - a - a - a - mus,

fp \leftarrow *f* *ff*

- ma - a - a - a - a - a - a - a - mus,

fp \leftarrow *f* *ff*

- ma - a - a - a - a - a - a - a - mus,

fp \leftarrow *f* *ff*

- ma - a - a - a - a - a - a - a - mus,

fp \leftarrow *f* *ff*

- ma - a - a - a - a - a - a - a - mus,

fp \leftarrow *f* *ff*

- ma - mus, - a - a - a - a - a - a - a - mus,

fp \leftarrow *f* *ff*

- ma - a - a - a - a - a - a - a - mus,

8

3

Harmony

Unlike the melodic and rhythmic elements, Browne's *Salve Regina* is not especially harmonically active. The *cantus firmus* of this motet is in the hypolydian mode.¹⁷⁷ Both iterations of the *cantus firmus* conclude on F major sonorities, indicating that the overall modality of *Salve Regina* is Lydian.¹⁷⁸ The mode of Browne's work never changes.

Browne employs few strong cadential moments and only at the conclusion of sections. One strong cadential moment occurs from measure 33 to 34.¹⁷⁹ The bass descent from C to F in the soli texture creates a very strong break (see Example 2.1.8). Perhaps this is because this is the only overlapping section, where one texture bleeds into another.

Example 2.1.8 *Salve Regina* by John Browne, demonstrating the bass motion in measures 33-34

The musical score for Example 2.1.8 shows measures 33 and 34 of 'Salve Regina' by John Browne. The score is for five parts: Tr (Trumpet), M (Mediant), C (Cantus), T (Tenor), and B (Bass). The key signature has one flat (B-flat). Measures 33 and 34 are shown. The bass part (B) shows a prominent descent from C to F in measure 34. The lyrics are: Tr: Ad te su; M: vae. Ad te su-spi-; C: (vae.) Ad te su-spi-ra-; T: Ad te; B: vae. Ad te.

¹⁷⁷ Schauer, "John Browne (fl. ca. 1490) A Discussion of his Works," 68.

¹⁷⁸ Ibid.

¹⁷⁹ Schauer, "John Browne (fl. ca. 1490) A Discussion of his Works," 34.

The rarity of strong cadential moments also demonstrates the overall harmonic stasis of this work. The sonorities revolve primarily around F or G. There is no harmonic direction as modern listeners understand it.

Salve Regina 2 is grounded in contemporary harmonic practice, but still shares characteristics with Browne's writing. One of the most immediately noticeable and divergent harmonic elements is the strong sense of A-flat major at the beginning, rather than one of the eight original church modes.

Throughout the work, the textural sections, described earlier, end with conventional cadential motion. For instance, measure 98, the end of the first large section, ends with an E-flat major 9 chord. This half cadence creates a sense of expectation, but prevents any sense of finality at the end of this section. Jackson frustrates the expectations of the listener throughout.

Within each section, Jackson tends to obscure any sense of harmonic motion through harmonic color and added chord tones. Pedal points in low voices often maintain a single sonority for several measures. For instance, measures 35 to 43 and 50 to 57 have a sustained B-flat held throughout. This reinforces the slow harmonic motion.

The tropes are also largely static harmonically, with Jackson utilizing closely — and distantly — related keys for different textual sections. The first, beginning at measure 99 modulates to D-flat major. However, the reoccurrence of A-flat and E-flat in the ostinato, as well as the use of E-flat in the lowest voice of the cadence at measure 150, obscures this change.

The second, modulates from D-flat major, the predominant, to A major. The continuing reoccurrence of A-flat major sonorities in the D-flat major section makes this transition feel like a half-step modulation by assertion. The various chord inversions continue to obscure any real sense of progression from one key to the next. However, the two keys in this modulation are

related by a major third enharmonically. An enharmonic common tone (D-flat to C-sharp) connects the keys. This section hovers around sonorities based on D and A without any sense of harmonic direction.

The final trope text is again set in D-flat major. Largely as a result of the denser texture created between the solo quartet and unison choir, the harmonic motion remains static, finally cadencing to D-flat. The work concludes back in A-flat major.

Jackson clearly understands modern harmony and the expectations of 21st-century audiences. Unlike Browne, he uses key areas and modern cadential motion, especially between sections, expanding this harmonic vocabulary with added chord tones, inversions, and other techniques. However, he uses repeated pitches and pedal points to create harmonic stasis within each section. This lack of direction within each section is reminiscent of Browne's *Salve Regina*.

Summary

Jackson's *Salve Regina 2* has musical characteristics similar to and inspired by Browne's *Salve Regina*. Browne's setting is marked by dense and intricate polyphony, contrapuntal lines, static harmony, through-composed form reliant on text breaks, complex rhythms, and textural shifts. Each of these stylistic features can be found in Jackson's setting.

Chapter 2: Jackson's *Ave Dei Patris Filia*

Jackson identifies Robert Fayrfax's *Ave Dei Patris Filia* as a specific model for his composition with the same title and text. There are numerous similarities between these two works beyond the text, providing another more specific comparative opportunity.

Fayrfax (1464-1521) was an English composer of the early Tudor period, however more is known about his life than John Browne.¹⁸⁰ Though the details of his early life are uncertain, he became increasingly prominent in the English court, eventually being one of the clerks in attendance at the coronation of Henry VIII and "... appointed a Knight of the King's Alms of Windsor."¹⁸¹ He was educated at Cambridge and Oxford and his position within the Royal Household Chapel is well documented.¹⁸²

A contemporary of John Browne, three of his motets, including a Magnificat, appear in the Eton Choirbook.¹⁸³ In total, twenty-nine works survive, more than any other composer of his generation.¹⁸⁴ One of his works, *Ave dei patris filia*, was copied into new books for many years

¹⁸⁰ Nicholas Sandon, "Fayrfax [Fayrefax, Fairfax], Robert," *The Oxford Companion to Music*, Oxford Music Online, Oxford University Press, accessed October 11, 2018, <https://doi-org.turing.library.northwestern.edu/10.1093/gmo/9781561592630.article.09392>.

¹⁸¹ Ibid.

¹⁸² Ibid.

¹⁸³ Ibid.

¹⁸⁴ Ibid.

after his death and modeled by Thomas Tallis in his own setting.¹⁸⁵ Similarly, Jackson used this piece to “...revive (at several centuries’ distance) the tradition of setting that text...”¹⁸⁶

Stylistically, Fairfax exhibits many of the characteristics already identified as “Tudor.” He utilizes the standard five-voice texture common at the time, and contrasts in texture and meter are integral.¹⁸⁷ However, he differs from his contemporaries in his tendency to compose less elaborate contrapuntal lines.¹⁸⁸ “At its best, Fayrfax's music evinces qualities of clarity, balance and directness of utterance which are very uncommon in English music of the time...”¹⁸⁹

Jackson’s *Ave Dei patris filia* was originally commissioned to celebrate the 40th anniversary of the Tallis Scholars in 2013; it was premiered by them at St. Paul’s Cathedral in London that same year.¹⁹⁰ Its unique tie to an ensemble specializing in early English music seems inevitable as it uses the entirety of the text set by Fayrfax and Tallis centuries earlier.

The *Ave Dei patris filia* of Jackson begins ecstatically. The opening forte, full texture gives way to more intimate, reduced forces. Contrasting textures alternate throughout, while the contrapuntal and especially melodic lines soar, despite their disjunct nature and rhythmic complexity. As in *Salve Regina* 2, the lyric quality that persists is accompanied by stable tonal

¹⁸⁵ Sandon, “Fayrfax [Fayrefax, Fairfax], Robert.”

¹⁸⁶ Gabriel Jackson, email message to Donald Nally, May 17, 2014.

¹⁸⁷ Sandon, “Fayrfax [Fayrefax, Fairfax], Robert.”

¹⁸⁸ Ibid.

¹⁸⁹ Ibid.

¹⁹⁰ Gabriel Jackson, *Ave Dei patris filia*, (Oxford: Oxford University Press, 2014), 1.

areas in which harmonies and dissonances have little forward momentum, but instead create a sense of grand space.

This is an echo of Fayrfax's setting, in which long contrapuntal lines produce stable harmonic areas. Jackson foregoes the significant harmonic development to which 21st-century audiences are accustomed, emulating his Tudor predecessors. Jackson uses the style and spirit of the Tudor period to influence his own setting.

Text

The text used by both composers, *Ave Dei patris filia* (see Table 2.2.1), is a Marian antiphon that proclaims devotion to Jesus's mother, like the *Salve Regina*. The hymn is seven four-line stanzas with an additional three-line stanza at the end. Both composers use this text without alteration. However, as compared to the *Salve Regina*, the text is relatively straight forward, without any added tropes.

The structural features of the text highlight repetition. Though stanzas do not share the same number of syllables in each line, each line rhymes. Every stanza has four lines and begins with "Ave," or "Hail." This structural repetition gives the text a clear form, which influences the form of both musical settings.

Table 2.2.1 Ave Dei patris filia, text and translation

<p><i>Ave Dei patris filia nobilissima</i> <i>Dei filii mater dignissima</i> <i>Dei Spiritus sponsa venustissima</i> <i>Dei unius et trini ancilla subiectissima.</i></p>	<p>Hail, most noble daughter of God the Father, most worthy mother of the Son of God, most lovely bride of the Holy Spirit, most humble handmaid of God the Three in One.</p>
<p><i>Ave summae eternitatis filia clementissima</i></p>	<p>Hail, most merciful daughter of the supreme eternity,</p>
<p><i>Summae veritatis mater piissima</i> <i>Summae bonitatis sponsa benignissima</i> <i>Summae trinitatis ancilla mitissima.</i></p>	<p>most faithful mother of the supreme truth, most kindly bride of the supreme good, most gentle handmaid of the supreme Trinity.</p>
<p><i>Ave eterne caritatis desideratissima filia</i> <i>Eterne sapientie mater gratissima</i> <i>Eterne spiracionis sponsa sacratissima</i> <i>Coeterne maiestatis ancilla sincerissima.</i></p>	<p>Hail, most beloved daughter of eternal love, most gracious mother of eternal wisdom, most holy bride of eternal spirit, most pure handmaid of coeternal majesty.</p>
<p><i>Ave Jesu tui filii dulcis filia</i> <i>Christi Dei tui mater alma</i> <i>Sponsi sponsa sine ulla macula</i> <i>Deitatis ancilla sessioni proxima.</i></p>	<p>Hail, daughter of your dear son Jesus, kindly mother of Christ your God, spotless bride of the bridegroom, handmaid of the Almighty beside his throne.</p>
<p><i>Ave Domini filia singulariter generosa</i> <i>Domini mater singulariter gloriosa</i> <i>Domini sponsa singulariter speciosa</i> <i>Domini ancilla singulariter obsequiosa.</i></p>	<p>Hail, only noble daughter of the Lord, only glorious mother of the Lord, only excellent bride of the Lord, only obedient handmaid of the Lord.</p>
<p><i>Ave plena gratia poli regina</i> <i>Misericordiae mater meritis preclara</i> <i>Mundi domina a patriarchis presignata</i> <i>Imperatrix inferni a prophetis preconizata.</i></p>	<p>Hail, full of grace, queen of heaven, mother of mercy, famed for your benefits, lady of this world, foretold by the patriarchs, empress of hell, foreknown by the prophets.</p>
<p><i>Ave virgo feta ut sol praelecta,</i> <i>Mater intacta sicut luna perpulcra</i> <i>Salve parens inclita enixa puerpera</i></p>	<p>Hail, fruitful maiden, predestined like the sun, mother unsullied, lovely like the moon, hail, most glorious parent who labored in childbirth,</p>
<p><i>Stella maris prefulgida felix celi porta.</i></p>	<p>brilliant star of the seas, blessed gate of heaven.</p>
<p><i>Esto nobis via recta ad aeterna gaudia</i> <i>ubi pax est et gloria.</i> <i>O gloriosissima semper virgo Maria. Amen.</i></p>	<p>Be to us a straight road to eternal joys where is peace and glory. O most gracious ever-virgin Mary. Amen.</p>

Note: slight spelling differences exist between Jackson and Fayrfax

Form

The text serves as a guiding structural element for both compositions. Like the hymn itself, Fayrfax's composition is divided into nine formal sections. The first four sections are between 11 and 15 measures in length, while the last five sections are between 25 and 30 bars in length. In addition, the first four sections are in triple meter while the last five are in duple. The first four sections are a third the total number of modern measures in the complete score. Clearly, as Sandon notes, Fayrfax had "... a fondness for architectural schemes dependent on numerical symmetries and proportions."¹⁹¹

Fayrfax uses the text as the foundation of each section. For Fayrfax, each new iteration of the word *Ave* marks not only a new stanza, but also a new formal section. Each section is differentiated by a shift in voicing and texture, and as is typical of the period, many overlap, even if there are clear cadences.¹⁹²

There are three breaks in the texture. At the first two breaks, "*Ave*" and "*Ave Jesu*" – both set as homophonic, tutti gestures with a fermata placed over the final syllable – punctuate the phrase. In both instances, these sustained chords sound like the end of the musical phrase, even though "*Ave*" is the beginning of a new line of text. Though the musical phrase and poetic lines do not align and obscure formal divisions, these moments still serve as structural breaks and are followed by a new texture and voicing (see Example 2.2.1). The third full break is purely a

¹⁹¹ Sandon, "Fayrfax [Fayrefax, Fairfax], Robert."

¹⁹² Glynn Edwin Jenkins, "Latin Polyphony in Scotland, 1500-1560 (with studies in analytical techniques)" (Doctor of Philosophy in Music thesis, University of Exeter, 1988), 194.

structural division approximately one-third of the way through, preceding a meter change to imperfect time.

Example 2.2.1 *Ave Dei patris filia* by Robert Fayrfax, demonstrating homophonic text setting of “*Ave Jesu*”, measures 41-45

The final *Ave* section begins with only three voices, but quickly overlaps with and shifts to the other two voices. This textural instability within a section is unusual in English music and is used to build up to the third instance of full, five-voice polyphony in the entire work. The structural breaks correspond with the poetic stanzas.

Similarly, Jackson’s setting has nine large formal sections that are linked to text. Just as in Fayrfax’s setting, these formal sections begin at a new stanza. Eight begin with the word “*Ave*,” and the final begins with “*Esto*.” Each is accompanied by a change in texture, voicing, or harmony.

The opening phrase of Jackson’s setting seems to be an exception to this. Written for all five voices in rhythmic unison, this strong melismatic line sets only the first three words — “*Ave Dei patris*” — before a fermata, full break, and a transition to a reduced texture.

Interestingly, Jackson uses symmetry and proportion in the construction of this piece, much like Fayrfax. Not only is the text used to delineate formal sections, each of these sections – allowing for some overlapping contrapuntal lines – is 15 bars in length, giving the work a total length of 120 bars. This focus on proportion and form in relation to text is characteristic of Fayrfax's compositional style.

Texture

Fayrfax's setting of *Ave Dei patris filia*, like all Latin-texted church music of the time, was constructed contrapuntally. The voicing is the expected five-voice texture common at the time: triplex, medius, contra-tenor, tenor, and bassus. Each new stanza of text is set to a different combination of voices (complicated only by the two aforementioned misaligned poetic and musical phrases), creating a form in which the texture and text are both used to delineate structural divisions, much like Browne's *Salve Regina*. However, unlike in Browne, Fayrfax does not indicate any changes between soli and tutti forces. Additionally, the extended sections for five voices are of a similar length and treat the text the same as those for fewer voices, rather than acting primarily as punctuation.

The work opens with a reduced, three voice texture, rather than a full exclamation. In fact, the first full sonority with five voices is in measure 26, a major texture break. The three previously mentioned breaks in texture act as punctuation, similarly to the full sections in Browne's work.

Fayrfax varies the texture in other ways. Measure 82 uses only two voices. Other stanza settings use all five voices, but as independent contrapuntal lines, rather than sustained

sonorities. For instance, in measure 145 to the end, each of the five voices function independently (see Example 2.2.2).

Example 2.2.2 *Ave Dei patris filia* by Robert Fayrfax, demonstrating five independent, contrapuntal voices, measures 152-155

The musical score for measures 152-155 of 'Ave Dei patris filia' by Robert Fayrfax. It features five staves, each representing a different voice. The lyrics are: Ma- ri- a. A- Ma- ri- a. A- go Ma- ri- a. A-. The notation shows independent contrapuntal lines for each voice, with various note values and rests.

Homophony is an interesting characteristic of this work. It is used more often than in other contemporaneous works, however it is not true chordal writing. Measure 27 is an excellent example (see Example 2.2.3). The four lower voices begin together, eventually diverging. These parts were still conceived of contrapuntally, though they sound homophonic, as the syllabic text setting often aligns between parts.

Example 2.2.3 *Ave Dei patris filia* by Robert Fayrfax, demonstrating syllabic text setting measures 27-28

The musical score for measures 27-28 of 'Ave Dei patris filia' by Robert Fayrfax. It features five staves with syllabic text setting. The lyrics are: Ae- ter- nae ca- ri- ta- tis fi- li- a de- si- de-. The notation shows the voices beginning together and then diverging, with the text aligned across the staves.

The texture of Jackson's setting shares many similarities with Fayrfax's. Most obviously, he uses a variable combination of five voices, though with more modern nomenclature; soprano

1, soprano 2, alto, tenor, and bass. He also uses texture to differentiate sections of text, creating formal divisions in the work. Beside the opening seven-bar exclamation from the full voices, the texture shifts only between sections of text.

The texture, regardless of the combination of voices involved, is largely contrapuntal. For instance, half way through the first formal section (measure 8) the opening exclamation ends and the first extended polyphonic section begins (see Example 2.2.4). Written for the three upper voices — like the opening of Fayrfax's work — the independence of the lines creates a contrapuntal texture. Another new section for the full five voices begins at measure 61; it also shares this independence of line.

Example 2.2.4 *Ave Dei patris filia* by Gabriel Jackson, demonstrating the transition from full texture to reduced texture, measures 7-9

The musical score for Example 2.2.4 shows measures 7-9 of 'Ave Dei patris filia' by Gabriel Jackson. It features five staves representing the voices: Soprano 1, Soprano 2, Alto, Tenor, and Bass. The lyrics are 'tris fi-li-a no-bi-lis si-ma De'. The texture transitions from full (measures 7-8) to reduced (measure 9). Dynamics include *ff* and *p*. Rhythmic markings include 3 and 5.

Unlike the Fairfax setting, Jackson's entire work is not purely polyphonic and the changes in texture are not limited only to varying the number of active voices. Jackson employs homophonic writing, for instance in measures 112-end (see Example 2.2.5). Though the line is homophonic, the complexity, both melodically and rhythmically, bears resemblance to early Tudor writing. As a 21st-century composer, he has the option to conceive of homophony harmonically, but instead in this moment prioritized the contrapuntal line rather than the harmonic direction.

Jackson also employs a hierarchical texture at times, where there is a clear melodic line, with homophonic accompaniment in other voices. For example, measures 46 through 60 demonstrates this technique (see Example 2.2.6). The florid soprano 1 melody floats over the homophonic, chorale-like writing in the lower four voices.

Example 2.2.5 *Ave Dei patris filia* by Gabriel Jackson, demonstrating rhythmically and melodically complex homophony, measures 112-113

The image displays a musical score for five staves, measures 112 and 113. The music is written in a single system, with each staff representing a different voice. The notation is complex, featuring many triplets and sixteenth notes. The lyrics 'glo' and 'O glo' are written below the staves. The dynamic marking 'f' (forte) is present at the beginning of each staff. The score illustrates a homophonic texture with a complex, rhythmic and melodic line.

Example 2.2.6 *Ave Dei patris filia* by Gabriel Jackson, hierarchical texture, measures 48-51

48 *mp*

A - ve Je - su tu-i fi - li-i

fi - li-i dul - cis fi - li - a Chri - sti De -

fi - li-i dul - cis fi - li - a Chri - sti De -

fi - li-i dul - cis fi - li - a Chri - sti De -

fi - li-i dul - cis fi - li - a Chri - sti De -

The texture throughout Jackson's *Ave Dei patris filia* is clearly related to the changing voice combinations and polyphonic gestures of the early Tudor period, and to Fayrfax's setting of the same text. However, Jackson utilizes them with a variety of modern textures, blending the Tudor period with the 21st-century.

Melody

Dr. Glynn Jenkins argues that "... ultimately the melodic parameter is the structural and directive force..."¹⁹³ In so doing, he asserts that Tudor composition is contrapuntal and that the

¹⁹³ Jenkins, "Latin Polyphony in Scotland, 1500-1560 (with studies in analytical techniques)," 230.

‘melodies’ are integral to the composition. He is not stating that the melodies here are ‘tuneful.’ Rather, as acknowledged in the previous chapter, the individual, contrapuntal lines, not harmony, are the primary method by which harmonic and rhythmic interest are derived.

One of the melodic elements that distinguishes Fayrfax from his contemporaries is a more syllabic setting of text, unlike the ornate contrapuntal lines favored by composers like Browne.¹⁹⁴ Jenkins describes Fayrfax’s music as decorative writing, but not especially florid.¹⁹⁵ From measure 1, it is apparent that the lines are syllabic, rather than melismatic.

Additionally, unlike Browne, Fayrfax avoids structural imitation – or, imitation as a means to generate structure.¹⁹⁶ The few select moments of imitation, such as the triplex and contra-tenor in measures 1-2 (see Example 2.2.7), are never more than “decorative.”¹⁹⁷ The polyphonic entrances of new voices are unique, or share only an intervallic similarity such as the entrance of the triplex and contra-tenor in bars 8-9 (see Example 2.2.8).

Jackson’s melodic lines do not share the same structural significance as Fayrfax’s, or any other Tudor composer. However, he shares many elements with Fayrfax’s use of melody. Jackson’s use of independent lines, as well as the incorporation of homophonic moments, recall techniques employed by Fayrfax.

¹⁹⁴ Sandon, “Fayrfax [Fayrefax, Fairfax], Robert.”

¹⁹⁵ Jenkins, “Latin Polyphony in Scotland, 1500-1560 (with studies in analytical techniques),” 195.

¹⁹⁶ Sandon, “Fayrfax [Fayrefax, Fairfax], Robert.”

¹⁹⁷ Ibid.

Example 2.2.7 *Ave Dei Patris Filia* by Robert Fayrfax, demonstrating decorative imitative similarities between the triplex and contra-tenor in measure 1 and 2, measures 1-3

Example 2.2.7 shows the first three measures of the vocal setting. The triplex (top vocal staff) and contra-tenor (bottom vocal staff) parts exhibit decorative imitative similarities. The lyrics are: A- ve De- i Pa- tris fi- li-.

Example 2.2.8 *Ave Dei Patris Filia* by Robert Fayrfax, demonstrating intervallic similarity in the triplex and contra-tenor in measures 7-9

Example 2.2.8 shows measures 7-9 of the vocal setting. The triplex (top vocal staff) and contra-tenor (bottom vocal staff) parts demonstrate intervallic similarity. The lyrics are: di- gnis- si-ma, De- i Spi-ri-tus spon- sa ve- nu- stis- si-ma,.

Perhaps the most distinctive melodic feature of Jackson's *Ave Dei patris filia* is the long, florid, melismatic lines set only to a single syllable that frame the work. Despite the homophonic texture of the moment (measures 1-7, see Example 2.2.9, and 112-end, see Example 2.2.5), their complexity still recalls other Tudor composers, such as Browne. Regardless of these notable moments, Jackson primarily employs syllabic text setting.

The individual lines themselves are far less independent than those of Fayrfax. The homophonic nature of the melismatic sections mentioned above demonstrate a reliance on sonority, rather than counterpoint, to create harmonic texture. In accompaniment textures, such as measure 46, there is also a focus on harmony rather than counterpoint in the accompanying voices.

Example 2.2.9 *Ave Dei Patris Filia* by Gabriel Jackson, demonstrating the rhythmic and melodic complexity of the Soprano 1 line in measures 1-7

Steady $\text{♩} = c. 60$

f

SOPRANO 1

A - ve De - - - - -

3

- - - - - i - - - - - pa - - - - -

5

- - - - - - - - - - -

ff

7

- tris - - - - -

There is, however, independence in lines that 21st-century listeners would consider melodic. In measure 46, for instance, the soprano line is melodically independent of the chorale

texture beneath. Rhythmically complex and florid, it floats above the more stable texture, even though it too is more syllabic than moments in *Salve Regina 2* or even Browne's *Salve Regina*.

Like Fayrfax, Jackson does not employ structural imitation, but he does use imitative techniques. The most explicit example of this is in measures 60-67 (see Example 2.2.10). The two soprano lines are simply a canon at the fifth. He employs the same technique again in measures 94-97 in the tenor and bass lines (see Example 2.2.11). Jackson's use of direct canon over the course of entire phrases contrasts dramatically with Fayrfax, who largely avoids anything more than a hint of imitation at some entrances.

Example 2.2.10 *Ave Dei patris filia* by Gabriel Jackson, demonstrating imitative counterpoint, measures 61-63

61 *mf*
ve Do-mi-ni fi - - - li-a

mp *mf*
-ma. A - - ve Do-mi-ni fi - - li-a

mf
-ma. A - ve Do - mi-ni fi -

mf
-ma. A - ve Do - mi - ni

mf
-ma. A - ve Do - mi-

Example 2.2.11 *Ave Dei patris filia* by Gabriel Jackson, demonstrating imitative counterpoint, measures 94-95

94

p

le - cta

p

p

p

mf

Ma - ter in - ta -

mf

Ma - ter in - ta - cta

Harmony

Harmonically, Fayrfax's setting of *Ave Dei patris filia* is similar to other Tudor works. There are large sections of harmonic stasis where a single sonority is maintained by the counterpoint.

Overall, the work is in the Dorian mode beginning on D.¹⁹⁸ Unlike Browne, the prominence of E through the first several measures and the avoidance of strong cadential

¹⁹⁸ Jenkins, "Latin Polyphony in Scotland, 1500-1560 (with studies in analytical techniques)," 195.

tendencies toward D until measure 26 obscures Dorian. The Phrygian mode dominates the first 55 measures, despite some occurrences of strong D sonorities, including measure 26.¹⁹⁹ Only in measure 56 is the Dorian mode firmly and consistently established, remaining to the end. This modal ambiguity is a fascinating component of this work, though seemingly unrelated to textual expression. However, measure 56 falls exactly one-third of the way through the composition, creating a structural reference to the Trinity through the use of modal centers.

Jackson's setting shares some qualities of Fayfax's harmonic stasis and ambiguity. The work begins in C major, but even in the opening chord he creates instability by setting the sonority in second inversion. Measures 8-29 constantly rearticulate C throughout all the parts, though it is rarely in the lowest voice. The C major tonality is sustained throughout this section, finally cadencing to a dominant 7 chord in measure 30.

The harmonic ambiguity of many cadences aids the feeling of stasis. In the opening seven bars, the phrase is split into two sections, the second of which begins on a ii⁴/2 chord before returning to the original C major sonority. Additionally, measure 46 briefly tonicizes F major for 15 measures. The liberal use of unconventional cadences (IV⁹ - vi⁴/3 in measure 56 and 57) prevents a complete modulation to this key. Jackson uses inverted chords and added chord tones throughout, to soften cadential motion at the ends of phrases (see Example 2.2.12). His tendency to use the IV and ii chords more often than V strengthens this harmonic ambiguity – even the final chord has an added second.

Unlike Fayfax, Jackson modulates to new key areas without any preparation. In measure 75, Jackson modulates suddenly from C major to E-flat major. A lack of cadential motion in the

¹⁹⁹ Jenkins, "Latin Polyphony in Scotland, 1500-1560 (with studies in analytical techniques)," 195.

E-flat major section prevents the clear establishment of this new key, though the change is audible. At measure 90, only fifteen measures later, Jackson immediately shifts back to the original key of C major. These keys are a third away, with the modulation assisted by a common tone, echoing the key change in *Salve Regina* 2. These modulations serve not only to create harmonic ambiguity, but incorporate the Tudor preference for blocks of harmonic stasis by shifting suddenly to the new key without a gradual transition.

Example 2.2.12 *Ave Dei patris filia* by Gabriel Jackson, demonstrating an inverted chord at a cadence in measure 53, measures 52-54

52

Chri - sti De - i tu - i

-i tu - i ma - ter al - ma Spon - si spon-

-i tu - i ma - ter al - ma Spon - si spon-

-i tu - i ma - ter al - ma Spon - si spon-

-i tu - i ma - ter al - ma Spon - si spon-

Rhythm

Rhythmically, Fayrfax's setting is less complex than some of his contemporaries, like Browne. There are no extended melismatic sections with highly intricate and florid lines. In fact,

the phrases are often shorter than many of those in the Eton Choirbook. Though this writing is still highly intricate, it often seems more cohesive and less complex because of phrase length and syllabic text setting.

The individual polyphonic lines are rhythmically independent of modern conventions like bar lines that would otherwise determine metric stress. Instead of being syncopated against the metric stress, the intricate relationships between lines in Fayrfax's music, much like Browne's, create syncopation against other voices.

Jackson's rhythmic complexity and variation is perhaps the greatest divergent element between the two works. While some sections are contrapuntal with highly intricate lines interacting, his setting is highly syncopated throughout. He uses triplets, quintuplets, and other asymmetric subdivisions of beats among eighth and sixteenth notes (see Example 2.2.13). Some sections have homophonic accompaniment lines, but rhythmically the chord changes fall on off-beats (see Example 2.2.14).

Additionally, Jackson revives the highly florid melismatic writing of other Tudor composers. Despite the rhythmic homophony in measure 1 thorough 7, the complexity of the melisma cannot help but be compared to those found in the works of Browne (see Example 2.2.9).

Jackson uses the great rhythmic variety at his disposal to both diversify the texture of the work even further and to offset a sense of pulse. In fact, despite the much more contemporary methods, the result is almost the same at Fayrfax's counterpoint; a work largely devoid of strong, metric pulses.

Summary

Fayrfax's and Jackson's setting of *Ave Dei patris filia* share many similar musical ideas. Jackson's commitment to formal divisions based on text, contrapuntal construction, elaborate rhythmic and melodic complexity, areas of harmonic stasis, and syllabic text setting demonstrate a keen awareness of this earlier model. However, Jackson again utilizes modern compositional techniques and textures within these Tudor impulses, resulting in a contemporary adaptation of these ideas.

Example 2.2.13 *Ave Dei patris filia* by Gabriel Jackson, demonstrating rhythmic complexity, measures 116-117

The image displays a musical score for measures 116 and 117 of the piece 'Ave Dei patris filia' by Gabriel Jackson. The score is written for five staves, each featuring a complex rhythmic pattern. The notation includes various note values, rests, and articulation marks, such as slurs and accents. The first staff is marked with a treble clef and a key signature of one flat (B-flat). The subsequent staves also use treble clefs, with the fourth staff including an '8' below the clef, possibly indicating an octave. The fifth staff uses a bass clef. The rhythmic complexity is evident in the frequent use of eighth and sixteenth notes, often grouped in beams, and the presence of triplets and quintuplets. The text 'Ma' is written below the first four staves, indicating the syllabic text setting. The measure numbers '116' and '117' are clearly marked at the beginning of the first staff.

Example 2.2.14 *Ave Dei patris filia* by Gabriel Jackson, demonstrating rests as part of a complex rhythmic figure, measures 104-105

104 *mf*

ce - - - - - li por - ta. E -

mf

-da fe - lix ce - li por - ta, stel - la ma - ris pre - ful - gi - da fe - lix ce - li por - ta.

mf

-da fe - lix ce - li por - ta, stel - la ma - ris pre - ful - gi - da fe - lix ce - li por - ta.

mf

-da fe - lix ce - li por - ta, stel - la ma - ris pre - ful - gi - da fe - lix ce - li por - ta.

mf

-da fe - lix ce - li por - ta, stel - la ma - ris pre - ful - gi - da fe - lix ce - li por - ta.

Chapter 3: Jackson's *Cecilia Virgo*

Of Jackson's works with Tudor models, only the compositions examined in the previous two chapters share texts, though others share stylistic elements. Of *Cecilia Virgo*, Jackson writes "... [it] quite specifically, relates to Robert Carver's 10-part Mass (and, less specifically, Carver's 19-part *O bone Jesu*).²⁰⁰ This chapter will examine the connections between Jackson's *Cecilia Virgo* and both Carver's *Missa Dum sacrum mysterium* and *O bone Jesu*.

Robert Carver (c. 1484-after 1567) was a Scottish composer who Dr. Glynn Jenkins asserts should not be considered a "Tudor" composer.²⁰¹ A significant Continental influence is identified in much of his oeuvre, and even the primary source for Carver's music, the Carvor Choirbook,²⁰² contains music by composers from the continental Europe, such as DuFay, suggesting influence on his style.²⁰³ However, both *Missa Dum sacrum mysterium* and *O bone*

²⁰⁰ Donald Nally, email to Christopher Windle, May 31, 2014.

²⁰¹ Kenneth Elliot, ed., *Musica Scotia*, Vol. 1, "The Complete Works of Robert Carver & Two anonymous Masses" (Glasgow: University of Glasgow Music Department Publications, 1996), v; and Glynn Edwin Jenkins, "Latin Polyphony in Scotland, 1500-1560 (with studies in analytical techniques)" (Doctor of Philosophy in Music thesis, University of Exeter, 1988), 254-55.

²⁰² Carver's name appears spelled both as "Carver" and "Carvor." Though the manuscript which bears his name uses "Carvor," the most common spelling appears to be "Carver," which is how I have elected to spell it in this paper.

²⁰³ Kenneth Elliott, "Carvor [Carver, Arnot], Robert," *The Oxford Companion to Music*, *Oxford Music Online*, Oxford University Press, accessed November 1, 2018, <https://doi-org.turing.library.northwestern.edu/10.1093/gmo/9781561592630.article.S05049>; and Jenkins, "Latin Polyphony in Scotland, 1500-1560 (with studies in analytical techniques)," 243.

Jesu share characteristics previously identified in this document as “Tudor.” Scholar Kenneth Elliott asserts that, “In musical terms Carver’s life spans the shift in Britain from the late-medieval decorative style to the progressive and internationally current structural imitation of the High Renaissance that seems to have taken place in Scotland in the 1520s and 30s.”²⁰⁴

Missa Dum sacrum mysterium is Carver’s ten-voice mass, and notably, his earliest dated work (1513).²⁰⁵ However, Jenkins argues convincingly that this is unlikely to be Carver’s first mass because of the sophistication necessary to compose a successful ten-part, multi-movement work.²⁰⁶ Musicologist John Purser asserts that the number of voices symbolically “... represent the nine orders of angels, and the tenth lost order (led by Lucifer) ... replaced by the voices of men.”²⁰⁷

Similarly, *O bone Jesu* for nineteen voices is likely a mature work, written perhaps in the 1520s.²⁰⁸ It shares many broad features with the mass, including numerological significance to the number of voices, as well as some unique characteristics that Jackson draws from specifically.²⁰⁹ Purser asserts the numerological element with little explanation, writing only that

²⁰⁴ Elliot, ed., *Musica Scotia*, v.

²⁰⁵ Elliott, “Carvor [Carver, Arnot], Robert.”

²⁰⁶ Jenkins, “Latin Polyphony in Scotland, 1500-1560 (with studies in analytical techniques),” 259.

²⁰⁷ John Purser, “Burning questions: The elusive life and scant surviving works of Scots composer Robert Carver,” *The National*, May 11, 2017, http://www.thenational.scot/news/15281133.Burning_questions__The_elusive_life_and_scant_surviving_works_of_Scots_composer_Robert_Carver/.

²⁰⁸ Elliot, ed., *Musica Scotia*, viii.

²⁰⁹ Purser, “Burning questions.”

“...the symbolism involved is too rich and complex for me to explain here, save to state that it relates to the perfect human being, and to the metonic lunar/solar cycle, and that Carver’s contemporary, the great poet Robert Henryson, used the same symbolism in his poem about Orpheus.”²¹⁰ The importance of this in the scope of this paper is minimal, except to point out this connection between the mass and motet.

Commissioned by the BBC, Gabriel Jackson’s *Cecilia Virgo* incorporates Tudor elements, and more specially, elements of both Carver’s mass and motet.²¹¹ It “... was first performed by the BBC Singers, directed by Stephen Cleobury, in Canterbury Cathedral on October 26th 2000.”²¹² Jackson describes this composition as “... concerned with sonority and density of texture, which relates it to the multi-part 16th-century tradition as exemplified by Tallis’s 40-part *Spem in alium* and Carver’s 19-part *O bone Jesu*; the harmony is often static, animated rhythmically from within ...”²¹³

Cecilia Virgo begins delicately and joyously with a series of cascading motives, beginning in the soprano 1 and echoed by eight subsequent voices, building quickly to a brilliant F major chord. Short sections alternate between textures including reduced forces with more active and playful melodic lines, gentle homophony, and rhythmically ecstatic full choir. The work

²¹⁰ Purser, “Burning questions.”

²¹¹ Gabriel Jackson, *Cecilia Virgo* (Oxford: Oxford University Press, 2004), 3.

²¹² “Cecilia Virgo — Description,” Oxford University Press, accessed September 17, 2018, <https://global.oup.com/academic/product/cecilia-virgo-9780193439085?cc=us&lang=en&#>.

²¹³ Ibid.

concludes with a return of the opening motive, spinning out again to an F major choir and followed closely to a coda based on the same descending motive.

Both *O bone Jesu* and *Missa Dum sacrum mysterium* have active melodic lines throughout, including a motive from the mass that Jackson echoes in his opening. The interplay between the contrapuntal lines, both within reduced and full textures, is captivating. The continuous rhythmic and melodic motion contrasts with the stability of the harmony. When listening, there is a sense of continuous energy without any direction or goal. Unlike the mass, *O bone Jesu* is punctuated by moments of homophony that briefly pause this rhythmic and melodic energy. Jackson uses these techniques in *Cecilia Virgo*, creating continuous underlying energy and harmonic stability.

Text

The text of *Missa Dum sacrum mysterium* is based on the Ordinary of the mass. As is characteristic in Tudor masses of the time the Kyrie is omitted, but the remaining four movements are set: Gloria, Credo, Sanctus, and Agnus Dei (see Tables 2.3.1 through 2.3.4).²¹⁴ The Gloria, Sanctus, and Agnus Dei all have the complete text set to music. The Credo is missing six lines, which compose the entire section about belief in the Holy Spirit. This text omission was common in English music of the era.²¹⁵

²¹⁴ Jenkins, "Latin Polyphony in Scotland, 1500-1560 (with studies in analytical techniques)," 244.

²¹⁵ Ibid., 260.

The text of *O bone Jesu* is devotional in nature, praising Christ and entreating him to have mercy on the writer (see Table 2.3.5). This motet was likely written for the Feast of the Holy Name of Jesus.²¹⁶ The words “*O*” and “*Jesu*” appear throughout as structural markers, though there is no apparent pattern to their repetition.

For *Cecilia Virgo*, Jackson used an anonymous 16th-century Latin devotional poem to St. Cecilia, accompanied by Leofranc Holford-Streven’s translation in the front of the score.²¹⁷ This short text, numbering only seven lines in length has no rhyme scheme or other device used to control its form. It is unaltered by Jackson and would likely have been heard on St. Cecilia’s feast day. The author extolls the virtues of St. Cecilia and then petitions her to pray for us. This text shares many of the devotional characteristics of the Marian antiphons set in the Eton Choirbook, recalling that style of motet.

²¹⁶ Elliot, ed., *Musica Scotia*, viii. and Jenkins, “Latin Polyphony in Scotland, 1500-1560 (with studies in analytical techniques),” 206.

²¹⁷ Jackson, *Cecilia Virgo*, 2.

Table 2.3.1 The Mass “Gloria,” text and translation

<i>Gloria in excelsis Deo.</i> <i>Et in terra pax hominibus bonae voluntatis.</i> <i>Laudamus te. Benedicimus te.</i> <i>Adoramus te. Glorificamus te.</i> <i>Gratias agimus tibi propter magnam gloriam tuam.</i> <i>Domine Deus, Rex caelestis, Deus Pater omnipotens.</i> <i>Domine Fili unigenite, Iesu Christe.</i> <i>Domine Deus, Agnus Dei, Filius Patris.</i> <i>Qui tollis peccata mundi, miserere nobis.</i> <i>Qui tollis peccata mundi, suscipe deprecationem nostram.</i> <i>Qui sedes ad dexteram Patris, miserere nobis.</i> <i>Quoniam tu solus Sanctus. Tu solus Dominus.</i> <i>Tu solus Altissimus, Iesu Christe.</i> <i>Cum Sancto Spiritu, in gloria Dei Patris.</i> <i>Amen.</i>	<p>Glory be to God on high, and on earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory,</p> <p>O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.</p>
<i>(translation from the Book of Common Prayer)</i>	

Table 2.3.2 The Mass “Credo,” text and translation

Missing text in Carver’s mass	<p><i>Credo in unum Deum, Patrem omnipotentem, factorem cæli et terræ, visibilium omnium et invisibilium.</i></p> <p><i>Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia sæcula.</i></p> <p><i>Deum de Deo, Lumen de Lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri;</i></p> <p><i>per quem omnia facta sunt.</i></p> <p><i>Qui propter nos homines et propter nostram salutem descendit de cælis.</i></p> <p><i>Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.</i></p> <p><i>Crucifixus etiam pro nobis sub Pontio Pilato passus, et sepultus est, et resurrexit tertia die, secundum Scripturas,</i></p> <p><i>et ascendit in cælum, sedet ad dexteram Patris.</i></p> <p><i>Et iterum venturus est cum gloria, iudicare vivos et mortuos, cuius regni non erit finis;</i></p> <p><i>Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit.</i></p> <p><i>Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per prophetas.</i></p> <p><i>Et unam, sanctam, catholicam et apostolicam Ecclesiam.</i></p> <p><i>Confiteor unum baptisma in remissionem peccatorum.</i></p> <p><i>Et expecto resurrectionem mortuorum, et vitam venturi sæculi. Amen.</i></p>	<p>I believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible:</p> <p>And in one Lord, Jesus Christ, the only-begotten Son of God, born of the Father before all ages;</p> <p>God from God, Light from Light, true God from true God;</p> <p>begotten, not made, consubstantial with the Father,</p> <p>by whom all things were made;</p> <p>who for us men and for our salvation descended from heaven.</p> <p>He was incarnate by the Holy Ghost out of the Virgin Mary, and was made man.</p> <p>He was crucified also for us under Pontius Pilate; he suffered and was buried:</p> <p>And he rose again on the third day according to the Scriptures:</p> <p>And ascended into heaven, and sits on the right hand of the Father:</p> <p>And the same shall come again, with glory, to judge the living and the dead:</p> <p>Of whose kingdom there shall be no end;</p> <p>And (I believe) in the Holy Spirit, the Lord and life-giver,</p> <p>who proceeds from the Father and the Son, who, with the Father and the Son, together is worshiped and glorified,</p> <p>who has spoken through the prophets.</p> <p>And (I believe in) one, holy, catholic, and apostolic Church,</p> <p>I confess one baptism for the remission of sins.</p> <p>And I await the resurrection of the dead: and the life of the coming age. Amen.</p>
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Table 2.3.3 The Mass “Sanctus,” text and translation

<i>Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.</i>	Holy, holy, holy Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest.
<i>Benedictus qui venit in nomine Domini. Osanna in excelsis.</i>	Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Table 2.3.4 The Mass “Angus Dei,” text and translation

<i>Agnus Dei, qui tollis peccata mundi, miserere nobis.</i>	Lamb of God, who take away the sins of the world, have mercy on us.
<i>Agnus Dei, qui tollis peccata mundi, miserere nobis.</i>	Lamb of God, who take away the sins of the world, have mercy on us.
<i>Agnus Dei, qui tollis peccata mundi, dona nobis pacem</i>	Lamb of God, who take away the sins of the world, grant us peace.

Table 2.3.5 O bone Jesu by Robert Carver, text and translation

<i>O bone Jesu, O piissime Jesu, O dulcissime Jesu, O Jesu fili virginis Mariae plenus pietate O dulcis Jesu secundum magnam misericordiam tuam miserere mei. O clementissime Jesu deprecor te per illum sanguinem pretiosum quem pro peccatoribus effundere voluisti ut ablwas iniquitatem meam et in me respicias miserum et indignum peccatorem et hoc nomen Jesum invocantem. O nomen Jesu, nomen dulce, nomen Jesu, nomen dilectabile, nomen Jesu, nomen suave, quid enim est Jesus nisi salvator? Ergo bone Jesu propter nomen tuum salva me ne peream et ne permittas me damnari quem tu ex nihilo creasti. O bone Jesu ne perdat me iniquitas mea. Rogo te, piissime Jesu, ne perdas me quem fecit tua bonitas. O dulcis Jesu, recognosce quod tuum est et absterge quod alienum est. O amantissime Jesu, O desideratissime Jesu, O mitissime Jesu, O Jesu, admitte me intrare regnum tuum, dulcis Jesu.</i>	O good Jesus, O most holy Jesus, O most sweet Jesus, O Jesus, son of the Virgin Mary, full of piety, O sweet Jesus, according to your great mercy have mercy upon me. O most compassionate Jesus I beseech you by that precious blood which you willingly shed for sinners that you might wash away my wickedness and look upon me miserable and unworthy sinner imploring this name of Jesus. O name of Jesus, sweet name, name of Jesus, beloved name, name of Jesus, sweet name, for what is Jesus if not our saviour? Therefore good Jesus through your name save me that I shall not perish and suffer me not to be damned whom you created out of nothing. O good Jesus, let not my sin destroy me. I beg you, most holy Jesus, forsake not me whom your love has made. O sweet Jesus, accept what is yours and reject that which offends you. O most beloved Jesus, O most longed for Jesus, O most gentle Jesus, O Jesus, permit me to enter into your kingdom, sweet Jesus.
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Table 2.3.6 <i>Cecilia Virgo</i> by Gabriel Jackson, text and translation	
<i>Cecilia virgo, tuas laudes universa concinit musicorum turba, et tuis meritis supplices a Deo exaudiri possint. Iuncta voce et uno corde tuum nomen invocant, ut luctum mundi in paradisi gloriam mutare digneris; tuosque pupilos, tutelarum Virgo, aspicere velis, piam Dominam, inclamantes, et semper dicentes: Sancta Cecilia, ora pro nobis.</i>	Virgin Cecilia, the entire company of musicians sings your praises, in order that by your merits God may heed their supplications. With united voice and a single heart they call on your name, that you may deign to change the grief of the world in the the glory of paradise, and that you may be willing, guardian virgin, to look upon your words as the call on their merciful lady and ever say: ‘Holy Cecilia, pray for us.’
<i>(translation by Leofranc Holford-Strevens)</i>	

Form

The forms of both Carver’s compositions are related to their texts. Carver divides *Missa Dum sacrum mysterium* into four movements, one for each part of the Ordinary; Gloria, Credo, Sanctus, and Agnus Dei. Kenneth Elliott observes that this is an excellent example of the “... British form of festal mass: a series of well-feinted sections for various combinations of alternating triple- and duple-time rhythms [that] decorate the cantus firms ... in free and often elaborate counterpoint. It is cyclic, using a recurring plainsong melody and headmotif in each movement.”²¹⁸ Carver uses textual breaks within each movement as an opportunity to change voicings, texture, meter, and other elements – differentiating smaller sections within each movement. The text influences form, both from movement to movement and within each movement.

O bone Jesu is divided into sixteen distinct sections separated by a cadence and formal notation, represented in this score as a double bar line. The word “*Jesu*” is repeated throughout

²¹⁸ Elliott, “Carvor [Carver, Arnot], Robert.”

the text at seemingly irregular intervals. This word takes on its own structural significance, which Carver exploits in his setting. Of the eighteen occurrences of “*Jesu*” or “*Jesum*,” thirteen appear at the end of one of the formal sections, with a fermata. The text often influences formal divisions and resultant textural changes.

In much the same way as Carver, Jackson uses the natural divisions in the text to delineate different sections in *Cecilia Virgo*. Overall, the motet is in ternary form, with the opening material returning in measure 110, when the name Cecilia reappears. After the A’ section, there is a final extended melismatic section that functions as a coda, on the text “*ora pro nobis*.” Other significant structural changes occur at the end of poetic lines, within the context of the larger form.

Unlike *Missa Dum sacrum mysterium*, there is not an expected structural form for *Cecilia Virgo*. The use of text as a guidepost is similar to *O bone Jesu* and other motets by various Tudor composers. However, ternary form, with its repetition of musical material is atypical in Tudor music. Even with formal divisions, both Carver’s mass and motet are through-composed.

Interestingly, each large section in *Cecilia Virgo* ends with a sustained chord for full choir, in much the same way as *O bone Jesu*. This is accomplished either with a fermata or a sustained sonority. At both measures 95 and 105 soli sections end with a chord sustained for a longer duration than the preceding rhythms. Alternatively, as in the first ten measures, a full choir section will sustain the final pitches of a phrase, emphasizing the sonority. Both techniques are used in Carver’s *O bone Jesu* to emphasize “*Jesu*” at the end of many sections.

Jackson uses text to guide formal divisions in *Cecilia Virgo*, just as Carver does in both the mass and motet. However, Jackson’s use of repetition, resulting in ternary form, is different from these Tudor models, which are through-composed.

Texture

The texture of *Missa Dum sacrum mysterium* varies throughout, much like other Tudor models. Though contrapuntal and dense throughout, Carver utilizes textural changes — the expansion or reduction of voices — to distinguish new formal sections. Overlapping sections are more common here, though Carver also breaks fully between some sections. The large tutti sections, Elliott describes as “... free, florid counterpoint ... imitation appearing in the detail of stepwise semiquaver figuration.”²¹⁹ The ten-voice tutti sections in particular are full of “florid decoration” that result in a texture whose density comes not only from the numerous voices, but also from the rhythmic and contrapuntal complexity of each component line.²²⁰ The sections for reduced voices, however, include “... a variety of textures...” with different voicings and degrees of decoration.²²¹ Though the text is often set syllabically, extended melismatic passages and decorative elements complicate the texture.

For instance, the Gloria begins with five voices only, marked “solo” rather than “tutti.” At measure 22, a new section of text begins — “*Laudamus te*” — and a different combination of five solo voices sing. Thirty-seven bars into the movement, at a new section of text — “*Gratias agimus tibi*” — there is the third of eight sections, and the first with all ten voices and tutti forces (see Example 2.3.1). These shifts continue throughout the movement.

²¹⁹ Elliot, ed., *Musica Scotia*, vi.

²²⁰ Ibid.

²²¹ Ibid.

Similar shifts occur in the Credo. Interestingly, in this movement one of the most stark contrasts of the whole mass occurs at measure 80 — “*Et incarnates est*” (see Example 2.3.2). Observed by Elliott as “... a prophetically simpler chordal style ...,” this texture is an excellent example of Carver using text to influence form.²²² A full break prevents the characteristic overlap between sections and an almost chordal, four voice texture, in complete contrast to the ten-voice florid polyphony, proclaims Christ becoming human.

The Sanctus includes the same variety of texture as the previous two movements. It begins with soli voices that open into a tutti section for full choir. At “*pleni sunt coeli*” (measure 48), structural imitation – a canon at the ninth – is obscured by decoration in two other voices (see Example 2.3.3). The “*gloria tua*” section, beginning at measure 77, demonstrates the clearest example of imitation in the entire work (see Example 2.3.4).²²³ The imitative motive enters prominently in four voices, but is not lengthy. The striking nature of this moment demonstrates the rarity of true imitation. The only text in this movement that includes the full, ten-voice ensemble begins with the word “*Osanna*,” both at measure 100 and measure 165.

²²² Elliott, ed., *Musica Scotia*, vi.

²²³ Ibid.

Example 2.3.2 *Missa Dum sacrum mysterium* “Credo” by Robert Carver, demonstrating the sectional divide, measures 75-85

The image displays a musical score for measures 75-85 of the "Credo" section from Robert Carver's *Missa Dum sacrum mysterium*. The score is written for a large ensemble, featuring multiple staves for voices and instruments. The key signature is one flat (B-flat), and the time signature is 4/4. The score begins at measure 75, indicated by a bracket and the number 75. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent rests. The lyrics "de" and "cae" are visible under the vocal staves. The score concludes with a double bar line at measure 85. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings like "lis." (likely indicating a lissando or similar effect).

Example 2.3.3 *Missa Dum sacrum mysterium* “Sanctus” by Robert Carver, demonstrating the canon at the ninth, measures 46-50

Example 2.3.3 shows a musical score for a choir and organ. The score is for a canon at the ninth, measures 46-50. The key signature is one flat (B-flat). The time signature is common time (C). The score includes parts for Soprano, Alto, Tenor, and Bass, as well as an Organ part. The lyrics are: "oth. Ple - ni sunt cae -". The organ part features a solo in measures 46-50.

Example 2.3.4 *Missa Dum sacrum mysterium* “Sanctus” by Robert Carver, demonstrating imitation, measures 76-80

Example 2.3.4 shows a musical score for a choir and organ. The score is for imitation, measures 76-80. The key signature is one flat (B-flat). The time signature is common time (C). The score includes parts for Soprano, Alto, Tenor, and Bass, as well as an Organ part. The lyrics are: "ra", "glo - ri - a", "tu -". The organ part features a solo in measures 76-80.

The final movement, *Agnus Dei*, has some of the longest melismatic passages in the entire mass. This text has three component parts that repeat three times: “*Agnus dei, qui tollis peccata mundi*” sung twice, and either “*miserere nobis*” or — in the third repetition — “*dona nobis pacem*.” In Carver’s setting, each part begins syllabically with a melisma falling on the penultimate syllable of the phrase. For instance, in measures 19-25, the “*qui tollis peccata*” is set largely one note to one syllable. However, at the end of this phrase of text, the word “*mundi*” is set to seven bars of florid counterpoint without a syllable change (see Example 2.3.5). The words “*miserere nobis*” follow, with a similar syllabic setting of “*miserere*” followed by a melisma on “*nobis*.” “*Qui tollis peccata mundi*” is repeated two more times with the same pattern. In the final phrase of the movement, the text “*dona nobis pacem*” replaces “*miserere nobis*.” In measure 108 a melismatic passage in all ten voices begins on “pa-” of “*pacem*,” lasting for 34 of the remaining 35 bars. This use of florid counterpoint is reminiscent of that in the Eton Choirbook.

Like the mass, *O bone Jesu* has a large variety of textures. At nineteen voices, Carver has immense resources at his disposal to vary the texture constantly. Leighton describes how, “The glorious nineteen-part sections provide a double framework for two extended, but constantly fluctuating interludes of fewer voices in astonishing textures.”²²⁴ Internal sections within larger structural divisions overlap, creating a constantly shifting series of voicings. The different voicings, whether they overlap or have a full break between them, happen more quickly in the motet than the mass, perhaps because of the relatively short lines of text.

²²⁴ Elliot, ed., *Musica Scotia*, viii.

The most interesting textural detail is the emphasis of the word “*Jesu*” at the end of phrases and sections. Not only do these occur often, highlighting the text, but this word is set almost exclusively in a homophonic texture (see Example 2.3.6). These full sonorities are striking and halt the contrapuntal momentum. Elliott describes this as “... illustrating in a spectacular way British composers’ fondness for full sonorities.”²²⁵

Example 2.3.5 *Missa Dum sacrum mysterium* “Agnus Dei” by Robert Carver, demonstrating the transition between syllabic text setting and florid counterpoint, measures 16-25

The musical score for Example 2.3.5, "Missa Dum sacrum mysterium" by Robert Carver, measures 16-25. The score is in G major and 4/4 time. It features a transition from syllabic text setting to florid counterpoint. Measures 16-20 show a solo voice part with the text "qui tol - lis". Measures 21-25 show a four-part setting of "lis pec - ca - ta mun" for Soprano 1 (S1), Soprano 2 (S2), Alto 2 (A2), and Bass 2 (B2). The solo voice part is marked "SOLO" and "20". The four-part setting is marked "25".

²²⁵ Elliott, "Carvor [Carver, Arnot], Robert."

Jackson writes that *Cecilia Virgo* is “...concerned with sonority and density of texture,” and as in Carver’s work, texture and form are related.²²⁶ Much like Carver’s *O bone Jesu* and *Missa Dum sacrum mysterium*, Jackson sets the text for an unexpectedly large number of voices — twenty-four. Unlike Carver, Jackson never uses all the voices simultaneously as distinct parts.

The motet begins with twelve-part divisi, divided equally among the four modern choral voicings: soprano, alto, tenor, and bass. While Carver makes use of significant divisi in his writing, it is not evenly divided in this way. Though *Cecilia Virgo* begins this way, textures fluctuate throughout the motet, between as few as four voices and as many as twelve, in combinations as varied as six tenors and six basses, or two altos and two tenors.

Much like *O bone Jesu*, *Cecilia Virgo* has shorter sections and phrases than Carver’s mass or other Tudor compositions. For instance, in measure 46, Jackson begins with only tenor and bass voices divided into four parts (see Example 2.3.7). This section lasts only seven bars and is largely syllabic, rather than melismatic, before a full break and the introduction of a new voicing. Throughout, the text of *Cecilia Virgo* is set largely syllabically to the contrapuntal lines. The only extended melisma occurs from measures 121-139, despite some decorative elements throughout other sections.

Jackson rarely overlaps sections in the way Carver did, instead he adds rests and breaks between each section, a technique demonstrated in Example 2.3.7. The nine different subdivisions of the B section demonstrate this. Each distinct change in texture is separated by a period of silence lasting from one eighth-note to three quarter notes.

²²⁶ “Cecilia Virgo — Description,” Oxford University Press.

Example 2.3.7 *Cecilia Virgo* by Gabriel Jackson, demonstrating the textural division into the tenor/bass soli, measures 44-48

The image shows a musical score for measures 44-48 of *Cecilia Virgo* by Gabriel Jackson. The score is divided into two systems, A and B, each with two parts (a and 2). The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are: "tis sup - pli - ces a De - o ex - au - di -". The notation includes treble and bass staves, with lyrics written below the notes. Measure 44 is marked with a '44' and a '4' in a circle. Measure 45 is marked with a '5' in a circle. Measure 46 is marked with a '3' in a circle. Measure 47 is marked with a '3' in a circle. Measure 48 is marked with a '3' in a circle. The score includes dynamic markings such as *mf* and *f*, and articulation markings such as accents and slurs. The textural division is evident in the way the tenor and bass parts are written, with some parts having multiple voices (e.g., T. a 2 and B. a 2).

One of the unique elements of *Cecilia Virgo* is that the original full texture appears only at the beginning and end of the work. Throughout the B section, there are four- to twelve-part voicings, but none are the original SSSAAATTTBBB. This experimentation with the expansion and retraction of voicing is different from how Carver treats the voices in his compositions. One of the reasons the texture remains complex throughout is because of the density and variety of sound.

One of these voice part expansions occurs at measure 69 and is a striking textural change. Just before, the texture was reduced to eight voices — SSAATTBB. However, the texture suddenly shifts back to twelve-voice divisi, only now for six tenor voices and six bass voices

(see Example 2.3.8). Measure 89 is perhaps even more arresting, when, from eight voices – SSAATTBB – six equal soprano voices emerge (see Example 2.3.9). Jackson writes that this “... harks back to the Tudor practice of *gimel* - the division of a line into multiple parts of equal range.”²²⁷

This type of textural expansion was not part of Carver’s vocabulary. At the beginning of both *O bone Jesu* and *Missa Dum sacrum mysterium*, Carver set up a specific number of voices. He might only have the treble voices, or the tenor and bass voices sing at certain moments, but he never expands a single voice to two or more in any one section. Jackson instead constantly divides and combines the various singers at his disposal into different numbers of parts. Though the textural effect of this can be similar to Carver’s, the execution is markedly different.

²²⁷ “Cecilia Virgo — Description,” Oxford University Press.

Example 2.3.8 *Cecilia Virgo* by Gabriel Jackson, demonstrating the tenor/bass *gimel*, measures 69-72

69

p

ut luc - tum mun - di, ut luc - tum

p

ut luc - tum mun - di, ut

p

ut luc - tum mun -

p

ut luc - tum

T. a 6

p

luc - tum

p

luc - tum mun - di,

p

luc - tum mun - di, ut luc -

p

luc - tum mun - di, ut luc - tum mun -

B. a 6

Example 2.3.9 *Cecilia Virgo* by Gabriel Jackson, demonstrating the soprano *gimel*, measures 89-91

89 SOLO *p*

tu - os - que pu - pil - los, — tu - te -

SOLO *p*

tu - os - que pu - pil - los, — tu - te - la - ris —

SOLO *p*

tu - os - que pu - pil - los, pu - pil - los,

S. a 6 SOLO *p*

tu - os - que — pu - pil - los, tu - te - la -

SOLO *p*

tu - os - que pu - pil - los, tu - te - la - ris —

SOLO *p*

tu - os - que pu - pil - los, Vir -

Melody

Missa Dum sacrum mysterium shares melodic characteristics with other Tudor works.

The work is contrapuntal and does not have any distinguishable ‘tuneful’ melodies. However, it does include repeated melodic material.

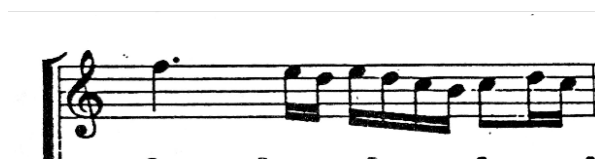
Carver constructs each movement around a *cantus firmus*. The *cantus firmus* is a chant titled “*Dum sacrum mysterium*,” which is the Magnificat antiphon on the Catholic feast of the

dedication of St Michael the Archangel.²²⁸ Though buried and largely indistinguishable from the texture surrounding it, this melody is an important structural device.

Additionally, this mass uses a head motive. This structural, semi-melodic device appears at the beginning of each movement. It quickly fades into new material, but in each movement the head motive appears and is developed before the *cantus firmus* enters. This formal repetition is also an important structural device.

Finally, Elliot describes “...imitation appearing in the detail of stepwise semiquaver figuration...” in each movement of the mass.²²⁹ This short melodic fragment appears throughout the work. This fragment is a scalar, descending sixteenth-note pattern (see Example 2.3.10). In its most common form, it is three beats in length beginning with a dotted quarter note followed by sixteenth notes, often with a single step up at the third sixteenth before completing the descent. It is so short that it seems to be decoration, however it appears so often throughout each movement in different iterations that it takes on melodic and structural significance.

Example 2.3.10 *Missa Dum sacrum mysterium* “Sanctus” by Robert Carver, demonstrating the descending scalar melodic pattern as it appears in the Soprano 1 in measure 126



In *O bone Jesu* there are no ‘tuneful’ melodies or melodic structural elements like a head motive. However, it is clearly contrapuntal, and contains “... imitation of small figures across the

²²⁸ Elliot, ed., *Musica Scotia*, vi.

²²⁹ Ibid.

whole texture.”²³⁰ For instance, in measures 132-135, the soli tenor and bass voices are decorated by imitation at the fourth in the middle of the section.

Like Carver, Jackson uses imitation as an effect, rather than a structural device in *Cecilia Virgo*. The work begins with a series of imitative entrances of descending sixteenth and 32nd-note figures. This gesture is short, lasting no more than four beats, however other related descending figures follow and are imitated within the continuing texture. This creates a cascade of pitches as new voices enter, building to a climatic F major chord in bar 10.

The basis of these imitated melodic fragments used by Jackson is the descending figure in *Missa Dum sacrum mysterium*, despite some differences between the figures in *Cecilia Virgo* and the mass. These differences include Jackson’s use of a full octave, rather than a sixth and the shorter rhythmic duration of the individual pitches. Despite variants, the opening motivic material of *Cecilia Virgo* is directly related to the motivic idea that decorates the polyphony throughout Carver’s mass (compare Examples 2.3.10 and 2.3.11).

Example 2.3.11 *Cecilia Virgo* by Gabriel Jackson, demonstrating the similarity between the Soprano 1 line in measure 1 and the descending figure in Carver’s *Missa Dum sacrum mysterium*



This descending motive occurs again at the end of *Cecilia Virgo*, beginning within an extended melismatic passage. As is common in Carver’s mass, the motivic material is altered slightly, but the sound of an extended pitch followed by several rapidly falling notes remains

²³⁰ Isobell Preece, “Robert Carver,” liner notes for *Robert Carver*, The Sixteen, Harry Christophers, Coro, CORO16051, 2007, 5.

reminiscent of both the early appearance in *Cecilia Virgo* and in Carver's mass. Unlike Carver, Jackson's motive begins as a decoration, but quickly overtakes the texture.

Other examples of imitation are found elsewhere in *Cecilia Virgo*. In measures 69-73, for instance, the tenors and basses are each divided into six parts (see Example 2.3.8). Each tenor voice enters a measure apart with the same melodic material at the same pitch — a canon. The basses have a different canon and they too enter a bar apart at the same pitch. These simultaneous canons function as textural crescendo, rather than a more significant structural device.

Cecilia Virgo uses many of the same melodic concepts as Carver's two works. Jackson even includes motivic material reminiscent of that in *Missa Dum sacrum mysterium*. His use of melody throughout the motet is inspired by Carver's models.

Harmony

Missa Dum sacrum mysterium, like much Tudor music, has slow harmonic motion. The momentum is created through the counterpoint and rhythmic complexity. The tenor, the voice in which the cantus firmus appears, is the slowest moving voice in full sections and largely determines the harmonic motion.²³¹ Isobel Preece observes "The harmony itself in these sections, when it does move, often does so by a root movement of a major second ... The result is that the full sections, propelled almost entirely by their complex rhythms and constantly changing

²³¹ Preece, "Robert Carver," 5.

sonority, give the impression of a sort of improvisation upon the chant.”²³² This slow, undulating harmonic motion characterizes the mass.

Throughout the mass, key signatures are inconsistent between voice parts; some have a single B-flat, while others do not. These key signature indications also change during the course of the mass. As a result, B-flat and B-natural often compete within the same measure creating numerous cross-relationships, especially without the use of *musica ficta* (see Example 2.3.12). However, the *musica ficta* indicated in the edition edited by Kenneth Elliot eliminates many of what modern listeners hear as the most aggressive dissonances.

Though the topic of *musica ficta* is largely beyond the scope of this paper, the editorial *ficta* marked throughout *Missa Dum sacrum mysterium* can change the harmonic sound of this work and is therefore important to acknowledge. Within the compositions studied in this paper, the key signature division found here is unique, though clear and intentional. Some of the editorial suggestions do address contrapuntal issues, such as cadential motion (see Example 2.3.13) or the avoidance of tritones (see Example 2.3.14), but others – the head motive, for instance (see Example 2.3.12) – prioritize the harmonic preference of the editor rather than counterpoint. Therefore, they should be treated with care and skepticism throughout. Regardless, this results in shifts between G-based Dorian and Mixolydian; it is indeed possible that Carver intended to write in both modes simultaneously.

The aural affect is still one of stasis. Even in sections with near simultaneous B-flats and B-naturals, there is no pull toward a cadence. This results in large blocks of embellished

²³² Preece, “Robert Carver,” 5.

counterpoint that revolve primarily around G and D – the final and reciting tone respectively of Mixolydian and transposed Dorian.

O bone Jesu is harmonically similar — slow moving and repetitive. As in the mass, key signatures are inconsistent across voice parts, with some voices having B-flat marked and others B-natural. Accidentals, both marked by the composer and added by the editor as *musica ficta* occur throughout. Even with the observation of the indicated *musica ficta*, B-flat and B-natural create cross-relations.

Overall, the motet is in Hypolydian, with some Lydian tendencies because of the B-naturals. The harmony moves similarly to the mass, described earlier as “... root movement of a major second ...”²³³ Throughout, the harmony shifts between F and G chords, of which an excellent example is measures 96-105. Though *O bone Jesu* begins and ends with F as the final, many sections end on G. This harmonic motion is slow and deliberate, as in the mass.

Unlike Carver’s compositions, Jackson’s *Cecilia Virgo* is not modal. It is primarily in F major. There is a brief modulation to D-flat major in bars 89-104, though there is never a clear perfect cadence to fully establish the key, only the dominant A-flat major chord, with an added fourth, before returning to F major. The transitions both to and from this new key are without any modulation, instead the key signature simply changes abruptly after a measure of rest.

Despite this striking key change, the harmonic motion is largely static. The sections are long and the rhythm and virtuosity of the melody keep the static tonality hovering in the air. The melodic lines weave around that tonality, utilizing passing tones to fill in melodic lines. Phrases

²³³ Preece, “Robert Carver,” 5.

do not lead to traditional V-I cadences, but instead structural points are marked by changes in texture.

Example 2.3.12 *Missa Dum sacrum mysterium* “Gloria” by Robert Carver, demonstrating the use of multiple key signatures and musica ficta in measures 1-5

The musical score for measures 1-5 of "Gloria" by Robert Carver is presented below. The score is written for multiple vocal parts (S1, S2, A1, A2, T1, T2, T3, T4, B1, B2) and instrumental parts. The key signature changes from B-flat major to 3/4 time signature, and then to 3/4 time signature with a key signature change. The lyrics are: "ho - mi - ni - bus bo - nae vo - lun - Et in - ter - ra pax ho - mi - ni - bus bo - nae".

SOLO

ho - mi - ni - bus bo - nae vo - lun -

SOLO

Et in - ter - ra pax ho - mi - ni - bus

SOLO

Et in - ter - ra pax ho - mi - ni - bus bo - nae

SOLO

Et in - ter - ra pax ho - mi - ni - bus bo - nae

Example 2.3.13 *Missa Dum sacrum mysterium* “Credo” by Robert Carver, demonstrating editorial *ficta* (F-sharp) applied to the cadence at the end of measure 28 into 29, measures 27-31

Example 2.3.14 *Missa Dum sacrum mysterium* “Credo” by Robert Carver, demonstrating editorial *ficta* (B-flat) applied to a bass line to correct an ascending tritone, measures 70-74

Though there is harmonic motion through other chords, *Cecilia Virgo* shifts largely between F major and G minor. This play between F and G sonorities mirrors the same in *O bone Jesu*. This is exemplified in measures 67-78, where the F major chord in measures 67 and 68 is followed directly by the simultaneous canons that begin bar 69 in G minor (see Example 2.3.8). The return to F major in measure 77 marks a new section that is more harmonically ambiguous, but concludes in bar 87 on a B-flat major chord, the predominant chord of an F major cadence. At measure 89, there is a sudden shift to D-flat major, a modulation to a key a third away through a common tone, which is also observed in *Salve Regina 2* and *Ave Dei patris filia*. After returning to F major, a similar shift between F and G chords happens from measures 107 to 110. A homophonic chord, with the full chorus split into ten parts, sustains a G-minor sonority. In

measure 110, the harmony shifts back to F major as the recapitulation begins. These large shifts in static tonality are defining aspects of both Jackson's and Carver's writing.

Rhythm

There is significant diversity and complexity of rhythm in *Missa Dum sacrum mysterium*. Shifting meters and the degree of rhythmic complexity, including syncopation between voices, help to differentiate formal sections and even contain references to the text. Contrapuntal lines are decorated by sixteenth- and thirty-second-note figures and dotted rhythms obscure any strong sense of rhythmic pulse. The soli sections are far more rhythmically active than those for tutti voices. The continuous rhythmic drive propels the work forward.

Each movement shifts from triple to duple meter. The Gloria begins in triple meter, which references the Trinity; Father, Son, and Holy Spirit. The meter changes to duple at "*Qui tolls...*" when humankind becomes the focus of the text and God is asked to "take away the sins of the world." The meter shifts in the Credo as well, at "*et incarnatus est.*" The change in texture already references the incarnation of God in human form. The change from triple to duple meter also references this text, in addition to differentiating a new formal section. In the Sanctus and Agnus Dei, there is no strong correlation between this change and the text, however the change creates rhythmic interest and allows for the head motive to begin the movement.

There are also interesting rhythmic details that show attention to text. In the Credo at bar 49, Carver sets the text "*Deum de Deo,*" or "God from God," with a triplet figure, in addition to the established triple meter. This is interestingly the only place in the entire mass where triplet figures are used.

O bone Jesu is similarly rhythmically diverse. Like the mass, the sections for reduced voices have more complexity and variation in their writing. Syncopation abounds between voices, as do florid embellishments of contrapuntal lines. Full sections tend toward a more homophonic sound, but also employ the same rhythmic techniques and ideas as the reduced sections.

Highly complex and syncopated rhythms play an integral role in *Cecilia Virgo*. This rhythmic animation creates a strong sense of forward motion, even as the harmony is largely static – much like both *O bone Jesu* and *Missa Dum sacrum mysterium*.

Jackson uses constantly changing meters and syncopation to create metric ambiguity (see Example 2.3.9). Metric instability is common in Carver's work, however he does so with the interplay between the vocal lines, rather than against the takt. Jackson creates a similar effect through the use of modern compositional devices.

The most notable rhythmic motive corresponds with the melodic motive discussed early. The dotted half-note followed by descending thirty-second- and sixteenth-notes. This figure is repeated both at the beginning and end of the work. As these sections are imitative, the overlap of the entering voices creates an incredibly dense and complex rhythmic texture. After each voice enters with this motive, Jackson varies the figure, incorporating triplets and quintuplets. The effect is one of rich density, much like in Carver's full sections, particularly in the mass.

In many of the sections for reduced voices there is an increased clarity of texture. Often, Jackson sets the text in these sections homophonically (see Examples 2.3.8 and 2.3.10). These sections tend not to have the extreme rhythmic variety of the full sections. He stays either in duple or triple meter, exploring only one division of the beat. This is a significant difference from Carver's treatment of soli sections.

Summary

It is clear that Jackson draws very specific elements of inspiration as well as larger, more global techniques from Carver for *Cecilia Virgo*. This demonstrates a clear influence of this Tudor composer and the elite Latin-texted polyphony of the period. Florid and melismatic counterpoint abounds, form is influenced by text and expressed by changes in texture. Rhythmic figures are complex and harmony is largely static. Though Carver is Scottish and considered divergent from his English contemporaries, these examples clearly share characteristics of other Tudor works for elite institutions and demonstrate an overall incorporation of Tudor models in Jackson's style.

Chapter 4: Jackson's *Sactum est verum lumen*

Tallis's *Spem in alium* and Jackson's *Sanctum est verum lumen* are both extraordinary compositions for a *cappella* choir. This pair would merit comparison, even if Jackson had not identified them as directly related to one another. Though they do not share text, they share the same textural forces, perhaps the most defining feature of Tudor polyphony; they are each written for forty independent vocal lines.

No record exists of Tallis's (c.1505-1585) early life, however he was likely born in Kent during the early 16th-century.²³⁴ The first surviving documentation of him is as an organist at the Benedictine priory of Dover from 1530-31.²³⁵ In 1538, he became a senior member of the musical foundation at Waltham Abbey in Essex and though it was one of the last, the abbey was dissolved in 1540.²³⁶ By 1543 he served the Chapel Royal and by the end of his life had worked for four different monarchs: Henry VIII, Edward VI, Mary Tudor, and Elizabeth I.²³⁷

During his career Tallis developed a close relationship with William Byrd. Byrd entered the Chapel Royal in 1572, and in 1575 Byrd and Tallis were given an exclusive license to print

²³⁴ Paul Doe and David Allinson, "Tallis [Tallys, Talles], Thomas," *The Oxford Companion to Music*, *Oxford Music Online*, Oxford University Press, accessed September 21, 2018, <https://doi-org.turing.library.northwestern.edu/10.1093/gmo/9781561592630.article.S27423>.

²³⁵ Ibid.

²³⁶ Ibid.

²³⁷ Ibid.

and publish music in England.²³⁸ Their relationship was not only professionally close, as evidenced by Byrd's choice of Tallis as his son's godfather.²³⁹

Tallis's early life in Catholic monastic foundations, as well as his close personal relationship with William Byrd and other recusant Catholics later in life, suggest that he sympathized with the Catholic faith after the Reformation.²⁴⁰ His personal religious affiliation remains somewhat of a mystery, though often seen as "... a pragmatist who avoided religious controversy," evidence portrays him "... as a committed Catholic who never relinquished his faith, however equably he served his successive regal and ecclesiastical paymasters."²⁴¹ His Catholic sympathies are important to acknowledge as the dense, intricate polyphony of the early Tudor period evolves.

Tallis's *Spem in alium* was likely written in response to composer Alessandro Striggio's forty-part motet *Ecce beatam lucem* and forty-part mass (with a sixty-part Agnus Dei) *Missa sopra Ecco sì beato giorno*.²⁴² Scholars long speculated that because of London's Protestant leanings, Tallis heard only *Ecce beatam lucem* during Striggio's 1567 visit to the court of Queen

²³⁸ Doe and Allinson, "Tallis [Tallys, Talles], Thomas."

²³⁹ Ibid.

²⁴⁰ Ibid.

²⁴¹ Ibid.

²⁴² Davitt Moroney, "Alessandro Striggio's Mass in Forty and Sixty Parts," *Journal of the American Musicological Society* 60, no. 1 (Spring 2007): 1-70, <https://www.jstor.org/stable/10.1525/jams.2007.60.1.1>, 2-3.

Elizabeth I.²⁴³ However, it now seems likely that this forty-part mass was also heard privately in Nonsuch Palace, the residence of a Roman Catholic aristocrat while he was in England.²⁴⁴

In 1611, Thomas Watering “... noted how a music-loving duke ‘asked whether none of our Englishmen could sett as good a songe’ as that which had been sent into England by the Italians,” after which Tallis set about demonstrating his ability to do so.²⁴⁵ Though there was a tradition of composing immense polychoral works in the Medici court in Florence (where Striggio was composer) during the second half of the 16th-century, this practice was virtually unknown in England and this visit seems to have been the catalyst for Tallis’s work.²⁴⁶ It is clear then that Striggio’s mass and motet, as well as national and personal pride, served as the impetus for this composition.

Like Tallis, Jackson’s *Sanctum est verum lumen* is an emulation of an earlier work, in this case *Spem in alium*. Commissioned for the quingentenary of Tallis’s birth by the Lichfield Festival, it was first performed in Lichfield Cathedral in 2005 by Ex Cathedra.²⁴⁷ *Sanctum est verum lumen* shares the fundamental, textural element of both Tallis’s and Striggio’s compositions — forty individual vocal lines. Jackson alludes to his affinity for Tudor music in his program note for this composition, writing “... Tallis is the greatest of all English composers

²⁴³ Moroney, “Alessandro Striggio's Mass,” 2-4. and Doe and Allinson, “Tallis [Tallys, Talles], Thomas.”

²⁴⁴ Doe and Allinson, “Tallis [Tallys, Talles], Thomas.”

²⁴⁵ Ibid.

²⁴⁶ Moroney, “Alessandro Striggio's Mass,” 2-5.

²⁴⁷ “Sanctum est verum lumen — Description,” Oxford University Press, accessed September 20, 2018, <https://global.oup.com/academic/product/sanctum-est-verum-lumen-9780193355996?cc=us&lang=en&#>.

and his richly varied output ... have been a source of great inspiration and an influence on my own work. So it was a particular pleasure to be asked for a new 40-part companion-piece to *Spem in alium* ...”²⁴⁸ The similarities between Tallis and Jackson, however, extend beyond the voicing of both works.

Sanctum est verum lumen and *Spem in alium* both utilize and create space in thrilling ways. Jackson’s motet launches with a striking explosion of the full choir from which the texture reduces immediately and rebuilds. Sectional textural variation continues to be a defining element of his writing as he experiments with soaring melodic lines, aleatoric murmuring, and imitative counterpoint. Jackson passes melodies and motives around all forty voices creating a stereo effect. The harmonic stasis, textural variation, and melodic energy resist the idea of forward momentum inherited from the Romantic period.

Tallis begins *Spem in alium* with imitative counterpoint that creates a stereo effect similar to Jackson’s motet. As each new voice enters, sound moves through the choir from one end to the other, building to the first moment that all forty voices sing together. For the rest of the motet, full, reduced, and polychoral textures alternate. Like the other compositions studied in this document, *Sanctum est verum lumen* and *Spem in alium* achieve a remarkable openness that invites the listener into a musical space, rather than taking them on a musical journey. The extremity of divisi amplifies the textural, almost tactile, elements.

²⁴⁸ “Sanctum est verum lumen — Description,” Oxford University Press.

Text

The text of *Spem in alium* is from the Sarum Breviary and, with slight variation, is the respond at the Matins after Trinity during the reading of Judith.²⁴⁹ However, contrafacta scores with English text praising the two sons of King James I are the earliest surviving manuscript of this work.²⁵⁰ The Latin response originally used by Tallis is seven lines long, without any poetic structure or rhyme scheme, except the line separations.

Table 2.4.1 <i>Spem in alium</i> by Thomas Tallis, text and translation	
<i>Spem in alium nunquam habui praeter in te, Deus Israel, qui irasceris, et propitius eris, et omnia peccata hominum in tribulatione dimittis. Domine Deus, Creator caeli et terrae, Respice humilitatem nostram.</i>	I have never put my hope in any other but in you, God of Israel, who will be angry and yet become again gracious, and who forgives all the sins of suffering man. Lord God, Creator of Heaven and Earth, look upon our lowliness.
translation: Respond for Sunday Matins, History of Judith, after Judith 8:19, 6:15 (Thomas Tallis, <i>Spem in alium: The 40-part motet and other music</i> , Winchester Cathedral Choir, David Hill, Hyperion CDA66400, 1990, compact disc, text and translation.)	

Tallis repeats text throughout *Spem in alium*, which is most apparent at points of imitation and polychoral responses. In homophonic, polychoral sections different groups of voices echo and trade phrases back and forth. The resulting reduced texture allows for clarity of text. The text in polyphonic sections of the motet is more difficult to decipher because of the density of texture. Repetition does emphasize certain words and phrases, however this is an accident of form rather than intentionally rhetorical.

²⁴⁹ Thomas Tallis, *Spem in alium nunquam habui*, edited by Philip Brett (Oxford: Oxford University Press, 1966), preface.

²⁵⁰ Ibid.

Table 2.4.2 <i>Sanctum est verum lumen</i> by Gabriel Jackson, text and translation	
<i>Sanctum est verum lumen et admirabilem ministrans lucem his qui permanserunt in agone certaminis, recipient a Christo splendorem sempiternum in quo assidue felices laetantur.</i>	Holy is the true light and passing wonderful, lending radiance to them that endured in the heat of the conflict, from Christ they inherit a home of unfading splendour, wherein they rejoice with gladness evermore.
translation: Dr. G.H. Palmer (1846-1926) Gabriel Jackson, <i>Sanctum est verum lumen</i> (Oxford: Oxford University Press, 2006), translation page.	

Like Tallis, Jackson sets a Latin text for a specific day and time in the church calendar – the antiphon at First Vespers for the Feast of All Saints.²⁵¹ Unlike Tallis, Jackson uses text repetition and madrigalisms to set portions rhetorically.

Jackson's setting of the first word is an excellent example of this technique. The word "*Sanctum*" or "Holy" is set for full choir before being repeated as the beginning of a point of imitation in individual parts two bars later (see Example 2.4.1). The rhetorical emphasis of "holy" is striking. Similarly, Jackson uses overlapping entrances and dynamic contrasts to paint light shining in measures 21-23 at the word "*lumen*," or "light" (see Example 2.4.2) The intentionality of this text setting is reinforced by the repetition of this gesture, though slightly altered, in measures 34-36 with the same text, even though the word "*lumen*" is not repeated in the original text.

Sanctum est verum lumen also contains text repetition similar to that used by Tallis. The first contrapuntal entrance is a point of imitation, with the text beginning again at the start of each line. Jackson also uses blocks of text echoed or repeated between different voices. Instead of using polychoral technique, he connects words and phrases to specific, motivic cells. From

²⁵¹ Gabriel Jackson, *Sanctum est verum lumen* (Oxford: Oxford University Press, 2006), translation page.

measures 36 to 55, one can see at least four different such motives which he combines and repeats. The textural density resembles counterpoint, but is different in terms of construction.

Example 2.4.1 *Sanctum est verum lumen* by Gabriel Jackson, demonstrating the rhetorical repetition and significant textural changes at the beginning, measures 1-6, choirs 1-4

Steady ($\text{♩} = \text{c.60}$)

The musical score is for the piece "Sanctum est verum lumen" by Gabriel Jackson, measures 1-6. It is a choral work with four choirs (1-4) and includes vocal parts (Soprano, Alto, Tenor, Baritone, Bass) and piano accompaniment. The tempo is marked "Steady ($\text{♩} = \text{c.60}$)". The score shows the beginning of the piece with various musical notations including notes, rests, and dynamics. The lyrics are "San - ctum est ve - rum lu - men, San - ctum est ve - rum lu - men, San - ctum est".

Example 2.4.2 *Sanctum est lumen verum* by Gabriel Jackson, demonstrating the fanned entrances, measures 21-24, choirs 1-4

The musical score is arranged in four systems, one for each choir. Each system contains five staves for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Baritone (Bar.) parts. The lyrics are 'lu - men, lu - men, san - ctum.' The score demonstrates fanned entrances with dynamic markings like *pp*, *f*, and *p*.

CHOIR 1

S. *pp* lu - men, lu - men, *f*

A. *pp* lu - men, lu - men, *f*

T. *pp* lu - men, *f*

Bar. *pp* lu - men, lu - men, *f*

B. *pp* lu - men, lu - men, *f*

CHOIR 2

S. *pp* lu - men, lu - men, *f* *fp* *f*

A. *pp* lu - men, lu - men, *f* *fp* *f*

T. *pp* lu - men, lu - men, *f* *fp* *f*

Bar. *pp* lu - men, lu - men, *f* *fp* *f*

B. *pp* lu - men, lu - men, *f* *fp* *f*

CHOIR 3

S. *pp* lu - men, *f*

A. *pp* lu - men, *f*

T. *pp* lu - men, *f*

Bar. *pp* lu - men, *f*

B. *pp* lu - men, *f*

CHOIR 4

S. *pp* lu - men, *f*

A. *pp* lu - men, *f*

T. *pp* lu - men, *f* *p* san - ctum.

Bar. *pp* lu - men, *f* *p* san - ctum.

B. *pp* lu - men, *f* *p* san - ctum.

Form

Formally, both works are an homage to compositions that preceded them. Tallis, as previously described, likely composed *Spem in alium* in reaction to hearing Striggio's forty-part works. Jackson was commissioned to celebrate Tallis and modeled his work on *Spem in alium*. He chose to compose a work for the same voices as Tallis, and the same exact length. He writes that *Sanctum est verum lumen* "... is exactly the same length, in terms of numbers of bars and beats (in modern editions)."²⁵²

Both compositions are through-composed and use textual breaks to differentiate musical sections. *Spem in alium* is in eight sections. Three of these are contrapuntal points of imitation in which Tallis demonstrates an incredible mastery of polyphony. Two sections are polychoral exchanges between different groups of the eight choirs, each ending in a full choir exclamation. Two contain a mixture of brief polychoral exchanges and full choir polyphony. The final section is full choir in polyphony to the end, without an imitative entrance at the beginning. These sections are clearly defined by changes in texture, which occur at line breaks in the original text, demonstrating Tallis's reliance on text as a generator of form.

Jackson similarly uses important moments in the text to determine structural divisions. In *Sanctum est verum lumen* there are also eight formal sections. Each is differentiated by change in texture like *Spem in alium*, though these sections include a more diverse array of textures, as well as some harmonic changes and a full break. Often these methods are used for rhetorical impact. For instance, at measure 55, Jackson uses aleatoric writing to set the text "... lending radiance to

²⁵² Donald Nally, email with Christopher Windle, May 31, 2014.

them ...” creating a luminous gesture that builds to full, 40-voice choral counterpoint ending in a forte cluster chord at the text “... that endured in the heat of the conflict ...”

Texture

Texture is perhaps the most important aspect of both compositions. In each, the forty unique vocal parts are separated into eight, five-voice choirs with SATBB divisi. The placement of each choir lends a spatial element to this work, in which the texture not only changes, but the sound moves across the room from choir to choir.

Both composers use texture as a tool to distinguish formal sections and as a result emphasize words or phrases. Tallis and Jackson use each of the forty voices both separately and in their respective choir grouping, allowing them an even greater range of textural variety. For instance, a “duet” may be a pair of two voices or a pair of two choirs.

Texture is an important element in the formal construction of *Spem in alium*. Tallis opens with a grand polyphonic gesture — twenty individual, imitative entrances beginning in the top voice of choir one, with each successive entrance working its way down from the first choir through the fourth. Each point of imitation retains the same basic melodic outline (see Example 2.4.3), however they are not strict points of imitation. A new point of imitation, similarly flexible to the first, begins in the fifth choir and is sung by the remaining 20 voices.

[illegible]

The first shift to a different texture occurs in measure 35. A homophonic entrance from choirs three and four occurs before the full choir enters in measure 40. Though this is the first example of polychoral technique, the style is best demonstrated beginning in measure 75 – through sections five and six – as overlapping, homophonic blocks trade between different combinations of choirs (see Example 2.4.4).

The third and final texture is the full choir. There are five tutti exclamations from the choir, yet there are only two moments in which the full choir sings an entrance at the same time. The other three entrances for the full choir include several parts coming in a beat later than the rest of the choir. At measures 108 and 122 the tutti choir enters. After these entrances, the tutti sections are incredibly dense and intricate. Though it is highly structured, this effect is almost aleatoric.

Jackson uses texture in *Sanctum est verum lumen* to differentiate formal sections in much the same way as Tallis. However, he uses a greater textural variety to differentiate the sections.

Within the scope of forty individual voice parts, divided into eight choirs of the same divisi as Tallis, Jackson incorporates many modern compositional techniques.

The texture of *Sanctum est verum lumen* differs from *Spem in alium* immediately. Jackson opens his motet with the full choir singing two homophonic chords lasting three bars (see Example 2.4.1). Written dynamic variation creates a shifting, almost shimmering texture, as half the voices crescendo at the same time as the other half decrescendo. This dynamic variation, in addition to the tutti opening is a striking difference from Tallis.

Other chordal moments are not as strictly homophonic. In measure 21, each choir enters as a homophonic entity, but paired with the opposite group (choir one with eight, two with seven, and so on) and each entrance staggered by a quarter note (see Example 2.4.2). This type of ‘fanned’ choral entrance occurs again at measure 33 and measure 85.

Imitative polyphony follows the opening chords and is used throughout the work. However, Jackson uses paired imitation, instead of individual points of imitation. Beginning in measure four, the soprano and alto voices enter together in duet, with the soprano and alto of Choir 2 imitating that pairing two measures later. This entrance is imitated in the soprano and alto voice of every choir, in ascending numerical order. The paired imitation is repeated, beginning in measure 24, with the addition of a tenor part. Rather than entrances in numerical order of choir, Jackson has the entrances expand out from choir four and five singing simultaneously, to three and six, and so on. Here Jackson incorporates a spatial dimension to his texture, in which the successive entrances move across the choir in an intentional order, much like Tallis.

[illegible]

Jackson also uses short, repeating, motivic cells that correspond to text. “*Sanctum*” (see Example 2.4.5) is always set to an ascending 16th-note figure, usually several repetitions in quick succession. “*Lumen*” (see Example 2.4.6) is a long note, followed by a short note for each syllable. “*Admirabilem*” (see Example 2.4.7) is set to a combination of triplets and dotted eighth and sixteenth note patterns. These are layered throughout each choir, creating a texture that sounds polyphonic, but is constructed from short, repetitive material, passed around in an almost pointillistic way.

Example 2.4.5 *Sanctum est verum lumen* by Gabriel Jackson, demonstrating the ascending 16th-note motivic pattern as it appears in the Alto and Tenor voices of Choir 6 in measure 40

Example 2.4.5 shows the Alto (A.) and Tenor (T.) staves for Choir 6 in measure 40. The music is in G major (one sharp) and 4/4 time. The Alto staff has a treble clef and the Tenor staff has a bass clef. Both staves show a repeating pattern of eighth and sixteenth notes. The lyrics are: - ctum, san - ctum, san - ctum, for both voices.

Example 2.4.6 *Sanctum est verum lumen* by Gabriel Jackson, demonstrating the motivic gesture for *lumen* as it appears in Choir 5 in measure 41

Example 2.4.6 shows five staves for Choir 5 in measure 41. Each staff has a treble clef and a piano (pp) dynamic marking. The music is in G major (one sharp) and 4/4 time. Each staff shows a long note followed by a short note. The lyrics are: lu - men, for all five staves.

Example 2.4.7 *Sanctum est verum lumen* by Gabriel Jackson, demonstrating the motivic melody for *et admirabilem* as it appears in the Soprano voice of Choir 8 in measure 41-42



Jackson also develops an imitative aleatoric texture. Staggered aleatoric entrances in the lower four voices create a feeling of polyphonic entrances as the texture becomes increasingly dense. This true aleatoricism is audibly less structured and more chaotic than its forty-voice counterpoint. All eight soprano lines enter in unison singing a melody, as the other thirty-two voices become accompaniment. This moment builds to a unison D from every voice in the choir; an extraordinary departure from Tallis.

Another textural technique used in *Sanctum est verum lumen* is a *gimel*. Jackson describes a *gimel* as “... a favourite Tudor device where the upper voices are divided to provide a section of special brilliance.”²⁵³ In measure 98, the soprano parts from all eight choirs sing alone, creating a unique texture of eight equivalent treble parts. In fact, Jackson describes this as “... an ‘über-gimel’ ...” because of the immense number of voices participating.²⁵⁴ A similar texture does not appear in *Spem in alium*.

Tallis and Jackson play with texture in similar ways, but the expansive palate used by Jackson is indicative of the modern era. Both composers use it formally and coloristically to great affect throughout each motet.

²⁵³ “Sanctum est verum lumen — Description,” Oxford University Press.

²⁵⁴ Ibid.

Melody

As with most sacred, polyphonic Tudor music, it is difficult to describe the melodic content of *Spem in alium*. It is contrapuntally constructed and has four unique and recognizable points of imitation. However, the imitative gestures are not ‘tuneful’ melodies.

In contrast, Jackson has several melodic moments. The most obvious of which begins in measure 55. As discussed previously, here all eight soprano lines sing in unison for nine measures. This single melodic line, reinforced by the number of voices, is accompanied by an aleatoric texture sung in the remaining 32 voices.

There are other, less explicit examples of melodic writing. The *gimel* in measures 99 though 108 might also be considered melodic. However, because each voice is singing something different in the same range, it is difficult to extract a single memorable, melodic idea from the texture. Additionally, the short motivic gestures beginning in measure 36 have recognizable melodic content, but are not ‘tuneful.’ Regardless, Jackson’s diversity of texture allows for melodic content beyond Tudor convention.

Harmony

Harmonically, *Spem in alium* is similar to other Tudor era compositions. The work is modal, beginning and ending on a final of G, suggesting the mode is Mixolydian. In addition, there are large swaths of static harmonic motion, often alternating between sonorities based on either G or A.

An unfigured thorough bass is included in the Egerton manuscript, the earliest surviving edition of the work, completed between 1603 and 1612.²⁵⁵ This indicates that there may have been more intentional harmonic considerations here than in earlier compositions, however it is impossible to know if this was in Tallis's original score.

There are, however, more clearly defined moments of harmonic motion here than in earlier Tudor compositions. Measures 121-122 are an excellent example of a perfect cadence — D major to G major. Similarly, in bar 69, C is temporarily established as the primary sonority through a G major chord — a transition similar to a secondary key area.

While it is difficult to determine if Tallis was thinking harmonically or contrapuntally, Jackson uses modern harmonic language. *Sanctum est verum lumen* begins in G major, reminding the listener of the outlined G sonority at the beginning of *Spem in alium*. This is followed by an A minor⁷ chord in second inversion. The use of a ii⁴/₃ chord obscures the true tonality. This harmonic obfuscation continues through the entire work.

Unlike Tallis, Jackson intentionally changes the key of *Sanctum est verum lumen*. In addition to the original G major, there are two additional key signatures. First, at measure 55, though the tonic chord is never heard, three sharps are included in the key signature and A major is briefly tonicized through its dominant sonority, E major. However, the aleatoric texture prevents true harmonic progression and the subsequent conclusion of the phrase on a unison D quickly moves the tonality back to G major.

In measure 99, a more jarring harmonic shift occurs, moving the tonality from G major to E-flat major. This shift to an unrelated key with a new texture is consistent with Jackson's other

²⁵⁵ Tallis, *Spem in album nunquam habui*, preface.

works; he has the ability to dramatically change the atmosphere by relatively simple means. A brief cadence in measure 100 establishes the E-flat major tonality, but the phrase concludes with stacked A-flat major and G minor chords, with their thirds doubled, before returning abruptly to G major.

This is another example of a pattern beginning to emerge in Jackson's Tudor based works. Though modulations move to seemingly unrelated key areas, they are usually achieved through a common tone to a new key a third away. These unexpected and unprepared harmonic transitions, though theoretically unrelated to Tudor music, in effect create individual continuous areas of static harmony. The result is similar to the areas of harmonic stasis in Tudor music that maintain focus on florid counterpoint and rhythmic motion, rather than harmony.

Rhythm

Both composers use a high degree of rhythmic complexity in their writing. *Spem in alium* remains in duple meter (*tempus imperfectum*) the entirety of the composition — triplets (*tempus perfectum*) are not used. Interestingly, the Egerton manuscript is regularly barred, though this may have been a later addition.²⁵⁶

Tallis uses two different textural colors that have different rhythmic affects. His polyphony is, as discussed earlier, intricate. The interplay between forty unique lines creates a sense of syncopation between lines as a result of the counterpoint. Though the individual lines

²⁵⁶ Tallis, *Spem in album nunquam habui*, preface.

themselves are far less complex and melismatic than those of earlier works, the sheer number of lines creates a thick density of sound.

The other textural color used by Tallis, the polychoral style, does not lend itself to the high degree of rhythmic complexity present in contrapuntal sections. In these sections, choirs trade short, homophonic blocks of sound with syllabic text setting.

In *Sanctum est verum lumen*, Jackson uses a wide variety of textural colors, each of which contain significant syncopation. Like Tallis, Jackson does not alter the duple meter of the work. However, he does incorporate more intricate rhythmic lines, which include triplets, dotted rhythms, and syncopation.

For instance, the opening point of imitation in measure 4 creates duple against triple between the paired voices. The soprano *gimel* is even more complex and syncopated against the bar lines. Even the melodic lines in the aleatoric section are highly complex individually, and become even more so when sung “... independently of the conductor (and each other).”²⁵⁷

Additionally, the motivic cells used contain repeated rhythmic ideas, as well as melodic content, as demonstrated earlier in Examples 2.4.5, 2.4.6, and 2.4.7. The entrances of these cells can vary in a bar, and are layered on another cell, which creates a complex variety of rhythmic and melodic ideas, combining polyphonic and polychoral styles. Even the block entrances that resemble Tallis’s use of the polychoral style are layered, fanning out. The use of overlapping and melismatic rhythms creates a far more complex and dense texture than Tallis’s.

²⁵⁷ Jackson, *Sanctum est verum lumen*, 7.

Summary

In comparing these two works, we see again Jackson inspired by a Tudor model. In this instance, he uses *Spem in alium* as a guide for length and the number of vocal parts specifically. However, he also incorporates Tudor ideas including textural ingenuity, rather than harmonic progression, harmonic stasis, and rhythmic complexity. *Sanctum est verum lumen* clearly draws from *Spem in alium*.

Chapter 5: Jackson's *Missa Triueriensis*

By the end of the Tudor period, there was little Latin-texted, sacred polyphony being written; Byrd's masses are some of the last such works. Jackson's *Missa Triueriensis* uses these masses as a model. The same elements that have defined the grand masses and motets of earlier composers remain, but in a much reduced scale. Jackson's mass is inspired by Byrd and similarly restrained.

William Byrd was the last of the Catholic, Tudor composers. Born in London circa 1540, he lived until 1623; through the reigns, and upheaval, of Henry VIII, Edward VI, Mary I, Elizabeth I, and eventually James I.²⁵⁸ He moved away from London in late 1594 or early 1595 as recusancy laws became more strict.²⁵⁹ He settled in Stondon Massey, Essex; a community where Roman Catholics found safety.²⁶⁰

After moving out of London, Byrd's compositional style and intent underwent a dramatic shift. "The earlier motets were monumental and expressive; they were also personal in the sense that the texts represented the free choice of Byrd or his patrons ... He now started work on a grandiose scheme to provide music specifically for Catholic services. The texts were of course drawn from the appropriate sections of the liturgy, and the musical settings became much less

²⁵⁸ Joseph Kerman and Kerry McCarthy, "Byrd, William," *The Oxford Companion to Music*, *Oxford Music Online*, Oxford University Press, accessed November 1, 2018, <https://doi-org.turing.library.northwestern.edu/10.1093/gmo/9781561592630.article.04487>.

²⁵⁹ Ibid.

²⁶⁰ Ibid.

monumental, in view of the liturgical context.”²⁶¹ This change led to the composition of his three settings of the mass Ordinary.

The shift in style is especially interesting in the context of religious and political changes occurring in England. Byrd remained one of a few stalwart Catholics. Unlike his colleague Tallis, he refused to conform to the religious views of the court, but rather recommitted to his Catholic faith. Consequently, he is one of the last English composers writing Latin-texted sacred works in this era.

Though there are clear links to earlier Tudor models, Byrd’s Mass for Four Voices represents a relatively simple style, paired down from even his earlier works.²⁶² Byrd’s masses are not just a departure from his earlier compositions, but are, for the most part, the least “Tudor” of any music examined. Dense textures and long melismatic passages are noticeably absent. However, sufficient similarities remain that the continuation of Tudor compositional style can be clearly identified.

Jackson’s *Missa Triueriensis* “... is meant to be on the same scale as the Byrd masses.”²⁶³ Composed in celebration of the 75th birthday of Jackson’s father in 2005, it was written to be performed by the Truro Cathedral Choir.²⁶⁴ Jackson describes it as “...one of my many pieces

²⁶¹ Kerman and McCarthy, “Byrd, William.”

²⁶² Ibid.

²⁶³ Gabriel Jackson, email with Christopher Windle, May 6, 2016.

²⁶⁴ “*Missa Triueriensis* — Description,” Oxford University Press, accessed September 26, 2018, <https://global.oup.com/academic/product/missa-triuieriensis-9780193385849?q=missa%20triuieriensis&lang=en&cc=us#>.

that is 'about' Tudor music..."²⁶⁵ He admits to using several techniques within the piece that are important parts of Tudor style.

Missa Triueriensis begins with a gentle duet between the alto and soprano. Like Byrd's Mass for Four Voices, melodic lines and overall phrase length throughout Jackson's mass are shorter than previous works examined here. Despite the length, contrapuntal lines continue to float through sections differentiated by textural shifts with static harmony. Though Jackson has different compositional options available to him, this understated style is clearly related to Byrd's Mass – creating the same aural space as works like Browne's *Salve Regina* and Tallis's *Spem in alium*.

Text

Byrd's Mass for Four Voices uses the entire text of the mass Ordinary. This includes six separate movements mentioned in Part 2, Chapter 3: Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei (see Part 2, Chapter 3 for all mass texts, except Kyrie, see Table 2.5.1). This is the first Tudor mass examined in this paper that includes all movements of the Ordinary. Additionally, unlike Carver's *Missa Dum sacrum mysterium*, Byrd uses the entire text of all six movements — except in the Gloria and Credo, where the opening incipits are intoned by the celebrant, rather than set polyphonically.

²⁶⁵ "Missa Triueriensis — Description," Oxford University Press.

Table 2.5.1 The Mass “Kyrie,” text and translation	
<i>Kyrie eleison</i>	Lord, have mercy
<i>Christe eleison</i>	Christ, have mercy
<i>Kyrie eleison</i>	Lord, have mercy

One of the most significant differences between the composers of the early Tudor period and Byrd is the reduction of melismatic lines. As a result, the text in *Mass for Four Voices* is largely syllabic. In addition, Byrd’s text setting contains very little repetition. Aside from the repetition written into the texts, only a few moments — the end of the *Agnus Dei*, for instance — contain additional repetition of text. Though the syllabic setting results in a shorter, more contained composition than earlier examples, the minimal text repetition is an important link through the entire period.

Jackson also used the texts of the mass Ordinary in *Missa Triueriensis*. Though he omitted the Credo and combined the Sanctus and Benedictus into a single movement — typical changes in modern, liturgical settings of the Mass. Additionally, he included the text of the Gloria incipit in his composed material, rather than leaving it for the celebrant.

As Jackson describes, “I wanted to write something compact and direct, on a similar scale to the Byrd Masses.”²⁶⁶ Therefore, his treatment of text is very similar to Byrd’s. Much of the work is syllabic, intentionally moving through text efficiently. There are more melismatic passages than in *Mass for Four Voices*, but they are brief. Like *Mass for Four Voices*, there is little repetition of text. The few places this occurs are similar to Byrd’s setting — such as the end of the *Agnus Dei*.

²⁶⁶ “*Missa Triueriensis* — Description,” Oxford University Press.

Form

Byrd uses a head motive to unify the six movements, however it is only used at the beginning of the Kyrie, Gloria, and Agnus Dei; the Credo, Sanctus, and Benedictus each have unique points of imitation. The Sanctus, for instance begins with its own ascending scalar pattern that bears no resemblance to the earlier motive and is actually based on an earlier work, John Taverner's 'Meane' Mass.²⁶⁷

There are structural breaks based on the text within each movement. These breaks are common textual divisions in most masses. The Kyrie, for instance, contains three separate petitions; each of these are divided by a textural break. Similarly, the Sanctus has three distinct sections: the first beginning with "*Sanctus...*," the second beginning with "*pleni sunt coeli...*," and the third beginning with "... *Osanna.*" Each of these are divided by a break or change in texture, just as in the Kyrie.

The mass is largely through-composed, but melodic ideas are intentionally repeated at select textual breaks to highlight formal elements. The unifying head motive is an example of this. In addition, the text "*Osanna...*" concludes both the Sanctus and Benedictus, and at both occurrences of this text, Byrd uses a rhythmically identical and melodically similar point of imitation. This minimal formal repetition is unusual in the Tudor period.

The form of Jackson's *Missa Triueriensis* echoes the shape and scale of Byrd's Mass for Four Voices. The different texts of the mass Ordinary are set as different movements, and

²⁶⁷ Kerman and McCarthy, "Byrd, William."

important divisions in the text of each movement determine smaller formal divisions. The texts influence the length and scope of the setting.

Like Byrd's setting, *Missa Triueriensis* is largely through-composed, save the head motive at the beginning of the Kyrie and Agnus Dei (compare Example 2.5.1 and Example 2.5.2). Though this opening motive of Jackson's mass is identical for the first three measures in both movements, the remaining movements begin similarly to Mass for Four Voices in that they do not share this motive and unique material is used. Interestingly, Jackson also chose to model the opening of the Sanctus directly on a distinct, earlier composition: Christopher Tye's *Missa Euge Bone*.²⁶⁸

Example 2.5.1 *Missa Triueriensis* "Kyrie" by Gabriel Jackson, demonstrating the head motive, measures 1-4

Slow ♩ = c.56

SOPRANO *p* Ky - ri - e e - lei - son. Ky - ri -

ALTO *p* Ky - ri - e e - lei - son. Ky - ri - e

Example 2.5.2 *Missa Triueriensis* "Agnus Dei" by Gabriel Jackson, demonstrating the head motive, measures 1-4

Slow ♩ = c.56

SOPRANO *p* A - gnus De - i, *mp* qui tol - lis pec - ca - ta

ALTO *p* A - gnus De - i, *mp* qui tol - lis pec - ca -

²⁶⁸ Gabriel Jackson, email with Christopher Windle, May 6, 2016.

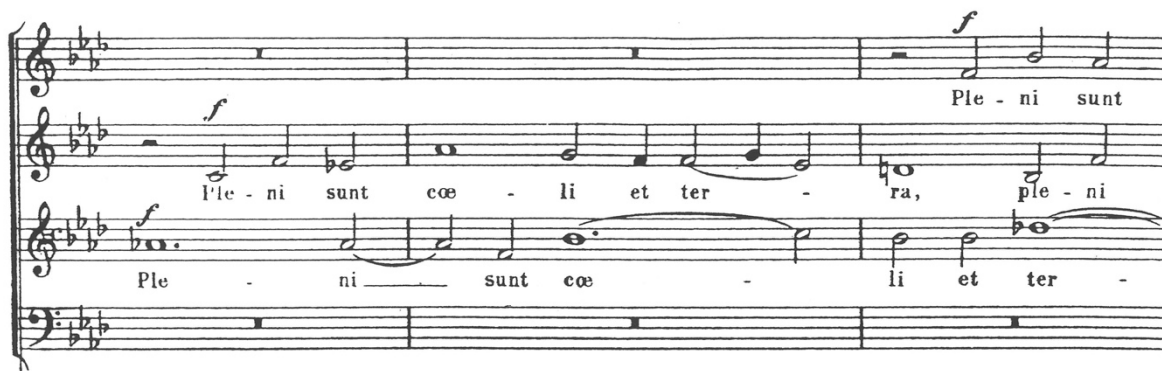
Texture

Byrd's Mass for Four Voices has textural similarities to earlier Tudor works, but also departs from these models. As with early Tudor works, the mass is contrapuntal throughout, with limited moments of homophony. This description can be applied to every Tudor work discussed in this document.

The number of voices in Mass for Four Voices – and, therefore, the density of the texture – is significantly reduced from earlier Tudor models. As the title indicates, there are only four voices, and they are spread evenly across the primary choral parts; soprano, alto, tenor, and bass. This greatly reduces the number of potential combinations of voices, especially as compared to works for nineteen or even forty unique parts. The overall number of voices remain consistent throughout the entire work; Byrd never employs a *gimel*. At its fullest, Byrd's texture does not begin to match the density or complexity of Tallis, Carver, or even Browne.

Despite this reduced texture, Byrd varies the number and combination of voices singing throughout the mass. The "*pleni sunt coeli*" section in the Sanctus is a trio (see Example 2.5.3). Similarly, the Agnus Dei begins as a duet between the soprano and alto voices, expands to a trio between soprano, tenor, and bass, and finally opens to full four voices in measure 18. There are examples of reduced texture in every movement.

Example 2.5.3 Mass for Four Voices “Sanctus” by William Byrd, demonstrating a three-voice texture, measures 16-18



Yet, even these changes of texture are not as frequent, sustained, or distinctive as in earlier Tudor works. There is no longer a distinction between soli or tutti sections and a formal break does not necessarily indicate a change in texture. Even the reduced texture often expands quickly back to four voices acting as brief color, rather than a distinctive feature of a formal section. Musical phrases, which still begin at new lines of text, overlap, reducing their impact. These reduced and varied textures are drawn from the Tudor period, but are used much differently.

Mass for Four Voices is contrapuntal throughout and uses imitation structurally. The head motive at the beginning of the Kyrie, Gloria, and Agnus Dei is the strongest example of this; though entrances are altered for the ease of counterpoint. The Credo does not share the same motive, but does begin with a direct canon at the fifth. The Benedictus begins with paired imitation — one line is reminiscent of the canon at the beginning of the Credo and the other is based on the head motive from the Kyrie, Gloria, and Agnus Dei.

Imitation also appears throughout the Mass. For instance, in measures 46 and 47 of the Gloria, the tenor and soprano voices imitate each other over an independent bass line (see

Example 2.5.6 Mass for Four Voices “Gloria” by William Byrd, demonstrating paired imitation, measures 69 (upbeat)-71

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in G minor, measures 69-71. The text is "Cum sanc-to spi-ri-tu in glo-ri-a De-i pa-tris, in". The score demonstrates paired imitation, with the voices entering in pairs and imitating each other. The Soprano and Alto parts enter first, followed by the Tenor and Bass parts. The music is written in a four-part setting, with each voice part on a separate staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Like earlier Tudor composers, Byrd also uses homophony in isolated moments that highlight text. However, the relationship between the text and its musical setting is more obvious than earlier in the period. In the Gloria, at “*laudamus te*,” a series of antiphonal — almost polychoral — homophonic duets begin (see Example 4.5.7). These continue until a sudden homophonic exclamation on “*gratias*,” highlighting the end of these statements of praise and adoration. Later in the Gloria, at “*et unam sanctam*,” three voices are set homophonically in canon at the fourth. The most extended homophonic section occurs in the Credo, at the moment of crucifixion. Here, the upper three voices sing homophonically, highlighting the somber text. While Byrd’s use of texture to color text in the mass is not unique, the homophony in Mass for Four Voices is an unusually sustained contrast, drawing increased attention.

four-part, treble texture. Finally, there is the aforementioned model of Tye's *Missa Euge Bone* for the beginning of the Sanctus (compare Examples 2.5.8 and 2.5.9). This also presents a completely unique texture in *Missa Triueriensis*, but one that is related to the Tudor period: a fully homophonic eight-part texture. Not only does this directly mirror Tye's mass, but these sustained chords, with a larger than standard number of voices, are reminiscent of Carver's *O bone Jesu*.

As mentioned above, Jackson uses a head motive at the beginning of the Agnus Dei and Kyrie, like Byrd. In both, this opening duet is more than a head motive; the entire section is a canon at the fifth rather than free counterpoint. Additionally, as if in homage to Byrd, the Agnus Dei of *Missa Triueriensis* echoes the texture of Mass for Four Voices. Jackson's Agnus Dei begins with a two-voice duet in the soprano and alto, expands to a trio, and finally expands to all four parts, just as in Byrd's setting of the same text (compare Examples 2.5.10 and 2.5.11).

Example 2.5.8 *Missa Triueriensis* "Sanctus" by Gabriel Jackson, demonstrating the texture of the opening of this movement, measures 1-6

The musical score for the opening of the Sanctus in *Missa Triueriensis* by Gabriel Jackson, measures 1-6, is presented for four voices: Soprano, Alto, Tenor, and Bass. The texture is homophonic, featuring sustained chords. The dynamics are marked as *pp* (pianissimo), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). The lyrics are "San - ctus, San - ctus, San - ctus,". The score is written in 3/4 time and includes a key signature of one flat (B-flat).

Example 2.5.9 *Missa Euge bone* “Sanctus” by Christopher Tye, demonstrating the texture of the opening of this movement, measures 1-6

Example 2.5.9 shows the opening of the "Sanctus" movement from *Missa Euge bone* by Christopher Tye. The texture is homophonic, with all six voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) moving in parallel motion. Each voice part has a single note per measure, all aligned vertically. The lyrics are "Sanc - - tus, Sanc - - tus, Sanc - - tus," repeated three times across the six measures.

Example 2.5.10 *Missa Triueriensis* “Agnus Dei” by Gabriel Jackson, demonstrating the transition from the opening two voice texture to the next section, measures 11-20

Example 2.5.10 shows the transition from the opening two voice texture to the next section in the "Agnus Dei" movement from *Missa Triueriensis* by Gabriel Jackson. The score is for four voices (Soprano, Alto, Tenor, Bass). Measures 11-15 show a two-voice texture (Soprano and Alto) with lyrics "se - re" and "re no - bis." Measures 16-20 show a four-voice texture with lyrics "A - gnus De - i, qui tol - lis pec - ca - ta". Dynamics include *mp* (mezzo-piano) and *p* (piano).

In addition to the head motive, Jackson uses numerous canonic and imitative gestures throughout his mass. In the Gloria, there are two canons, both at the fifth, one beginning in measure 50 and the other in measure 57. Additionally, there is an imitative entrance at measure 65. Unlike Byrd, Jackson uses repetition within contrapuntal lines. In the Kyrie, measures 13 through 15 are not imitative, but include a sixteenth-note triplet figure that passes between the alto, tenor, and bass parts. This creates repetition and imitation through motivic gestures, a technique seen in other Jackson compositions. He, however, does not use imitation as frequently or consistently as Byrd.

Example 2.5.11 Mass for Four Voices “Agnus Dei” by Wiilliam Byrd, demonstrating the transition from the opening two voice texture to the next section, measures 4-9

The musical score for 'Agnus Dei' by William Byrd, measures 4-9, is presented for four voices: Soprano, Alto, Tenor, and Bass. The key signature is three flats (B-flat, E-flat, A-flat). The lyrics are: - ca - ta mun - di, mi - se - re - re, mi - se - re - re; - ta mun - di, mi - se - re - re, mi - se - re - re, mi - se -; no - bis. Ag - nus De - i, - re - re no - bis. Ag - nus De - i, qui tol - lis pec - ca - ta; Ag - nus De - i,

Jackson clearly references Byrd's Mass for Four Voices, throughout *Missa Triueriensis*. However, the numerous different devices used by Jackson to vary the texture create a more diverse textural landscape than Byrd's mass, and recall even earlier Tudor compositions.

Melody

Melodically, Byrd's mass is similar to works by his Tudor predecessors. Despite an increased number of imitative and canonic moments, there are few examples of true melodic writing. Even with the incorporation of repeated melodic material — in the form of a head motive — lines still lack the 'tuneful' quality associated with contemporary melody. Long, continuous polyphonic sections are differentiated only by textural changes, rather than melody.

Even though the work is still conceived of contrapuntally, the individual lines in each voice are shortened and have become more motivic. Unlike the work of early Tudor composers, long, melismatic lines — as in the works of earlier composers such as Fayrfax, Carver, and Browne — are no longer used. Short phrases and syllabic text setting have become increasingly prevalent throughout the period and the majority of phrases begin with a point of imitation, as discussed above. These phrases overlap, creating extended polyphonic sections, but the imitative melodies have clear structural importance.

Like Byrd's mass, Jackson's *Missa Triueriensis* is largely contrapuntal and often lacks specific, 'tuneful,' melodic ideas. However, as with his other compositions, Jackson will at times include and isolate melodies. In the Gloria, from measure 35 through 40, the tenor has a continuous, independent melodic line contrasting with the fragmented bass accompaniment. In the same movement, Jackson isolates melodic lines in measure 71 through 79 using textural

changes, including marking them “solo” and using sustained chords with the accompanying voices. In the Sanctus, Jackson marks the soprano line at measure 40 “solo” as well, but distinguishes it from the lower three voices by marking the solo voice at a louder dynamic. Jackson avails himself of a greater variety of techniques to highlight melody than Byrd.

A particularly unique example of melody used as a formal construction is described by Jackson: “... in a kind of neo-isorhythm, the rapid ascent of the Gloria’s opening is stretched out a few bars later to make a treble cantilena.”²⁷¹ Though isorhythms are generally associated with the medieval period, Jackson uses the unison melodic gesture in the first three bars of the Gloria as a sustained melody line in measures 18 through 22.²⁷²

Harmony

Harmonically, Byrd’s Mass for Four Voices is generally slow moving and stable, and at times static. Individual sections have a single sustained tonality and are often dominated by one or two chords. However, modern harmonic ideas can be observed in Byrd’s writing.

Mass for Four Voices is modal, despite some characteristics of modern harmony. The independent counterpoint of the opening motives in each movement shows specific clear modal

²⁷¹ A cantilena is a “... sustained or lyrical vocal line, usually for solo voice, meaning lullaby in Italian.” Ellen T. Harris, “Cantilena(ii),” *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed April 9, 2019, <https://doi.org/10.1093/gmo/9781561592630.article.04774>; and “*Missa Triueriensis* — Description,” Oxford University Press.

²⁷² Chester L. Alwes, *A History of Western Choral Music*. Vol. 1 (Oxford: Oxford University Press, 2015), 27.

implications. The mass shifts between two modes, ionian and aeolian — newer modal identifications than the eight original church modes.

Cadences in this mass strongly suggest an awareness of harmonic motion. It is common for Byrd to end a section with a bass line ascending a fourth, from C to F, and a Picardy third, or an imperfect cadence. This occurs at least once in all movements except the Credo, often at the end. There are also examples of bass line motion outlining a plagal cadence (at the end of the Gloria), and half cadences within the Sanctus and Gloria. Though not all cadences are as clear as those at the ends of movements, there is nevertheless an increase in cadences with harmonic implications.

In *Missa Triueriensis*, Jackson uses modern keys and harmonic implications. As in others of his works, Jackson uses dissonance to obscure the harmonic motion and create a feeling of harmonic stasis. However, there are examples of clear, functional harmonic motion. The Kyrie moves from A minor to F# minor and back to A minor, ending on an open fifth. The third relationship between these two tonal areas and the ambiguous nature of the final cadence prepare the harmonically strong A major opening of the Gloria.

However, as in many of Jackson's compositions, there are also dramatic and sudden key changes. One of the most jarring occurs in the Sanctus. Jackson uses a *gimel* to expand the texture, but remains in the established key of D-flat major. This texture ends at measure 28 on an ambiguous sonority of two perfect fifths separated by a whole step. After two eighth notes of rest, the key suddenly jumps to A major. Similarly, measure 40 of the Gloria cadences, without a third, on the dominant of the established A major tonality. After two eighth notes of silence, the tonality jumps again from A major to F minor.

Here again is an example of a third relationship at a sudden key change. As seen in *Salve Regina* 2, *Ave Dei patris filia*, *Cecilia Virgo*, and *Sanctum est verum lumen* a common tone is used as connective tissue between the two sections. This again exemplifies Jackson's incorporation of the harmonic stasis of Tudor music into his own harmonic idiom in which the stasis of a given key center is maintained, without a functional pull toward development, yet variation is achieved through abrupt shifts of the home key.

Jackson's harmonic language is clearly contemporary. Even though modulations are at times jarring and unprepared, the effect is large areas of harmonic stasis, not unlike Byrd and other Tudor composers.

Rhythm

Mass for Four Voices is less rhythmically complex than earlier Tudor models. Syncopation between individual lines abound, especially with the increase of imitative entrances. However, the complexity of each point of imitation – each contrapuntal line – is decreased, and therefore the intricacy and subsequent syncopation between the voices is decreased. Fast moving, decorative passages have been eliminated, except for short passing gestures that fill in intervals. The syllabic text setting, and consequent reduction of melismatic passages and phrase lengths, is largely responsible for the simplification of the contrapuntal lines.

Jackson continues to use complex and intricate rhythms in *Missa Triueriensis*. In addition to changing the texture and harmony, Jackson also changes the time signature throughout the mass. The shifting, but defined meter, contributes to an almost constant feeling of rhythmic and metric fluidity. Individual voices are often syncopated against the bar lines and other sections,

but as is the case in measures 61 through 65 of the Gloria, can adhere to the metric stress of a bar.

In addition, the basic rhythmic values employed in *Missa Triueriensis* are simply more intricate than those used by Byrd. Jackson uses triplets regularly, layered over either eighth- or even sixteenth-notes, as in the “*Christe*” section of the Kyrie. Additionally, duple and triple rhythms alternate in a single melismatic passage, such as in measures 29 through 39 of the Sanctus. This rhythmic complexity and lack of metric stability is reminiscent of both Jackson’s other works and earlier Tudor compositions, though Jackson’s use of these techniques is simplified from other works and perhaps represents his use of Mass for Four Voices as a model.

Summary

Byrd’s Mass for Four Voices represents a more compact, simple version of Tudor counterpoint. He no longer uses the large forces his predecessors did at monastic foundations or at court chapels. As the power of Roman Catholic faith diminished in England, so did the composition of Latin-texted polyphony. However, Byrd’s compositional techniques clearly relate back to these earlier composers in his use of textural variation, counterpoint, use of text, and harmonic stasis. Jackson too reduces his forces, but the complexity and variety of, in particular, the textural and rhythmic techniques used still seem related more to the complexity and intricacy of early Latin-texted Tudor polyphony.

Chapter 6: Jackson's *A Vision of Aeroplanes*

In *A Vision of Aeroplanes*, rather than using a specific work or a specific text as a model, Jackson uses style characteristics from the Tudor period. The result is an incredibly inventive work, which uses the Tudor period for inspiration and synthesizes the compositional elements.

Originally commissioned by Bernhard Starkmann, *A Vision of Aeroplanes* was premiered in 1997 by the BBC Singers and is the earliest of Jackson's compositions examined thus far in this document. Though it shares a title with a work by Ralph Vaughan Williams, Jackson asserts, "The only connection with Vaughan Williams is that I liked the title but wanted to write a piece that actually was about aeroplanes!"²⁷³ Instead, it is modeled directly on "... the large-scale votive antiphon of the late 15th century (as exemplified by the pieces in the Eton Choirbook) ..."²⁷⁴

Like *Salve Regina 2* and *Sanctum est verum lumen*, *A Vision of Aeroplanes* begins with a sustained chord with significant divisi and then reduces immediately to a two-part duet. The length and intricacy of this duet, and subsequent polyphonic voices recall early Tudor models. The vocal lines create a sense of constant energy without forward motion. The constantly changing texture creates sonic plateaus that, like the Tudor models discussed, create a sense of space, rather than of direction.

²⁷³ Gabriel Jackson, email with Christopher Windle, October 15, 2018.

²⁷⁴ Throughout this document, the term "motet" has been used for what Jackson calls here a "votive antiphon." Gabriel Jackson, *A Vision of Aeroplanes* (British Music Collection, 1997), <https://britishmusiccollection.org.uk/sites/default/files/migrated/scores//28728w.pdf>, Composer's Note.

Text

The text was written first in English by Jackson and translated into Latin with the assistance of Martin Rupp (see Table 2.6.1).²⁷⁵ Latin was the language used by the composers of motets and other sacred music in the Tudor period. The sound of Latin is integral to the sound of the Tudor music discussed throughout this paper.

The creation of an original text and its translation from English into Latin is unique and modern. Additionally, *A Vision of Aeroplanes* is the only secular text used by Jackson in any work he identified as related directly to the Tudor period. The nostalgia associated with this language, even when used in contemporary liturgical services or concerts, references historical liturgies and the wealthy institutions that favored this language. In this work, more than any other, Latin is used intentionally to create a context that feels ancient.

Much of the text setting, like the text itself, draws inspiration from earlier Tudor models, using both melismatic and syllabic text setting. Like composers in the early Tudor period such as Browne and Fayrfax, Jackson uses the elaborate and decorative melismas in soli textures, while tutti sections often contrast with more syllabic text setting. Unlike these earlier composers, Jackson uses homophony in the full, syllabic sections, at times creating a clarity of text uncommon in Tudor composition.

²⁷⁵ Jackson, *A Vision of Aeroplanes*, Text Page. and Gabriel Jackson, email with Christopher Windle, October 15, 2018.

Table 2.6.1 *A Vision of Aeroplanes* by Gabriel Jackson, text and translation

<p><i>En! Similes sunt avibus magnis sed hae machinae praeclarae pulchriores sunt quam avis ulla. Alis sculptis de metallo nitido, se torquent, convertunt, demergunt, caelum illuminantes celeritate splendida et obscura venustate arcana. Terrentes autem sublimes, habentes potestatem verendam et graham divinam, opera priscissimorum somniorum nobis sunt —</i></p> <p><i>laminae fulgentes et actuae quae viam suam discindunt in futurum; hos cursus flammeos aeriosque volare videre vere magicus est.</i></p> <p><i>Machinae ingentes eorum nos in caelum sine opera trahunt. Nubes perforamus quae nos ad tellus ligant et ebrii in silentio et inanitate subvolamus. In imaginatione immobilitatis nec ullo temporis sensu porro labamur. Subauscultamus occulta angelorum. Conscii mysteriis stellarum. Immortales facti sumus.</i></p> <p><i>Tandem dominationem nutus vicimus. Tandem latitudinem aetheris optato nobis est vagari. Possumus iter ad fines orbis terrarum in horis facere; possumus ad marginem aeris in puncto temporis attingere; possumus lunam stellasque errantes tamquam nostras adrogare et futurum ultra fines opiniorum nostrorum.</i></p> <p><i>Salutemus miraculum maximum saeculi nostri: volatum!</i></p>	<p>Behold! They are like great birds but these glorious machines are more beautiful than any bird. With sculpted wings of gleaming metal, they twist and turn and dive, lighting up the sky with their dazzling speed and dark myserteous glamour. Frightening yet sublime, possessed of awesome power and supernatural grace, they are the products of our most primeval dreams — shining sharp blades cleaving their way to the future it is truly magical to see these fiery aerial chariots in flight.</p> <p>Their mighty engines pull us effortlessly into the heavens. We pierce the clouds which tie us to the earth and soar, intoxicated, in the silence and the space. We glide along in a fantasy of immobility and timelessness. We are eavesdropping on angels' secrets. We are privy to the mysteries of the stars. We have become immortal.</p> <p>At last we have conquered the tyranny of gravity. At last the breadth of the ether is out to roam at will. We can travel to the end o the earth in hours; we can reach the edge of the atmosphere in minutes; we can claim the moon and the planets as our own, and a future beyond the range of our imaginations.</p> <p>Let us salute the greatest miracle of our century: flight!</p>
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English text by Gabriel Jackson, translated into Latin with assistance from Martin Rupp.

Gabriel Jackson, *A Vision of Aeroplanes* (British Music Collection, 1997),
<https://britishmusiccollection.org.uk/sites/default/files/migrated/scores//28728w.pdf>, Text page.

Form

As with Tudor works, formal divisions in *A Vision of Aeroplanes* align with the structure of the text and are not intended to help the text be understood. In fact, the text setting often obscures the words and the text instead serves as a structural device. Line breaks in the poetry align with textural changes and breaks in the music.

Like the Tudor models examined throughout this paper, *A Vision of Aeroplanes* has distinctive changes in texture at each line break in the text, delineating formal sections. Each section is audibly distinctive, though some overlap. For instance, overlap occurs between the two sections in measure 32. A similar moment occurs in Browne's *Salve Regina* where lines of text and a textural change overlap without leaving any silence. Another example of overlap occurs in measure 189. Here, a whole note chord for the full texture begins a new line of text with the word "et," but musically concludes the previous phrase with a dominant 9th chord. Here, the phrase of text begins before the new textural section, resulting in the text overlapping sections, despite a clear break in texture, a technique reminiscent of Fayrfax's *Ave Dei patris filia* (see Example 2.6.1).

Jackson also includes four tutti exclamations throughout *A Vision of Aeroplanes*. These chords break the established texture and act as a point of structural division between two sections with different textures. Though none of these moments set important text, they are very similar aurally to the way Browne treats the word "salve" in the opening of *Salve Regina* or how Carver sets "Jesu" in *O bone Jesu*.

The form of *A Vision of Aeroplanes* is tightly controlled beyond the use of text divisions. The names of several airplanes are embedded in the score in various ways. The Aerospatiale/Bac

Concorde, which Jackson calls “... the most beautiful [aircraft] ever built ...” is used as the basis for the “...structural proportions...” of the composition.²⁷⁶ Not unlike the symbolic significance of the voicing in Carver’s *Missa Dum sacrum mysterium* and *O bone Jesu* described by John Purser, Jackson uses numbers of special significance as formal proportions, even though this foundational structural element would not be heard or understood by the listener.²⁷⁷

In addition, Jackson constructs the tutti sections on *cantus firmi*, like Browne and Carver. However, these are not based on preexisting chant melodies, instead Jackson uses the names of significant aircraft from throughout history to derive plainchant-like melodies, which appear in the order of the date each aircraft was originally built.²⁷⁸ Each tutti section, and the double *gimel* beginning in measure 244, is based on a different one of these derived plainchant-like melodies.²⁷⁹

²⁷⁶ Jackson, *A Vision of Aeroplanes*, Composer’s Note.

²⁷⁷ John Purser, “Burning questions: The elusive life and scant surviving works of Scots composer Robert Carver,” *The National*, May 11, 2017, http://www.thenational.scot/news/15281133.Burning_questions__The_elusive_life_and_scant_surviving_works_of_Scots_composer_Robert_Carver/.

²⁷⁸ Jackson, *A Vision of Aeroplanes*, Composer’s Note.

²⁷⁹ Ibid.

Example 2.6.1 *A Vision of Aeroplanes* by Gabriel Jackson, demonstrating the textual overlap through a section break, measures 186-193

186

SOLO (1.) *mp*

li - - - - - gant et

S

A

3

lus_

T

B

SOLO (1.) *mp*

li - - - - - gant et

SOLO (3.) *mp*

li - - - - - gant et

190

SOLO (1.) *mf*

E - bri - i, e - bri - i

SOLO (2.) *mf*

E - bri - i, e - bri - i

Texture

The textural variation in *A Vision of Aeroplanes* is most similar to that of early Tudor motets with an expanded palate of colors, much like Jackson's other compositions discussed here. The most immediate difference is the voicing of this motet: six sopranos, four altos, four tenors, and four basses. The breadth of this scoring is similar to the larger motets in the middle of the Tudor period, such as Carver's *O bone Jesu* and even Tallis's *Spem in alium*. However, unlike Tudor models, Jackson never actually uses all these voices.

John Browne's *Salve Regina*, for instance, uses the same standard five-part voicing at each full section. Fayrfax, Carver, Tallis, and Byrd all maintain their established voicings for full sections in each composition, despite varying which of these voices sing in the soli sections. In *A Vision of Aeroplanes* the number of voices used in both soli and tutti sections change constantly. The largest, full texture used is three sopranos, two altos, two tenors, and two basses. In contrast, the smallest number of voices in a section marked "full" is SSATB. Though both of these full textures resemble various models, these tutti sections never use the full texture available and their constant variance is unlike the models.

The voices in soli sections are specifically marked with the word "solo." This marking helps distinguish reduced sections from full, especially because the number of voices in full sections varies. Like Tudor works, the sections for full choir are less contrapuntally dense, complex, and melismatic while the soli lines are significantly more so (see Example 2.6.2). Both the soli and tutti sections have independent, contrapuntal lines that contribute to this complexity of texture, often obscuring metric pulse.

rhetorical implications, this section appears to have textual significance in addition to serving as another textural color. At measure 220 (see example 2.6.3) the sudden change both in dynamic and texture creates a sensation of whispering as the Jackson sets the text “...eavesdropping on angels’ secrets...”

Example 2.6.3 *A Vision of Aeroplanes* by Gabriel Jackson, demonstrating homophonic texture, measures 220-228

220 *pp hushed*

S
Sub - aus-cul - ta - mus oc-cul - ta an - ge - lo - rum...

A
Sub - aus-cul - ta - mus oc-cul - ta an - ge - lo - rum...

T
Sub - aus-cul - ta - mus oc-cul - ta an - ge - lo - rum...

B
Sub - aus-cul - ta - mus oc-cul - ta an - ge - lo - rum...

The musical score for Example 2.6.3, measures 220-228, is presented in a homophonic texture. It features four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The score is in 3/4 time, key of D major, and begins at measure 220 with a dynamic marking of *pp hushed*. The lyrics are: "Sub - aus-cul - ta - mus oc-cul - ta an - ge - lo - rum...". The texture is characterized by a sudden change in dynamic and texture at measure 220, creating a sensation of whispering.

The degree of rhythmic and melodic complexity has little bearing on the number of voices in use. Though the most complex textures are reserved for soli sections, tutti sections

include contrapuntal writing, straight forward chordal settings, and complex rhythmic homophony. Intricate homophony is unique to Jackson. Measure 269, for instance, begins an extended, highly complex and syncopated section in rhythmic unison, despite being for full choir (see Example 2.6.4). Written for five voices, this highly complex rhythmic and melodic technique is used for the next thirty-eight bars.

Example 2.6.4 *A Vision of Aeroplanes* by Gabriel Jackson, demonstrating melodically and rhythmically complex homophony, measures 269-275

The musical score for Example 2.6.4, measures 269-275, is presented for five voices: Soprano (S), Alto (A), Tenor (T), Bass (B), and Full. The score is in 3/8 time and features a 'p poco a poco cresc.' marking. The lyrics are 'Pos - su - mus i - ter ad fi - nes or - bis ter - ra -'. The music is characterized by complex rhythmic patterns, including triplets and quintuplets, and a high degree of melodic and rhythmic complexity. The score is written for five voices, with the 'FULL' part indicating a full choir setting.

Soli sections can also be homophonic, while maintaining a high degree of melodic and rhythmic complexity. In these instances, two or more solo voices are paired and share identical rhythms and text setting, despite the rhythmic and melodic complexity. For instance, an eleven-bar homophonic tenor duet begins in measure 190 (see Example 2.6.1).

The use of a *cantus firmus* does not guarantee a specific texture, either. Tudor composers use a *cantus firmus* — in the tenor voice — in full, polyphonic sections. Though they are used only in full sections, a variety of textures accompany *cantus firmi* in *A Vision of Aeroplanes*. Measures 33-52 exemplify the traditional use of a *cantus firmus* as an individual line moving more slowly than the surrounding contrapuntal texture (see Example 2.6.5). At other moments, the *cantus firmus* is not distinguishable from the rest of the texture because it is set homophonically. Jackson himself states that there is a *cantus firmus* in the full section beginning at measure 269, however the homophonic texture makes it impossible to distinguish from the other lines. Additionally, Jackson uses the *cantus firmus* as an accompaniment, supporting another more complex group of melodic lines, for example measures 103 through 145 (see example 2.6.6).

Example 2.6.5 *A Vision of Aeroplanes* by Gabriel Jackson, demonstrating the the slow-moving cantus firmus beginning in measure 33 of the tenor line, measures 32-36

32 FULL *f*

S A - lis sculp - tis de me - tal - lo, a -

A - lis sculp - tis de me - tal - lo,

A - visul - la. A - lis sculp - tis de me - tal - lo ni - ti - do,

T - la. A - lis sculp - tis

B - la. A - lis de me - tal - lo ni - ti - do,

Example 2.6.6 *A Vision of Aeroplanes* by Gabriel Jackson, demonstrating the textual characteristics of this section, measures 103-109

103 *mf*

S La - mi - nae _____ ful ³ - gen - ³ tes_ et a - cu - tae, _____ la - mi - nae

A *mf*

A La - mi - nae _____ ful ³ - gen - ³ tes_ et a - cu - tae, _____ la - mi - nae

T *mf*

T La - - - mi - - - nae _____

B *mf*

B La - - - mi - - - nae _____

B *mf*

B La - - - mi - - - nae _____

In *A Vision of Aeroplanes*, Jackson again uses a *gimel* to expand and diversify the texture (see Example 2.6.7). Here, Jackson describes measures 244 through 268 as a double *gimel*, in reference to the four-part soprano divisi.²⁸⁰ This expansion of the soprano texture to four independent lines of the same voice part is drawn from the Tudor period, though not from a specific example or model. At measure 257, Jackson presents another new texture for a *cantus firmus*. Here, it appears in the bass voice and is set so that it dominates the texture as a melody.

²⁸⁰ Jackson, *A Vision of Aeroplanes*, Composer's Note.

Example 2.6.7 *A Vision of Aeroplanes* by Gabriel Jackson, demonstrating a soprano *gimel*, measures 244-249

244 SOLO (1.) *mp* do - mi - na - ti - o - nem nu -

SOLO (2.) *mp* Tan - dem do - mi - na - ti - o - nem, do - mi - na - ti - o - nem

SOLO (3.) *mp* Tan - dem do - mi - na - ti - o - nem, do - mi - na - ti - o - nem

SOLO (4.) *mp* Tan - dem do - mi - na - ti - o - nem nu - tus, nu -

Finally, Jackson uses marked dynamics in *A Vision of Aeroplanes* to further distinguish textural differences. The tutti exclamation in measure 158 is marked forte, following a soli duet between a soprano and bass voice. The soli is marked mezzo piano and the change to tutti is made even more distinct and dramatic. Another example of this technique begins with the fortissimo in measure 315. This is followed by another tutti section, but with a dynamic marking indicating a dramatic subito piano. The use of dynamic contrast is a clear example of a tool familiar to Jackson that Tudor composers lacked, but demonstrates that he intentionally incorporates Tudor elements into his contemporary idiom, rather than copying them.

Melody

A Vision of Aeroplanes is also similar to Tudor models in its lack of ‘tuneful’ melodic ideas. However, independent contrapuntal lines are used throughout. Additionally, the *cantus firmi*, though rarely distinguishable from the rest of the texture, have melodic characteristics.

Independent lines throughout this work are constructed in two different ways. Some, like the first *cantus firmus* in measures 33 through 52, use longer, more regular rhythmic values and largely conjunct intervals. Others, like the three independent voices from measure 9 to 32, are rhythmically irregular, with fast moving pitches, and a wider range with disjunct pitch changes. This second type of melody is largely present in soli sections and is part of the highly melismatic text setting.

Interestingly, both melodic constructions are sometimes combined. Beginning in measure 103, the three upper voices — two sopranos and an alto — have a highly disjunct, rhythmically complex, melismatic, and homophonic line accompanied by the lower three voices with a slow moving, largely conjunct figure in the *cantus firmus* (see Example 2.6.6).

Jackson also highlights the melodic nature of *cantus firmi* at times. The *gimel* in measure 244 uses two bass soloists — in unison — to sing the *cantus firmus* for this section. The increased sound and significant separation of range accentuate the melodic construction of the *cantus firmus*, bringing it out in a more classically “melodic” way.

Finally, there is a direct melodic relationship between *Cecilia Virgo* and *A Vision of Aeroplanes*. The closing section of *A Vision of Aeroplanes*, beginning in measure 316, is an identical descending gesture as the opening and closing of *Cecilia Virgo* (compare Examples

2.6.1 and 2.6.2). Both of these Tudor influenced compositions are tied together in an explicit, intentional way.

Example 2.6.8 *A Vision of Aeroplanes* by Gabriel Jackson, demonstrating the referenced melodic material as it appears in measures 316-317

Example 2.6.9 *Cecilia Virgo* by Gabriel Jackson, demonstrating the referenced melodic material as it appears in measures 1-3

Harmony

The use of harmony in *A Vision of Aeroplanes* is also related to earlier Tudor models. Like works by Browne, Fayrfax, Carver, Tallis, and Byrd, Jackson uses largely static harmonic plateaus that change from one section to another. However, the use of dissonance is much more

common than in the Tudor period. There are numerous examples of inverted chords, added chord tones, dominant sonorities, and an overall increase of harmonically destabilizing sonorities.

The work begins in F major with a strong, tutti F major chord. Jackson sustains F major for the first 209 measures. The harmonic motion is very slow, with cadences largely occurring at the end of sections, either to the tonic or dominant sonorities. There are some internal cadences within sections that are typically obscured by the continuation of counterpoint. These sometime suggest G minor, or the subtonic sonority. Measure 62, for instance, has an interesting internal pause, with a G in the bass voice and a C and B simultaneously in the upper two voices — obscuring the harmony.

The G minor sonority is used more prominently as *A Vision of Aeroplanes* progresses. In measure 102, for instance, a full tutti chord — G minor 7+4 — ends a section, before falling back to F major in the next bar. This whole step shift between two sonorities is common in the Tudor period as well.

Unlike Tudor works, Jackson includes a sudden key change to an unrelated tonal area. In measure 220, the tonality modulates to A major for 20 bars before returning to F major. To modulate, Jackson cadences in measure 218 on a first inversion C major chord — the dominant sonority of F major, with G in the bass. The bass voice moves up a step to A — not unlike the whole step shift between F and G earlier — establishing an A major chord. This modulation by third is jarring because of the sudden shift from C-natural to C-sharp. However, the bass voice leading bears similarities to harmonic motion in Tudor models. Here again is an example of Jackson modulating to a new key a third away, using a common tone, as in every other work analyzed in this paper. The continuation of this pattern shows his use of distinct harmonic areas,

rather than gradual modulations and demonstrates the contemporary integration of Tudor harmonic stasis.

The modulation back to F major includes a four bar soli section in G minor, before finally falling to F major. These whole step key changes by assertion are an interesting parallel to the harmonic motion of Tudor works discussed above. G minor sonorities continue throughout the remainder of *A Vision of Aeroplanes*, sometimes used as the primary harmony of an entire section, like in measures 269 through 306. Finally, Jackson returns to the home key, concluding on a strong F major chord without added chord tones.

Rhythm

The high degree of rhythmic complexity in *A Vision of Aeroplanes* draws from Tudor models. The work of early Tudor composers in particular is characterized by rhythmic complexity, asymmetry of contrapuntal lines, and the syncopated interaction of different voices. Jackson does this as well, but increases the complexity using modern techniques and notation.

Unlike works in the Eton Choirbook, Jackson uses bar lines throughout. The clear metric divisions create strong syncopation against the bar line. Additionally, dotted rhythms and ties extend pitch duration for unexpected lengths, adding to the rhythmic fluidity. Like Tudor composers, Jackson's contrapuntal lines are syncopated against each other, as well as the meter. The combination of these elements can create an even more complex rhythmic texture.

The rhythmic landscape is complicated further by the constantly changing meters. Meters include simple, compound, and complex divisions. In Tudor music, if the meter changes at all it typically changes only once, from perfect to imperfect *tempus*. Jackson, on the other hand,

changes meter without any pattern or expectation, but simply to suit the melodic line. Even when the changing meter shifts the expected downbeat, there is syncopation against these new meters.

Within individual melodic lines, Jackson uses a multitude of rhythmic devices. Duple and triple rhythmic figures are used within the same line and even simultaneously in separate voice parts. In addition to switching fluidly between duple and triple patterns, Jackson incorporates quintuplets and grace notes, further obscuring any regularity of speed. As a result, much like in the Tudor period, the rhythmic pulse is totally obscured. Jackson's rhythmic writing is far more angular and disjunct. These techniques appear most often in soli sections, but give the work as a whole a feeling of ecstatic improvisation.

Summary

Though composed earlier than the other works examined in this paper, *A Vision of Aeroplanes* represents the most complete summation of Jackson's use of Tudor style. He models the work on the type of motet found in the Eton Choirbook, using formal, structural concepts. These cannot be heard or understood by any but the most educated and informed, through reading rather than listening. He uses a Latin text and a high degree of textural variation throughout. His melodic ideas are highly melismatic and disjunct and the harmony moves slowly, generally in large sections of tonality. This composition shows an inherent understanding of this style, from which he learned and expanded his vocabulary, using the techniques throughout his career and to this day.

Part 3: Conclusions

Chapter 1: Tudor influence throughout Jackson's career

As of November 29, 2018 there are 129 choral compositions listed on Jackson's personal website.²⁸¹ This number counts individual works in collected octavos separately, such as all seven of the *Seven Advent Antiphons*. Offering generalizations about this volume of work would prove challenging and, most likely, inconclusive, but the goal of this chapter, and indeed this paper, is not to codify his writing, but rather to observe and acknowledge influences. Jackson himself admits to the distinct influence of the Tudor period on the six specific works examined herein. Using the common stylistic traits present in each of these Tudor-modeled works, observations can be made about text, form, texture, melody, harmony, and rhythm in examples throughout Jackson's career.

In conversations with Jackson, it has become clear the degree to which Latin-texted Tudor polyphony influenced his development as a musician and composer.

... the repertoire in my time there [at Canterbury Cathedral] was basically Tudor and some continental Renaissance music, early/mid/late 20th century [sic] music, with a bit of Bach, Purcell, Wesley etc. So there was a lot of Tudor music, but the later stuff, none of those big florid early 16th century [sic] pieces. At the time, like a lot of choristers, I wasn't that into it – I preferred twentieth-century music – but the memory of that music in that place became very important ... When I became interested again in Tudor music as an adult, I listened to a lot of recordings of stuff I didn't know – particularly the early florid stuff ... The repertoire at Canterbury when I was a chorister in the early 70s certainly had more early music than most other cathedrals.²⁸²

²⁸¹ "Works: Choral," Gabriel Jackson, accessed November 29, 2018, <http://gabrieljackson.london/works/>.

²⁸² Gabriel Jackson, email message to Christopher Windle, February 15, 2019.

His early experiences with music of composers such as Byrd and Tallis led to a deep fascination later in life surrounding the entire depth and breadth of Tudor history. He writes not just of listening, but of reading books on the subject including *Tudor Music* by David Wulstan.²⁸³

It is useful then to look at overall trends within Jackson's compositional history. Of the 129 choral compositions mentioned, just under half — fifty-nine in total — use Latin texts either alone or in combination with another language. Of these, fifty-three are directly sacred and eighty-nine of the total 129 use some sort of sacred text. Additionally, though it uses an English poem by John Bradburne, *In Nomine Domini* is directly associated through its title with a specific text and type of composition often set in the Tudor period.²⁸⁴ From these numbers, the dramatic predominance of sacred, Latin texts on Jackson's writing is clear.

In addition, ninety-two of Jackson's choral works are *a cappella*. Of the sixty Latin compositions, only ten include an instrument other than voice. These instruments range in timbre from organ to soprano saxophone to electric guitar. Importantly, Jackson typically treats these instruments as an additional vocal line, with melismatic writing that interacts with the voices in a contrapuntal way, rather than solely as harmonic support.

These trends demonstrate the profound influence of three elements that are integral to the type of Tudor composition examined in this paper on Jackson's music — sacred subject matter, Latin text, and *a cappella* texture. It is not unreasonable to imagine that other Tudor elements

²⁸³ Gabriel Jackson, email message to Christopher Windle, February 15, 2019.

²⁸⁴ Gabriel Jackson, *In Nomine Domini* (Oxford: Oxford University Press, 2010), text page. and Matthew D. Nielsen, "The Life and Choral Works of Gabriel Jackson: 1962-2016" (Doctor of Musical Arts dissertation, University of Southern California, Thornton School of Music, 2017), 137.

have manifested themselves in Jackson's writing. It is illuminating then, to look for an expression of other Tudor stylistic features in compositions not previously analyzed in this paper. First, Jackson's other sacred, Latin work will be examined as a common point of reference. Then observations of three large concert works will demonstrate how these Tudor characteristics are incorporated into his secular compositions and ultimately Jackson's larger stylistic inclinations.

Text

Though the use of sacred, Latin text has already been discussed at some length, it is appropriate to discuss it with more specificity. Jackson's Latin texts are typically drawn from the Episcopal and Catholic liturgical year, as well as Medieval manuscripts (like *Thomas, Jewel of Canterbury*) and the writings of saints and poets. These texts demonstrate a liturgical awareness of both obscure texts – for instance, the Sixth Respond at Matins on Trinity Sunday used in *Hymn to the Trinity (Honor, Virtus, et Potestas)* – and the season or day specific to the church calendar.²⁸⁵ This awareness is similar to that of Tudor composers, like Byrd, whose *Gradualia* set the Propers for the entire church year.

The use of Latin as a primary language in Jackson's writing — second only to settings of English — is significant. Though the majority of Latin works are sacred, as one might expect, there are several which are secular and even one written by Jackson himself and translated into Latin, *A Vision of Aeroplanes*.

²⁸⁵ Gabriel Jackson, *Hymn to the Trinity (Honor, Virtus, et Potestas)* (Oxford: Oxford University Press, 2006), 1.

Latin text and its inherent sound are characteristic elements of Tudor music that Jackson incorporates into compositions throughout his career. These observations taken together suggest an internalization of the sounds and characteristics of this language as part of his musical landscape, rather than the result of circumstance or necessity. Both the predominantly sacred subject matter and its overall sound demonstrate that Latin and sacred texts are important common elements between Jackson and the Tudor period.

Form

From previous analyses in this document, one can surmise that composers of the Tudor period favor through-composed settings. While elements of formal construction changed throughout this period with the diminishment of structural *cantus firmi* and the rise of structural imitation, text seems to consistently impact the large-scale divisions in these works. Jackson does incorporate imitation into his compositions, though, as in the early Tudor period, it is rarely structural. However, there are also few examples of *cantus firmi* in his writing. Yet, many of his works show a similar tendency toward through-composition with structural sections corresponding to divisions in text.

Hodie nobis caelorum rex (1996) is an early work that clearly demonstrates the Tudor influence on form in Jackson's work. Though it is through-composed, each new poetic line of text is differentiated with a new voicing or texture. Textures range from a soprano and bass duet to full forces. Like many Tudor models, this work uses silence to separate these sections.

Similarly, *Hymn to the Trinity (Honor, Virtus, et Potestas)* (2000) uses the structure of the text, including punctuation and line breaks, to guide form. These moments in the text result

in a brief silence and a change in texture. The variety of texture is wide-ranging, including melismas, homophony, solis, and various reduced voicing combinations. Jackson uses the rhetoric of the text in a more intentional way than Tudor composers. The first line of text names the Trinity, and though it does not include any punctuation, he uses a dramatic key change to offset the text musically.

Other works throughout Jackson's career clearly demonstrate this inclination toward through-composition that relies on text for structural division. These include *Ave Regina Caelorum* (2008), *Lamentations of Jeremiah* (2012), and *Stabat Mater* (2017). Though not an extensive list of works with similar formal construction, these do have clear sections, often separated by silence and accompanied by a textural change. *Stabat Mater* in particular, one of Jackson's most recent sacred works, has twenty short stanzas and each receives different textural treatment.

Texture

As discussed throughout this document, texture is a defining element of Tudor music. Common traits and trends exist throughout the period, despite the trend toward simplification due, in part, to music's politicization under Tudor rule. Among other things, Tudor composers regularly employed large numbers of divisi with voices in both high and low ranges, contrasted full and reduced forces, and juxtaposed slow moving homophonic sections with highly intricate melismatic writing, especially early in the period. However, both the continuous use of a single texture within each section and the variety of textures employed overall are defining characteristics throughout the Tudor period. Jackson uses texture in a similar, structural way to

the Tudor period, and incorporates stylistic elements of these textures into his own compositions throughout his career.

Stabat Mater is an excellent example of these Tudor inclinations manifesting in Jackson's use of texture. The significant divisi — the piece is written for four soprano, two alto, two tenor, and two bass parts — is reminiscent of that used by Tallis. However, like early Tudor compositions, every part is not used all the time. In each new structural section (each of which generally correspond to breaks in the text) the texture changes; some are homophonic and full, as in the very beginning (see Example 3.1.1), while others use reduced forces and are contrapuntal, for instance the canon at the fourth in measure 73 (see Example 3.1.2) or the canonic entrances in measure 153-171 (see Example 3.1.3).

Example 3.1.1 *Stabat Mater* by Gabriel Jackson, demonstrating the opening texture, measures 1-7

The musical score for the opening of *Stabat Mater* by Gabriel Jackson, measures 1-7, is presented for a large choir. The score is written for Soprano, Alto, Tenor, and Bass parts, with each part having two staves. The music is in E-flat major (three flats) and 4/4 time. The tempo is marked *ff* (fortissimo). The lyrics are "Sta - bat ma - ter do - lo - ro - sa iu - xta cru -".

The score is organized into four systems, each containing two staves for each voice part. The lyrics are written below the staves, aligned with the notes. The first system shows the beginning of the piece, with the Soprano parts starting on a whole note and the other parts following in a similar pattern. The second system continues the melody, with the Soprano parts moving to a half note and the other parts following. The third system shows the continuation of the melody, with the Soprano parts moving to a quarter note and the other parts following. The fourth system shows the continuation of the melody, with the Soprano parts moving to a half note and the other parts following.

The lyrics are: Sta - bat ma - ter do - lo - ro - sa iu - xta cru -

Example 3.1.2 *Stabat Mater* by Gabriel Jackson, demonstrating the canon at the fourth in measures 72-75

72 *f* *mf* *mp*

Quis est ho-mo, quis est ho-mo qui non fle-ret,

f

Quis est ho-mo

f *mf* *mp*

Quis est ho-mo, quis est ho-mo qui non fle-ret,

f

Quis est ho-mo

f *mp*

Quis est ho-mo, quis est ho-mo qui non

f

Quis est ho-mo

f *mp*

Quis est ho-mo, quis est ho-mo qui non

f

Quis est ho-mo

f *mp*

Quis est ho-mo, quis est ho-mo qui non

f

Quis est ho-mo

Example 3.1.3 *Stabat Mater* by Gabriel Jackson, demonstrating the canonic entrances in measures 152-157

152

p *mp* *p*

- ge-am. Fac, ut ar - - - de-at cor-me-um

p *mp* *p*

- ge-am. Fac, ut ar - - - de-at cor-me-um

p *mp*

- ge-am. Fac, ut ar - - - de-at cor

p *mp*

- ge-am. Fac, ut ar - - - de-at

p

ma - ter. Fac,

p

ma - ter. Fac,

p

a - mo - ris. Fac, fac,

p

Fac,

p

Fac, fac,

p

Fac,

Hymn to the Trinity (Honor, Virtus, et Potestas) demonstrates this variation of texture from section to section as well. It also includes a very specific connection to Tudor composition, the incorporation of another example of Jackson's favorite Tudor technique, the *gimel* (see Example 3.1.4). In measure 49, a reduced alto, tenor, and bass texture gives way to a soli section for four treble voices. Throughout the piece there are extreme shifts of range, as well as shifts from soli to tutti forces, but this *gimel* is the clearest reference to the Tudor period.

Example 3.1.4 *Hymn to the Trinity (Honor, Virtus, et Potestas)* by Gabriel Jackson, demonstrating a *gimel*, measures 49-55

The image shows a musical score for measures 49-55 of 'Hymn to the Trinity' by Gabriel Jackson. The score is for four solo voices, all in treble clef and 3/8 time, marked *mf*. The lyrics are 'Tri - ni - ta - ti lux'. The first three staves are labeled 'SOPRANO SOLO' and the fourth is labeled 'ALTO SOLO'. The music features a 'gimel' texture, where the voices enter in a staggered fashion, creating a rich, layered sound. The lyrics are written below the notes, with hyphens indicating syllables that span multiple notes.

Ave gloriosa mater salvatoris (2014) is an interesting example of how Jackson both incorporates Tudor voicing changes, while updating the practice. The composition begins with the full eight-part texture at the beginning, but this predictably becomes a soprano and alto duet in measure 16 (see Example 3.1.5). Unlike in Tudor works all soprano and alto singers merge into their respective lines. Despite the reduction in the number of individual parts, there is not a reduction in the number of musicians singing.

Ubi Caritas (2016) also includes a variety of textures, many inspired by the Tudor period. This work opens with an imitative duet between two soprano parts (see Example 3.1.6). This contrapuntal writing for reduced texture is characteristic of Jackson, but also clearly derived from Tudor works. Jackson also incorporates aleatoricism as a texture to accompany a solo line (see Example 3.1.7). Though this specific technique would clearly not have been used in the Tudor period, the intent and result is not dissimilar from the incredibly dense and intricate counterpoint of larger Tudor works, like *Spem in alium*. Though the effect of many voices singing individually is one of randomness, it can feel almost imitative and perhaps even recalls the extraordinarily reverberant acoustics of buildings like St. Paul's Cathedral, London and Canterbury Cathedral.

Aleatoric texture is used in other places throughout Jackson's output. *Hymn to Margaret of Scotland* (2011), for instance, includes an aleatoric section beginning at measure 66 (score example 3.1.8). This technique creates the density of texture common in the Tudor period without the same contrapuntal writing. However, as in other works, he also writes complex contrapuntal lines and even uses techniques like imitation, such as the canon in measure 53 between the two soprano parts (score example 3.1.9).

Other works, such as *Orbis patrator optime* (2006), *Ecce venio cito* (2005), and *Felices ter et amplius* (2015) include aleatoric sections. *Orbis patrator optime* and *Felices ter et amplius* use melodic fragments for the repeated aleatoric material (see Examples 3.1.10 and 3.1.11, respectively). This further creates a feeling of dense contrapuntal and imitative material, despite being randomized.

The density and variety of texture found in Jackson's compositions is clearly inspired by the techniques and models of Tudor composers.

Example 3.1.5 *Ave gloriosa mater salvatoris* by Gabriel Jackson, demonstrating the soprano and alto duet in measure 16, measures 13-17

13

p *ff* *p*

- ris. A - ve spe - ci - o - sa

p *ff* *p*

- ris. A - ve spe - ci - o - sa

p *ff* *p*

- ris. A - ve spe - ci - o - sa

p *ff* *p*

- ris. A - ve spe - ci - o - sa

p *ff*

- ris.

p *ff*

- ris.

p *ff*

- ris.

p *ff*

- ris.

Example 3.1.6 *Ubi Caritas* by Gabriel Jackson, demonstrating the imitative duet in the soprano parts, measures 13-17

13

S. *mf* *mp* *mf* *mp* *f*
Ex - sul - te - - mus, et in i - pso ju - cun - de - mur.

A. *mf* *mp* *mf* *mp* *f*
Ex - sul - te - - mus, et in i - pso ju - cun - de - mur.

Example 3.1.7 *Ubi Caritas* by Gabriel Jackson, demonstrating aleatoric texture, measures 62-66

62

SOLO SOP. *p*
And the

SOLO SOP. *p*
And the

S. *pp* rapid parlando, half-whispered, independent of the conductor and each other
Ubi caritas et amor, Deus ibi est.

SOLO ALTO *p*
And the

A. *pp* rapid parlando, half-whispered, independent of the conductor and each other
Ubi caritas et amor, Deus ibi est.

SOLO TEN. *mp* *f* *mp*
The red rose whis - pers of pas - sion,

T. *pp* rapid parlando, half-whispered, independent of the conductor and each other
Ubi caritas et amor, Deus ibi est.

B. *pp* rapid parlando, half-whispered, independent of the conductor and each other
Ubi caritas et amor, Deus ibi est.

Example 3.1.8 *Hymn to Margaret of Scotland* by Gabriel Jackson, demonstrating aleatoric texture, measures 66-67

SOLO SOP. *mp* O God, who didst call thy ser-vant Queen Mar-ga-

S. *pp* very rapid parlando Sancta Margarita ora pro nobis.

A. *pp* very rapid parlando Sancta Margarita ora pro nobis.

T. *pp* very rapid parlando Sancta Margarita ora pro nobis.

B. *pp* very rapid parlando Sancta Margarita ora pro nobis.

* Repeat *ad lib.* independently of the conductor and each other

Example 3.1.9 *Hymn to Margaret of Scotland* by Gabriel Jackson, demonstrating canonic imitation, measures 53-55

S. *p* Sal-ve bys-sus de-tel-lu- *cresc.*

S. *p* Sal-ve bys-sus de-tel-lu- *cresc.*

A. *mp* Sal-ve bys-sus de-tel-lu- *cresc.*

T. *p* Sal-ve bys-sus de-tel-lu- *cresc.*

B. *p* Sal-ve bys-sus de-tel-lu- *cresc.*

Example 3.1.10 *Orbis patrator optime* by Gabriel Jackson, demonstrating repeated melodic fragments used aleatorically, measures 21-23

21

S. *p cresc.* mi - no - re pro - - - *f*

A. **) p sub.* mi - no - re *cresc.* *mf*

A. **) p sub.* mi - no - re *cresc.* *mf*

T. **) p* mi - no - re *cresc.* *mf*

T. **) p* mi - no - re *cresc.* *mf*

B. **) p* - (mi) - no - re *cresc.* *mf*

B. **) p* mi - no - re *cresc.* *mf*

Example 3.1.11 *Felices ter et amplius* by Gabriel Jackson, demonstrating repeated melodic fragments used aleatorically, measures 56-59

pp repeat *ad lib.*, independently of the conductor and each other

nec_ ma- lis,

pp repeat *ad lib.*, independently of the conductor and each other

nec_ ma- lis,

pp repeat *ad lib.*, independently of the conductor and each other

nec_ ma- lis,

pp repeat *ad lib.*, independently of the conductor and each other

nec_ ma- lis,

Melody

The melodic content of Jackson's writing is similarly related to Tudor models. As seen in other works analyzed earlier in the paper, Jackson often includes 'tuneful' melodic ideas unlike his Tudor models. However, he also incorporates the Tudor fondness for highly melismatic contrapuntal lines.

Thomas, Jewel of Canterbury (2004) clearly demonstrates Jackson's use of melismatic contrapuntal lines. Measure 15 for instance, begins a florid, melismatic canon between two soprano lines (see Example 3.1.12). At measure 37, forces are reduced to tenors and basses only, with the two parts trading highly complex, melismatic lines while the other sustains a pedal tone (see Example 3.1.13). This highlights the melodic quality of the line more than in the contrapuntal writing in Tudor works or elsewhere in many of Jackson's own compositions. Interestingly, there is also a falling gesture at the end of this work that echos a similar melodic pattern present in both *Cecilia Virgo* and *A Vision of Aeroplanes* (see Example 3.1.14, compare to Examples 2.6.1 and 2.6.2), as if Jackson is referencing works he more directly associates with Tudor models.

Example 3.1.12 *Thomas, Jewel of Canterbury* by Gabriel Jackson, demonstrating florid canon in the soprano lines, measures 15-17

15 *p* 3 *mp* 3 3 3

S. a di - vi - - - na re - pe - en - ti - na mi -

S. a di - vi - - - na re - pe - en - ti - na

Example 3.1.13 *Thomas, Jewel of Canterbury* by Gabriel Jackson, demonstrating melismatic line in the tenor with pedal point, measures 37-39

SOLO

37 *f* *mp* *mf* *mp* *mf* *mp*

T. a - a - ru - i - i - na le - te - bi - na per

B. *mp* Tho -

Example 3.1.14 *Thomas, Jewel of Canterbury* by Gabriel Jackson, demonstrating the melodic similarity to *Cecilia Virgo* and *A Vision of Aeroplanes*, measures 94-97

94 *ff* *ff* *ff* *ff* *ff* *ff*

S. Tho - ma nunc pro po - pu - lo

A. Tho - ma nunc pro po - pu - lo

T. Tho - ma, Tho - mas, nunc pro po - pu -

B. Tho - ma, Tho - mas, nunc pro po - pu -

Ave Regina caelorum is also an excellent and unique example of the incorporation of both melodic and melismatic content. There are examples of vocal lines with melismatic counterpoint, such as measures 23 through 31 (see Example 3.1.15) or measures 103 through 106 (see Example 3.1.16). Much of the melismatic content is actually rhythmically aligned with other voices, as in measure 63 (see Example 3.1.17). However, uniquely, Jackson treats the other instrument, an electric guitar, as an equal contrapuntal voice. This work incorporates an English text, and as one would expect, this receives a different textural treatment; a solo soprano sings a melismatic and contrapuntal duet with the guitar (see Example 3.1.18).

Example 3.1.15 *Ave Regina caelorum* by Gabriel Jackson, demonstrating melismatic counterpoint, measures 21-26

Example 3.1.15 shows measures 21-26 of *Ave Regina caelorum*. The score is in G major (one sharp) and 4/4 time. It features two staves. The top staff has a vocal line with lyrics "A - - - ve, Re - - gi -" and the bottom staff has a guitar line with lyrics "A - - - ve, Re-gi - - - na". Both parts include melismatic passages with triplets and slurs. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

Example 3.1.16 *Ave Regina caelorum* by Gabriel Jackson, demonstrating melismatic counterpoint, measures 103-105

Example 3.1.16 shows measures 103-105 of *Ave Regina caelorum*. The score is in G major (one sharp) and 4/4 time. It features three staves. The top staff has a vocal line with lyrics "Sal - - ve, ra-dix, sal - ve, por - ta, Ex quo mun -". The middle staff is empty. The bottom staff has a guitar line with lyrics "Sal - - ve, ra-dix, sal - ve por-ta, Ex quo mun - do.". The guitar line includes melismatic passages with triplets and slurs. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A glissando (*gliss.*) is marked at the end of the guitar line.

Example 3.1.17 *Ave Regina caelorum* by Gabriel Jackson, demonstrating rhythmically aligned melismatic texture, measures 63-64

63

ge - lo -

ge - lo -

ge - lo -

ge - lo -

Example 3.1.18 *Ave Regina caelorum* by Gabriel Jackson, demonstrating the melismatic duet between soprano and guitar, measures 67-79

67 Steady ♩ = c.60

SOLO S. *p* Where - to shall we li - ken this Bless - - - ed *mp*

A. rum,

E.Gtr. with reverb *p* *l.v.* *mp* *sim.*

71 SOLO S. *p* Ma - ry Vir - gin, Faith - ful *p*

E.Gtr. *p* *mp* *p*

76 *mp* *mf* *mp*

shoot from Jes-se's root gra - - - cious-ly e

mp *mf*

Aeterna caeli gloria (2007) is an example of a work that opens with full texture — in this instance, eight parts — and is reduced in the next section to three. In this reduced section, Jackson demonstrates again his ability to write independent, florid, melismatic lines (see Example 3.1.19). The use of an aleatoric technique in a later section also creates the feeling of complex counterpoint (see Example 3.1.20), while highlighting the ‘tuneful’ melodic line presented in the sopranos – a melodic and textural concept not tied to Tudor models.

Example 3.1.19 *Aeterna caeli gloria* by Gabriel Jackson, demonstrating florid melismatic lines, measures 10-17

The musical score for Example 3.1.19, measures 10-17, is presented in two systems. The first system covers measures 10-13, and the second system covers measures 14-17. The score is for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

Measures 10-13:

- Soprano (S.):** Measures 10-11 feature triplets of eighth notes. Measures 12-13 show a melismatic line with a *p* dynamic marking.
- Alto (A.):** Measures 10-11 feature triplets of eighth notes. Measures 12-13 show a melismatic line with a *p* dynamic marking.
- Tenor (T.):** Measures 10-11 feature triplets of eighth notes. Measures 12-13 show a melismatic line with a *p* dynamic marking.
- Bass (B.):** Measures 10-11 feature triplets of eighth notes. Measures 12-13 show a melismatic line with a *p* dynamic marking.

Measures 14-17:

- Soprano (S.):** Measures 14-15 feature melismatic lines with *mp* and *p* dynamic markings. Measures 16-17 continue the melismatic lines with *p* dynamic markings.
- Alto (A.):** Measures 14-15 feature melismatic lines with *mp* and *p* dynamic markings. Measures 16-17 continue the melismatic lines with *p* dynamic markings.
- Tenor (T.):** Measures 14-17 show a melismatic line with a *p* dynamic marking.
- Bass (B.):** Measures 14-17 show a melismatic line with a *p* dynamic marking.

Example 3.1.20 *Aeterna caeli gloria* by Gabriel Jackson, demonstrating aleatoricism, measures 35-38

35

S. *crescendo poco a poco*
grans,--

A. *pp* *crescendo poco a poco*
fla - grans,

T. *pp* *crescendo poco a poco*
fla - grans,

B. *pp* *crescendo poco a poco*
fla - grans,
- fla - grans,

* Repeat *ad lib.* independently of the conductor (and each other)

Hodie nobis caelorum rex is the earliest work discussed here, but it contains some of the most extended melismas. These lines shift between duple and triple meters with grace notes throughout, creating a high degree of rhythmic complexity, alongside melodic and contrapuntal complexity, avoiding repetition and employing unpredictable leaps (see Example 3.1.21).

Finally, Jackson's most recent sacred work, *Stabat Mater*, incorporates highly melismatic lines. Measure 127 is an imitative duet between two tenor lines (see Example 3.1.22). Measure 153 begins with the canonic soprano entrances of a melismatic line (see Example 3.1.3). This

Example 3.1.21 *Hodie nobis caelorum rex* by Gabriel Jackson, demonstrating contrapuntal complexity and asymmetry, measures 26-32

26

S. nas - - - ci

A. nas - - - ci

T. vir - - -

mf *mp* *mf* *mp*

The image shows a musical score for a vocal part, likely a soprano or alto, from a larger work. The score is written on two staves. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The second staff continues the melody with a half note C5, followed by a quarter note B4, and then a half note A4. The lyrics 'so - la - tum,' are written below the first staff. The second staff continues the melody with a half note G4, followed by a quarter note F4, and then a half note E4. The lyrics 'de - so - la - tum,' are written below the second staff. The score includes various musical notations such as slurs, ties, and dynamic markings (mp, p). The time signature changes from 3/4 to 4/4 and back to 3/4.

Harmony

The Tudor period is characterized by modal harmony and slow harmonic motion, including cross-relations and an inclination for 5-3 and 6-3 chords. Jackson uses modern keys and harmonic relationships; however, repeated pitches, pedal points, and the complexity of the melismatic figures often create a sense of harmonic stasis. Cadences can be recognizably functional, but often include added chord tones, obscuring the motion and diminishing their impact. This lack of forward harmonic momentum is common in Jackson's writing and is related to Tudor models.

The most common way Jackson creates harmonic stasis is through the use of a pedal point. *Thomas, Jewel of Canterbury* in fact has a pedal D or A throughout almost the entire composition. This pedal is often accompanied by more active, melismatic, and contrapuntal lines (see Example 3.1.23). Similarly, *Hodie nobis caelorum rex* features harmonic pedal tones underneath all the melismatic sections. This reflects the harmonic stasis found in much of Tudor music, even though this technique emerged much later in music history.

Stabat Mater also includes pedal points, though not through the entire composition. In measure 153 a B pedal begins and is sustained for 13 bars, with a melismatic canon in the sopranos soaring above (see Example 3.1.3). This composition also incorporates several other techniques to slow harmonic motion, including repetition. The first begins in measure 207, where the bass line repeats the same three measures throughout the next thirty-five bars, though not always in the same order (see Example 3.1.24). A second way is through added chord tones that obscure harmonic motion, as in the first sixteen bars.

The harmonic motion of *Orbis patrator optime* is also slowed by pedal points and added chord tones. Additionally, this work provides an example of how aleatoric texture slows harmonic motion (see Example 3.1.10). This technique, favored by Jackson, prevents any sense of forward harmonic motion through the density created by the overlapping lines.

Example 3.1.23 *Thomas, Jewel of Canterbury* by Gabriel Jackson, demonstrating the pedal point used to sustain harmony, measures 18-20

Example 3.1.23 shows a musical score for measures 18-20 of *Thomas, Jewel of Canterbury* by Gabriel Jackson. The score is written for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Alto parts have lyrics: "ra ca a ri ta te fu" and "mi ra ca a ri ta te fu". The Tenor and Bass parts have lyrics: "Tho mas, Tho mas,". The score includes dynamic markings like *p* (piano) and *cresc.* (crescendo), and performance instructions like *gliss.* (glissando) and *3* (triplets).

Example 3.1.24 *Stabat Mater* by Gabriel Jackson, demonstrating the repeating bass line, measures 207-211

Example 3.1.24 shows a musical score for measures 207-211 of *Stabat Mater* by Gabriel Jackson. The score is written for five voices: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and a fifth staff (likely a second Bass or a specific instrumental part). The lyrics are: "Fac me te cum pi e fle re,". The score includes dynamic markings like *p* (piano) and a repeating bass line in the bottom staff.

Vidi Aquam (2011) includes organ accompaniment that is used to slow the harmonic motion. This accompaniment repeats similar gestures through the first forty bars, though never in the same order (see Example 3.1.25). While not an ostinato, the repeated gesture acts as a pedal point. Similarly, beginning in measure 63, the lowest pitch (a C natural) is played repeatedly, even more clearly acting as a reference pitch. Interestingly, for two bars this reference pitch shifts to a B-natural (see example 3.1.26), as if mimicking the whole step shifts found in Tudor music, such as Carver's *Missa Dum Sacrum mysterium* described in Part 2, Chapter 3.

The slow harmonic motion often found in Jackson's compositions mirrors that of Tudor models. This provides yet another stylistic link from Jackson to the Tudor period.

Example 3.1.25 *Vidi Aquam* by Gabriel Jackson, demonstrating the repetitive quality of the organ, measures 1-9

Ch: gamba 8' flute 8'
Gt: flute 4' principal 2'
Sw: gamba 8'

ORGAN
mp

Example 3.1.26 *Vidi Aquam* by Gabriel Jackson, demonstrating the shift from the repeating C natural to B natural, measures 67-69

The musical score for measures 67-69 of *Vidi Aquam* by Gabriel Jackson is presented in three systems. The first system (measures 67-69) features a vocal line with lyrics "Pa - tri, et Fi - li - o," and a piano accompaniment. The second system (measures 70-72) features a vocal line with lyrics "ri - a Pa - tri, Fi -" and a piano accompaniment. The third system (measures 73-75) features a piano accompaniment. The score is written in treble and bass staves with various musical notations including triplets, slurs, and accidentals.

Rhythm

Like Tudor choral music, Jackson's compositions have a high degree of rhythmic complexity. Though Jackson has a greater notational vocabulary at his disposal, the resulting syncopation and asymmetry is reminiscent of the Tudor period. This inspiration combined with modern rhythmic inclinations results in a highly varied contrapuntal landscape.

In *Hodie nobis caelorum rex* the melismatic lines are rhythmically complex. They constantly shift meter from compound to simple and duple to triple. Dotted notes, grace notes, triplets, and quintuplets all create highly intricate lines (see Example 3.1.21). The more simple, homophonic texture also includes metric changes and syncopation, leading to an irregular rhythmic feel, regardless of the texture.

Vox clara ecce intonat (2013) similarly is syncopated throughout, even in the homophonic sections. The melismas — often in the soprano saxophone part, though sometimes in duet with a vocal line — continue to be decidedly complex. Though the meter never changes, the metric pulse is continuously obscured.

Ave gloriosa mater salvatoris demonstrates the homophonic rhythmic complexity used by Jackson. The opening section for eight parts shifts between triple and duple and is syncopated against the bar line (see Example 3.1.27). However, all four voices are in rhythmic unison. Similarly, there are accompaniment textures — for example at measures 31 through 42 — that are extremely syncopated, but rhythmically aligned (see Example 3.1.28). Elsewhere in this piece, Jackson also demonstrates his ability to write contrapuntal lines that are equally as rhythmically complex, such as measure 26 through 30 (see Example 3.1.28).

Stabat Mater, *Hymn to Margaret of Scotland*, and *Ave Regina caelorum* are all examples introduced previously in this chapter that clearly demonstrate this rhythmic complexity in both homophonic and contrapuntal textures. *Felices ter et amplius* and *Orbis patrator optime* both highlight an additional rhythmic technique used by Jackson (see Examples 3.1.10 and 3.1.11 respectively). In both aleatoric sections, the repeated pitch set is rhythmicized. The specificity required of each individual at random entrances creates the density of texture already acknowledged, but also heightens the rhythmic intricacy.

The rhythmic vocabulary in Jackson's works — and demonstrated above — is far more complex than anything found in the Tudor period. However, the lack of clear metric pulse, independence of lines, and intricate melismatic lines are all inherently linked to the Tudor models Jackson admires.

Example 3.1.28 *Ave gloriosa mater salvatoris* by Gabriel Jackson, demonstrating both homophonic syncopation and contrapuntal complexity, measures 25-36

25 *p*
 - do - ris.
 - do - ris. A - ve pre - ci - o - sa - sa - lus.
 - do - ris. A - ve pre - ci - o - sa - sa - lus.

29 *mp*
 S. A - ve vi - tis, vi -
 A. A - ve vi - tis, vi -
 T. *mp* pec - ca - to - ris. A - ve vi - tis, vi -
 B. *mp* pec - ca - to - ris. A - ve vi - tis, vi -

33 *mf*
 - a, cas - ta, mun - da, pu -
 - a, cas-ta, mun - da, pu-ra, dul - cis, mi - tis, pi - a,
 - a, cas-ta, mun - da, pu-ra, dul - cis, mi - tis, pi - a,
 - a, cas-ta, mun - da, - pu-ra, dul - cis, mi - tis, pi - a,

Concert Works

Tudor stylistic features directly influence Jackson's overall compositional voice. Jackson's sacred Latin works clearly draw influence from these models as demonstrated above. Three of his large concert works — *Requiem* (2008), *Rigwreck* (2013), and *Choral Symphony* (2012) — will illustrate how this Tudor inspiration extends into his entire oeuvre.

Requiem is a seven movement, extended concert piece. Jackson uses texts from the Catholic Requiem Mass as well as "... funeral poems from other cultures and spiritual traditions."²⁸⁶ This work provides a good starting point because the Latin language and generally sacred subject matter continue to offer a degree of continuity with the Latin compositions examined earlier in this document and throughout this chapter.

Requiem shares elements of Tudor models with each category of stylistic feature previously examined. It is through-composed with sectional breaks at important textual moments. Though not as consistent or regular as in other compositions studied here, formal breaks clearly occur between each movement and within many. The "Sanctus & Benedictus" for instance is divided at the appropriate textual and liturgical moment – just before the word "Benedictus." Written for eight-part choir and four soloists, the full texture is dense. At formal divisions, the texture shifts – sometimes between contrapuntal lines and homophony, sometimes different groupings of voice parts. The melodic content is highly complex and at times melismatic (see Example 3.1.29). Though melismas, when they occur, are shorter than in many of Jackson's works, the contrapuntal lines are asymmetric, with unpredictable leaps. There are

²⁸⁶ Gabriel Jackson, *Requiem* (Oxford: Oxford University Press, 2009), Composer's Note.

large sections of static harmony, most obvious in aleatoric sections, though dissonance can obscure the harmonic motion as well. Finally, the rhythmic complexity characteristic of Jackson's writing continues with intricate, asymmetric lines, alternating duple and triple figures, and a high degree of syncopation.

Though shorter, *Rigwreck* shares many of these characteristics. Commissioned by Donald Nally and The Crossing, this work is about "... the 2010 Deepwater Horizon oil spill in the Gulf of Mexico."²⁸⁷ One of the most immediate differences is this English text by Pierre Joris, rather than a traditional religious, Latin poem. However, the through-composed and sectional nature of this work help demonstrate the connection to the Tudor models examined here and Jackson's other Tudor-inspired music.

As with many of works studied, both by Jackson and Tudor composers, new sections are often marked by textural changes. The full texture of *Rigwreck* is twelve-part divisi *a cappella* (SSSAAATTTBBB). However, in measure 129 this expands further to a six-part soprano *gimel* (see Example 3.1.30). Though largely homophonic, rather than contrapuntal, there are numerous, highly complex melismas throughout (see Example 3.1.31). Additionally, harmonic motion is slowed or obscured by slow-moving or repetitive bass lines and dissonance. Finally, the rhythmic content continues to be remarkably complex, incorporating triplets, quintuplets, syncopation, shifting meters, and other rhythmic devices (see Example 3.1.31). Though it might immediately appear to have little in common with the Tudor models examined, certain stylistic elements can be traced to this inspiration.

²⁸⁷ "Rigwreck — Description," Oxford University Press, accessed December 20, 2018, <https://global.oup.com/academic/product/rigwreck-9780193397828?cc=us&lang=en&#>.

Jackson's *Choral Symphony* is a four-movement extended work celebrating London.

Here too, the text departs from the sacred subject and Latin that dominate much of this study.

Jackson uses texts by eleven different poets, all in English. However, the compositional features continue to draw from Tudor inspiration.

Example 3.1.29 *Requiem* "Sanctus & Benedictus" by Gabriel Jackson, demonstrating melismatic nature of the melodic content, measures 83-84

83

S.

- ken them I joy - - - - - ous - ly sing

- ni - - - - - Be - - - - - ne - di - ctus - qui - ve - nit in - no - mi -

A.

qui - ve - nit in - no - mi - ne - Do - mi - ni. Be - ne - di -

no - mi - ne - Do - mi - ni. Be - ne - di - ctus qui ve - nit in

T.

- ken them I joy - - - - - ous - ly sing

Do - mi - ni. Be - ne - di - ctus qui ve - nit in no - mi -

B.

- ctus qui ve - nit, be - ne - di - ctus qui

ve - nit in no - mi - ne - Do - mi - ni. Be - ne - di - ctus

Example 3.1.30 *Rigwreck* by Gabriel Jackson, demonstrating the soprano *gimel*, measures 129-130

129 *tempo primo*

pp

un - - - der an

pp

un - - - der an

pp

un - - - der an

pp

un - - - der an

pp

un - - - der an

mp

un - der an in - cline cli - na - men

p

un - der an in - cline, un - der an in - cline, un -

p

un - der an in - cline, un - der an in - cline, un -

Example 3.1.31 *Rigwreck* by Gabriel Jackson, demonstrating homophonic melismas and complex rhythmic writing, measures 139-142

139

soar - oar-oar-ora-oar - oars

soar - oar-oar-ora-oar - oars

soar - oar-oar-ora-oar - oars

soar - oar-oar-ora-oar - oars

soar - oar-oar-ora-oar - oars

soar - oar-oar-ora-oar - oars

form

and gets an an - - - gry rise

The work is through-composed with structural divisions corresponding to textual breaks. Unlike shorter works, these divisions occur between poems (each movement uses several), rather than between lines or stanzas. The full texture is an expansive twelve-part divisi, SSSAAATTTBBB. However, the texture expands and contracts between sections. In the first

movement, for instance, the tenors expand to a six-part *gimel* at measure 12. Similarly, the bass voices expand to a six-part *gimel* at measure 59; Movement 2 begins with a six-part soprano *gimel*, which returns in measure 43. Reduced textures are also common, including measure 73 in Movement 1, where there are only four individual lines – one melodic and melismatic, while the others are accompanimental (see Example 3.1.32). Textures include both contrapuntal and homophonic sections.

There are also numerous melismatic lines, both as solos and as counterpoint (see Example 3.1.32). Jackson incorporates imitative counterpoint, such as measure 8 in Movement 4 (see Example 3.1.33). There are also long sections of static harmony created by aleatoric sections, repetitive bass lines, and dissonance. For instance, a repeating bass line in measures 49-75 of Movement 2 creates a long section of slow harmonic motion. Finally, the rhythms continue to be highly complex and syncopated, as well as alternating duple and triple patterns.

In each of these concert works, there are stylistic traits clearly linked to Tudor models, especially as this style is expressed by Jackson in works expressly related to this period.

Example 3.1.32 *Choral Symphony*, movement 1 by Gabriel Jackson, demonstrating the melodic line supported by accompanimental voices, measures 73-76

73 Steady ♩ = c.72

S. *(TUTTI) p* pty - ci - ty, *mp > p*

A. *(TUTTI) p* Em-pty ci - ty, one tower still

T. *(TUTTI) p* Em-pty ci - ty, one tower still

B. *(TUTTI) p* Em-pty ci - ty, one tower still

Example 3.1.33 *Choral Symphony*, movement 4 by Gabriel Jackson, demonstrating imitative counterpoint, measures 5-11

5

S. Town. Let o - thers chant a coun -

A. Town. Let o - thers chant a

T. ways; Dear-er to me my sound-ing days In Lon-don Town. Let o - thers

B. Town. Let

9

S. - try_ praise, Fair ri - ver walks and mea - - dow ways; Dear - er to me my

A. coun - try_ praise, Fair ri - ver walks and mea - - dow ways; Dear - er to

T. chant a coun - try_ praise, Fair ri - ver walks and mea - - dow ways;

B. Let o - thers chant a coun - try_ praise, Fair ri - ver walks and mea - - dow

Conclusion

Jackson's early works include *A Vision of Aeroplanes* which demonstrates clearly his interest in and adoption of the stylistic characteristics of elite Latin-texted Tudor polyphony in his compositional voice, particularly florid melodic content, the textural variation, and harmonic stasis. These stylistic elements can be observed in works from 1990 through 2018. Though this is only a cursory examination of his output, it is clear that these trends exist in examples throughout his career and within works beyond only his motets and masses.

Even if there is only partial stylistic similarity to Tudor composers of Latin polyphony within certain works, the above observations demonstrate an assimilation of these sounds, styles, and ideas. Jackson's sound world is derived, at least in part from the Tudor music he sang as a boy and has emulated throughout his career.

This emulation of earlier musical models is a trend in late 20th- and early 21st-century choral music. The final chapter will explore some of the ways in which this trend manifests itself in works by other composers, and whether Jackson's use of Tudor models is indeed unique.

Chapter 2: Tudor influence in other postmodern composers

The influence of Tudor choral music on Gabriel Jackson is significant. However, the allure of history reaches beyond him to other modern composers. Many have incorporated elements of the Tudor period and a more generalized “Renaissance” style into certain compositions. This final chapter traces these influences in other composers.

There are three primary ways in which Tudor music is used as a model in modern choral composition: quotation, emulation, and assimilation. Though this chapter is in no way exhaustive, a brief study reveals that Tudor elements and ideas are incorporated into the compositions of numerous and diverse composers other than Jackson.

Quotation

The quotation of preexisting material is one way in which early music is used as a model for modern composers. Composers in the Tudor period also incorporated preexisting material, like a chant tune as a *cantus firmus* in their compositions, especially early in the period. However, Jackson rarely uses direct quotation or outside material.²⁸⁸

He does reference these techniques. For instance, he creates his own *cantus firmi* for *A Vision of Aeroplanes* as a structural homage to the Tudor period and uses similar melodic

²⁸⁸ Matthew D. Nielsen, “The Life and Choral Works of Gabriel Jackson: 1962-2016” (Doctor of Musical Arts dissertation, University of Southern California, Thornton School of Music, 2017), 137.

material in three different pieces: *Cecilia Virgo*; *Thomas, Jewel of Canterbury*; and *A Vision of Aeroplanes*. He also reuses common Latin devotional texts, like *Salve Regina*, *Ave Dei patris filia*, and *Stabat Mater*. However, of the total 129 choral works listed on gabrieljackson.london as of November 2018, only three directly quote earlier music. These works are presented below as well as quotation-based compositions by other 20th- and 21st-century composers.

The most obvious example of quotation in Jackson's work is the last movement of *To The Field of Stars* (2011). In this movement, he directly quotes the entirety of Tomás Luis de Victoria's (1548-1611) setting of *O Quam Gloriosum*. This motet by the Spanish Renaissance composer is the basis for the movement. Jackson adds four new, additional parts to complement the original four voices and adds percussion. This renders the new piece recognizably related to Victoria's, but with clear changes. Though not a Tudor composer, the quotation of Victoria demonstrates an obvious interest in early music through quoting earlier composers, even if he chooses to do it infrequently.

A second example is *Justorum animae* (2009) which directly quotes William Byrd's *Justorum animae*.²⁸⁹ This quotation is significantly more discrete than that in *To the Field of Stars*. In his setting of the text, Jackson borrows the descending scale on the text "*in pace*" from Byrd and slows the motive down.²⁹⁰ In fact, this technique is so subtle that he acknowledges "...very few performers of my piece ever notice!"²⁹¹

²⁸⁹ Gabriel Jackson, email message to Christopher Windle, February 15, 2019.

²⁹⁰ Ibid.

²⁹¹ Ibid.

A third work in which Jackson quotes earlier material is *In Nomine Domini* (2010). The title immediately references the tradition of composing new works based on the Benedictus of John Taverner's *Missa Gloria Tibi Trinitas* practiced by composers from the Tudor period and later.²⁹² Jackson's composition does not include this text, but rather sets a poem titled "In nomine" by John Bradburne (1921-1979).²⁹³ The work is structured around four sections for string quartet that alternate with sections for choir, harp, and percussion. The string quartet interludes are based on Taverner's "In nomine," with similar texture and counterpoint. In these sections, Jackson quotes the *cantus firmus* used by Taverner, the chant *Gloria Tibi*.²⁹⁴ To emphasize further this relationship, Jackson suggests that the work "... be preceded by a performance of the "In nomine" section of John Tavrener's *Missa Gloria Tibi Trinitas*."²⁹⁵ Here, Jackson incorporates Tudor stylistic elements and history into a work that bears less resemblance to Tudor models than many others.

Other composers of the late 20th- and early 21st-century quote earlier models from throughout history. Jan Sandström (b. 1954) for instance uses the well-known Christmas hymn by German composer Michael Praetorius (1571-1621) — *Es ist ein Ros entsprungen* — in an arrangement of the tune. Set for double choir, the first – a quartet – sings the original and the second choir accompanies with sustained chords. Sven-David Sandström (b. 1942) uses Henry Purcell's (1659-1695) *Hear My Prayer* at the beginning of his *Hear My Prayer*. Here, the

²⁹² Nielsen, "The Life and Choral Works of Gabriel Jackson: 1962-2016," 138-139.

²⁹³ Gabriel Jackson, *In Nomine Domini* (Oxford: Oxford University Press, 2010), text page.

²⁹⁴ Nielsen, "The Life and Choral Works of Gabriel Jackson: 1962-2016," 140.

²⁹⁵ Jackson, *In Nomine Domini*, text page.

composer quotes Purcell completely, adding to it only after the final cadence. He continues on for several minutes with dense counterpoint and dissonant harmonies, including quarter tone motion and extended techniques. In her work *The Darkness is no Darkness*, Judith Bingham quotes Samuel Sebastian Wesley's (1810-1876) *Thou wilt keep him in perfect peace* in a subtler way. She repeats specific harmonic and melodic ideas taken from Wesley's original throughout her motet, reordering them and composing new material. Her motet ends on a dominant sonority that leads directly into *Thou wilt keep him in perfect peace*, further highlighting these quotations.

Though these influences are largely from outside the Tudor period and beyond the scope of this paper, the examples above briefly demonstrate the trend in contemporary composition to quote earlier models. Importantly, this trend extends to works based on Latin compositions from the Tudor period, not just generalized or arbitrary "early" models.

Steven Stucky's *Whispers* (2006) is an excellent example of the quotation of Tudor material. Though never in its entirety, Stucky quotes William Byrd's *Ave Verum Corpus* throughout. Byrd's original four-part motet is sung by a semi-chorus, while the primary chorus (SSAATTBB) alternates and sometimes overlaps the quotation. Stucky uses several small sections from Byrd's motet, ranging from one to six measures. The quotes are largely direct with only a few alterations to facilitate transitions into newly composed material. The original texts of the quotes are preserved, and the quotes are clearly recognizable. This creates the impression of two different works happening at the same time, as if the listener is fading in and out of *Ave Verum Corpus*, and indeed, in and out of time and contexts.

Stucky's newly-composed material uses an English text by Walt Whitman (1819-1892). The largely overlapping common tone transitions between the quote and the new material belie the far more dissonant nature of these interjections. There are elements of Tudor style that

permeate Stucky's writing, including canonic and imitative entries. Additionally, the overall scope of the forces — twelve individual voices — and the sectional nature of the work are both related to Tudor writing. However, there is a clear dichotomy established setting the new material against the echo of an older composition. Rather than internalizing specific stylistic features, Stucky primarily uses the quote for dramatic effect.

Bo Holten uses quotation in a similar way in *In nomine* (1999). In another homage to the tradition of "In nomine" settings, Holten uses the same section of the Benedictus of Taverner's *Missa Gloria Tibi Trinitas* as Jackson for the generative material of this work.²⁹⁶ Jackson describes Holten's composition as "A singularly Nordic light ... shed on Tudor England ..."²⁹⁷

Written for twenty-four solo voices, the scale of forces is similar to grand Tudor works. Unlike Jackson, Holten directly quotes Taverner's original, but like Stucky, uses a solo quartet to sing this material. During *In nomine*, Holten quotes two portions of Taverner's mass at three different moments. Though this segment of the mass is relatively short, the first quote continues for ten bars in Holten's score, which halves the rhythmic duration of the quote. The second quote lasts thirteen measures before Holten rewrites the closing cadence, adding three measures. The third quotation uses the same material as the first but transposed down a minor third.

The remaining twenty voices are divided into a chorus of five sopranos, five altos, five tenors, and five basses. Holten bases the new material on Taverner's original. He continues to use the Latin text of the source material throughout and the *cantus firmus* from the "in nomine"

²⁹⁶ Gabriel Jackson, "Notes on the music," liner notes for *Sanctum est verum lumen: multi-part music for choir*, National Youth Choir of Great Britain, Mike Brewer, Delphian, DCD34045, 2008.

²⁹⁷ Ibid.

section of the mass as the basis of imitative and canonic material for the full chorus. Rather than the fading between “new” and “old” – as in *Whispers* – the entire composition draws on the quoted source material.

The overall structure bears an interesting similarity to Stucky’s *Whispers*, as the quotations alternate with the full chorus. However, large scale forces in this work allow for significant textural changes. This includes a particularly Tudor-like moment for full chorus at measure 83, with the full 20-part chorus singing forte together for the first time.

Though the contrapuntal writing for full chorus is distinctly modern in its density and harmonic dissonance, there are echoes of Tudor technique in the imitative writing and textural considerations. At measure 93, for instance, there begins a set of imitative entrances that build the texture similarly to Tallis in *Spem in alium*. The incorporation of contrapuntal techniques, like the canonic motion that dominates the twenty-voice choir, similarly reference the Tudor period. Additionally, the spatial awareness of separating the solo quartet – which is marked as “off-stage” – from the larger chorus acknowledges space similarly to Tallis.

The influence of the quoted material and Tudor period in general is apparent throughout *In nomine*. The reimagining of the material used and emulated so many times before is here described by Jackson as “... a kind of dream of the sixteenth century [sic] refracted through the lens of a late 20th-century sensibility and technique.”²⁹⁸ However, Tudor style characteristics are referenced rather than internalized.

²⁹⁸ Jackson, “Notes on the music,” liner notes for *Sanctum est verum lumen*

Ted Hearne also quotes Tudor music in the third movement — “(Cho)oral Argument” — of *Sound from the Bench*. Here, Hearne “... sometimes includes a quote from Thomas Tallis's motet *Loquebantur Variis Linguis* ...”²⁹⁹ These quotes are interjections, not unlike those in Stucky's *Whispers*. However, the strong rhythmic pulse generated constantly by the drum set and two electric guitars change the character of the material dramatically. In fact, unlike Stucky and Holten, there is little in the overall composition that can be tied to Tudor compositional technique. Rather, the quote is simply that and used for dramatic effect, creating “... the image of our [Supreme Court] Justices as apostles.”³⁰⁰

Finally, Alec Roth's *Night Prayer* was composed as a companion piece to Tallis's *Te lucis ante terminum*.³⁰¹ Roth acknowledges his significant interest in the plainsong chant sung with and used structurally within Tallis's motet, quoting it several times in other works.³⁰² In *Night Prayer*, he uses it as a point of imitation.

Written for six-part choir (SSATBB), there are three structural sections and three layers to the texture — which remain largely the same throughout. The three formal sections are separated by silence and a new point of imitation, though the overall texture remains the same in each. The first layer is a two-part canon using the chant and set rhythmically with the original Latin text. This is a canon at the unison in the first two sections, and at the fifth for the third. The

²⁹⁹ “Sound From the Bench,” Ted Hearne, accessed December 20, 2018, <http://www.tedhearne.com/works/sound-from-the-bench>.

³⁰⁰ Ibid.

³⁰¹ Alec Roth, *Night Prayer* (Leipzig: Edition Peters, 2018), Composer's Note.

³⁰² Ibid.

second layer is two different parts singing a melody based on the chant in unison or at the octave, set to the English translation of *Te lucis ante terminum*. Finally, the third layer is a vocalise line without text for one or two parts, also based on the chant tune.

Unlike the previous examples of quotation, Roth uses the source motet more as a *cantus firmus* rather than a direct quote. Despite the contrapuntal nature, this work is also more about the quoted material than about the internalization of the style characteristics from the source material.

Emulation

Without a detailed analysis of a composer's works it is perhaps difficult to make generalizations regarding the influence of Tudor music on their style. However, in recent years many composers have attempted to compose new works based on the texture of what might be the single most admired and recognized work of the entire Tudor period: Tallis's *Spem in alium*. This is historically appropriate as it is the product of Tallis's imitation of Striggio. Consequently, it provides an excellent point of reference for a brief survey of composers emulating Tudor models.

Tallis's work has attracted significant attention in recent years. Festivals and concerts, such as the Exmoor Singer's *Tallis Festival*, are planned regularly with this composition as a centerpiece.³⁰³ Tallis's incredible achievement – forty individual voices set in both homophony

³⁰³ "About Us," Exmoor Singers, accessed on December 20, 2018, <http://www.exmoorsingers.org/about-us/>.

and polyphony – is a masterpiece. As a result of its popularity, companion pieces to it have been commissioned, often with only one common feature — forty individual vocal lines.

Throughout the course of this paper, texture has consistently been an important, distinguishing element of Tudor music. The tutti textures and the continuous variation of voice combinations are hallmarks of both the Tudor period and Jackson. *Spem in alium*, then, provides an obvious starting point in demonstrating Tudor influence on modern composition. The author has identified six commissions written between 1996 and 2010 based on *Spem in alium*: *The Silent Land* (Giles Swayne, 1996), *And There Shall Be No Night There* (Robert Hanson, 2002), *Tentatio* (Jaakko Mäntyjärvi, 2006), *Love You Big as the Sky* (Peter McGarr, 2007), *I never* (David Lang, 2010), *Earthrise* (Alec Roth, 2010).

David Lang's *I never* is one of the compositions most closely related to Tallis's original. In his program note, he acknowledges the allure of the texture, writing "... I would wager that more music lovers know that it is written for forty individual voices than could hum a single tune from it."³⁰⁴ Lang composes for the exact same divisi as Tallis, eight choirs with five voices each (SATBB). He also notes that because of the intricacy and virtuosity of these individual lines "... the notes and harmonies themselves become secondary."³⁰⁵ However, the resulting decision is the most important part of this piece: "I decided to push the individual nature of the lines even further than Tallis did, rewriting the original text to highlight more the introspection of the narrator, and then writing music that sends the solo lines spinning at different rates around the

³⁰⁴ David Lang, "Note," program note for the world premiere of *I never*, Northern Sinfonia Chorus, Simon Halsey, November 27, 2010.

³⁰⁵ Ibid.

ensemble.” The individuality of these lines and the incorporation in each of the eight different choirs is closely connected to Tallis’s writing.

Like *Spem in alium*, the individual lines interact contrapuntally, though there is a noticeable absence of florid, melismatic writing. The repetition of short, motivic cells dominates the texture. Interestingly, Lang frequently doubles parts between choirs, emphasizing a melodic idea, but actually reducing the number of unique voices.

Much in the same way as Tallis, Lang makes use of the physical separation of the choirs in performance by passing moving motivic entrances between choirs intentionally, as well as pairing choirs to change the texture. Though the overall texture remains largely the same throughout, without any significant structural divisions, the individual lines fade in and out. Sometimes only a few voices are singing, while at other times there is a fuller texture — though never all forty voices at once.

The text is an important part of these motivic cells. Though English and written by Lang, it is based on the Latin text of *Spem in alium*.³⁰⁶ Unlike in Tudor compositions, the text is repeated frequently because specific words are associated with certain motives. In this way, the text an important element of the formal construction of the work, but rather than resulting in large formal sections and subsequent textural changes, the repetition of the motivic cells is emphasized.

I never is an extraordinary work that, like Tallis’s includes slow moving harmony, contrapuntally writing, and, importantly, forty parts. However, Lang is a minimalist and many of

³⁰⁶ Lang, “Note,” program note for the world premiere of *I never*.

these features are a result of the characteristics of his style, rather than the emulation of Tallis's or the Tudor period generally.

Alec Roth's *Earthrise* was also composed for the exact same forces and divisi as *Spem in alium*. Commissioned by Ex Cathedra for their 40th anniversary, Roth composed a multi-movement work, rather than an extended motet. For this piece, he chose several different Biblical texts, all in Latin, as well as two of the "O Antiphons" for Advent.³⁰⁷ The work celebrates the 40th anniversary (in 2009) of the Apollo 8 moon landing and subsequent "earthrise" picture.³⁰⁸ Though the text is Latin and religious, the subject matter is actually secular.

The multi-movement construction provides opportunity for changes in texture at movement transitions, which do correspond to significant textual moments. There are also textural changes within movements that do not correspond to the poetic construction of the text. In fact, the majority of the work uses the full ensemble, with reduced voicing occurring only for short periods of time and often overlapping into another section, or simply as a small moment within a formal section.

Roth uses the choir in a more percussive way than Tallis or other Tudor composers. At times, parts will sing a repeated pitch on a single syllable. This consistent, metronomic pulse emphasizes syncopation often present in other voices. Additionally, the interaction between

³⁰⁷ Alec Roth, "Earthrise," liner notes for *Shared Ground*, Ex Cathedra, Jeffrey Skidmore, SignumClassics, 2011, 6.

³⁰⁸ Ibid., 5.

choirs or individual lines sometimes results in hocket. In *Earthrise* the hocket can pass between choirs, almost as a call-and-response motive, as at the end of the first movement.

Parts are also frequently doubled — Roth, like Lang, does not continuously maintain the independence of each voices. In fact, *Earthrise* begins and ends with a homophonic phrase in five parts for all forty voices. Additionally, the first movement, which follows a short passage titled “Antiphon,” begins with all eight soprano parts in unison.

There are also contrapuntal sections, such as the beginning of the second movement. Though it begins full, a series of short, contrapuntal entrances begin in the sixth bar with choirs four and five. These entrances move outward to choirs three and six, two and seven, and finally one and eight.

In the third movement the contrapuntal lines are melismatic. However, they are short and function as accompaniment to more syllabic, melody parts. Unlike Tudor models, the melismatic lines are the background, rather than the foreground.

The harmony is slow, owing to repetitive gestures, sustained or repeated pitches (for instance, a C-sharp is repeated continuously and passed to each choir throughout movement 1), and density of texture. Much of the momentum is derived from the syncopated rhythms present throughout. Despite some similarities, the short phrases, rhythmic drive, and formal structure of Roth’s composition is very different from the asymmetric, florid counterpoint of Tallis and Jackson.

Tentatio by Jaakko Mäntyjärvi is another forty-part work based on *Spem in alium*. Commissioned by the Exmoor Singers (London, UK) for their *Tallis Festival*, Mäntyjärvi

thought of this as “... a companion piece to *Spem in alium* ...” from the beginning.³⁰⁹ Like Tallis, he chooses to set a Latin text, though he chose a different one than Tallis. His text, from the fourth chapter of the Gospel of Matthew, is about the temptation of Christ in the desert for forty days and relates symbolically to the number 40.³¹⁰

The scoring for *Tentatio* demonstrates more clearly the desire of composers to use Tallis’s score as inspiration, but not a direct model. Mäntyjärvi himself states “... it would have been an exercise in futility to try to emulate and/or exceed *Spem*.”³¹¹ As a result, his forty vocal lines are not scored for the same divisi as Tallis. Instead, there are five choirs, the first four are eight parts each (SSAATTBB) and the fifth requires eight baritones. This fifth choir even takes on a dramatic, rhetorical role as the voice of the Devil, and as a result Mäntyjärvi describes this choir as “... the Glee Club from Hell.”³¹² The result is a dramatic, and dramatically different texture.

The form is sectional and text-based, but far more rhetorically and dramatically oriented than *Spem in alium*. Mäntyjärvi’s uses handbells to separate these large sections clearly. The rhetorical use of the choirs, but particularly the baritone choir, highlights the dramatic inclination of this piece.

Textural changes accompany each new section, but there are also distinct textural shifts within the larger sections. Mäntyjärvi begins *Tentatio* with imitative, polyphonic entries, much

³⁰⁹ Jaakko Mäntyjärvi, *Tentatio* (Helsinki: Sulasol, 2013), Programme Note.

³¹⁰ Ibid.

³¹¹ Ibid.

³¹² Ibid.

like Tallis. He marks them with arrows in the score to highlight their importance. These entrances descend through the four mixed-voice choirs over the course of the first twenty-six bars. After this, the texture consists largely of alternating homophonic blocks of sound. The texture changes throughout, at times including only one choir and at others all forty voices. Both the baritone choir and the polyphonic texture – reminiscent of the Tudor period – at the beginning and again in measure 143 (with a canon in the first soprano voice of each choir), provide opportunities for dramatic contrasts.

Mäntyjärvi's use of texture is perhaps best understood with his own description of the work as “... an exercise in choral scoring and the use of the spatial dimension rather than as a piece that specifically requires 40 independent voices ...”³¹³ As with the other composers, he has embraced texture and its movement through space as the most important element of *Spem in alium*.

Mäntyjärvi pursued Tallis's mastery of texture and space in this “... homage ...” to *Spem in alium*.³¹⁴ There are other similarities to Tallis and other Tudor models, such as imitative polyphony and the slow-moving or static harmony – emphasized by the continuous pedal E-flat found in both voices and handbells. However, the scoring change and the clear dramatic influence of the text on form and scoring – among other differences – demonstrate that *Tenatio* is unmistakably written in the composer's own style, independent of Tudor style features.

³¹³ Mäntyjärvi, *Tentatio*, Programme Note.

³¹⁴ Ibid.

Giles Swayne composed *The Silent Land* as his “...version of the requiem ... which omitted the idea of punishment and reward, and concentrated on loss and the acceptance of loss.”³¹⁵ He admits to being “... intrigued for years by the technical challenge of writing for 40-part choir ...” and chose this piece, commissioned for Clare College, Cambridge, as the moment to write a work based on *Spem in alium*.³¹⁶

The text is a combination of two poems by Christina Rossetti, a couplet by Dylan Thomas, and texts from the Latin Requiem Mass. As a result, it is a hybrid of Latin and English, contributing little to sonic similarities with Tallis’s original.

Like Mäntyjärvi, Swayne writes for forty individual voice parts and alters Tallis’s voicing. Though, there are eight different choirs with five parts each, the voicing does not remain consistent across each ensemble. Choirs one and two have two sopranos, an alto, a tenor, and a bass. Choirs three and four have two alto parts, choirs five and six have two tenor parts, and choirs seven and eight have two bass parts. Swayne describes this as creating “... an eight-part semichorus...” with one part in each of the eight choirs. He requests that these parts “... be given to eight solo voices, while the other thirty-two parts may (and if possible, should) be sung by two or three voices per part.”³¹⁷ This deviates dramatically from the 40 equal-voiced texture of Tallis and of the other three composers examined above. In addition, Swayne adds a cello part, calling

³¹⁵ Giles Swayne, *The Silent Land* (London: Novello, 1996), Preface.

³¹⁶ Ibid.

³¹⁷ Ibid.

this instrument “... the dead person’s soul ...”³¹⁸ The texture then is dramatically different from Tallis’s, and is dramatically conceived, like *Tenatio*.

There is also a clear desire in this work to mimic Tallis’s mastery of spatial effect of texture. Swayne requests a specific staging for the choirs, cello, and soloists within each choir. This would undoubtedly add to the audience’s experience and understanding of the intricate textures throughout.

Formally, *The Silent Land* is through-composed and breaks at important textual moments. However, for much of the piece, the cello and the 32 parts of the primary chorus play and sing continuously. The dynamic contrast between the background choir, the foreground semichorus, and cello then becomes the primary factor in textural variation.

The texture is so thick throughout, that the first time fewer than thirty-two voices are singing — other than short interjections by the semichorus — is in measure 222. Prior to this, Swayne uses both homophonic and contrapuntal techniques, including a thirty-two-beat chant in a thirty-two part canon.³¹⁹ At measure 222, the texture changes significantly. The first choir sings a two-bar homophonic phrase, to which the second choir responds with the same material a half-step lower. Similar responses continue to be traded between all eight choirs, sometimes overlapping and sometimes alone, until the end of the work.

The semichorus and the solo cello do have distinct melodic material. However, they are not ‘tuneful’ and could easily be obscured by the density of texture and chromaticism. The textural density and chromaticism keep the listener focused on texture rather than harmony.

³¹⁸ Swayne, *The Silent Land*, Preface

³¹⁹ Ibid.

There is a high degree of rhythmic complexity within and between voices. Swayne uses motivic cells, syncopation, counterpoint, asymmetric rhythms, and homophony, often in close proximity. These elements demonstrate the unique importance of dynamic contrast to this composition.

Like Lang, Roth, and Mäntyjärvi, Swayne uses *Spem in alium* for inspiration around texture. However, little else directly corresponds to the influence of the Tudor model he is emulating.

These works demonstrate how modern composers often emulate Tudor models in their compositions. They use a particularly imaginative element as a point of inspiration. However, none of them assimilate *Spem in alium* as fully – integrating Tudor stylistic characteristics – as Jackson does in *Sanctum est verum lumen* or his other works.

Assimilation

Few composers assimilate the stylistic features of earlier works and integrate them into their writing. Quotation and emulation are by far the most common uses of early music in modern composition.

Jonathan Harvey's *Dum transisset sabbatum* is one motet that might be the result of the assimilated Tudor style. Commissioned for the 1995 City of London Festival Service, it was first performed by the Choir of St. Paul's Cathedral, London. The text is from the Gospel of Mark and

was set throughout the Tudor period by such composers as John Taverner, Thomas Tallis, and John Mundy.³²⁰ The text is then a direct link to the Tudor period.

The four-voice texture is more modest than one might expect, and the individual sections do not vary significantly in terms of texture. However, the work is through-composed and there are individual sections based on textual divisions. Significantly, there is highly complex melismatic writing, similar to Jackson's.

Through the first thirty-four measures, one of the four voices has a slower moving melodic line that resembles a *cantus firmus*, though it does not directly quote the chant "*Dum transisset sabbatum*." The density of texture created by the contrapuntal lines, the slow harmonic motion, and the rhythmic complexity all create a sense of Tudor style.

Of his work, Harvey writes "The 'virtuosic vocality' is a celebration of the florid, ecstatic atmosphere of Easter morning. The exuberant lines – usually one fast, one medium speed and one slow – are woven through eight modes which recur in order with ever shorter time-spans until they are crunched into chords at the end."³²¹ Though there are clear similarities to Tudor stylistic characteristics in *Dum transisset sabbatum*, he does not mention this as a point of inspiration. The stylistic characteristics of this historical period do not appear to permeate Harvey's output or thinking, which delve even into the electro-acoustic world.

³²⁰ William R McVicker, liner notes for *The English Anthem, Volume 6*, The Choir of Saint Paul's Cathedral, John Scott, Hyperion, CDA66826, 1996, 3; and "Dum transisset Sabbatum," Choral Public Domain Library, accessed on December 20, 2018, http://www1.cpdlib.org/wiki/index.php/Dum_transisset_Sabbatum.

³²¹ McVicker, liner notes for *The English Anthem, Volume 6*, 3.

Conclusion

In modern choral music, one can see a trend to reference and incorporate early music, and more specifically Tudor models, into new compositions. Many composers from several nationalities are shown doing this above. However, few incorporate the stylistic impulses of the Tudor period in the way Gabriel Jackson does.

These Tudor stylistic sounds and ideas, with which Jackson grew up, permeate his writing and are uniquely incorporated into his compositional voice. Rather than focusing on quotation, he internalizes these sounds and characteristics.

Perhaps this is what makes Jackson's compositional voice so unique and compelling: the absorption and assimilation of early Tudor techniques, sounds, and ideas into a modern context. His ability to modernize the density of texture, the florid melismatic melodies, and harmonic stasis of the Tudor period sets him apart from other composers not just in the sound of his music but also in its construction.

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