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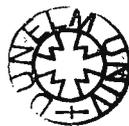
Anthony Milledge

**THE MUSIC OF
DYRICKE GERARDE**

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Volume Two

**Chapters Six to Nine
(Recompositions, Analysis and Conclusions)**



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Chapter Six

RECOMPOSITIONS

6.1 INTRODUCTION

It has been mentioned earlier that Gerarde indulged in a large amount of revision of his work. This will now be considered in more detail. In almost every extant piece, he has made alterations, usually by erasure and over-writing. Gerarde's erasures usually involve removing the surface of the paper. However the original notation can usually still be discovered, particularly with the aid of ultraviolet light. Added notes are sometimes distinguishable by variations in pen-strokes or inconsistent spacing on the staves. In many cases, particularly in Source C, the ink of the revision is now a distinctly different colour to that of the original - black against brown. New accidentals are often fitted in wherever there is room, which is rarely in front of the affected notes. These detailed alterations are listed in the critical notes to the edition, or shown in parallel scores. What concern us here are the larger processes, of which there are three: (1) recomposition, involving reworking the material, sometimes rewriting the entire piece in the process, more often affecting only portions of a work, (2) discarding the text and creating a *contrafactum*, and (3) making a new setting, either of all the text, or of part of it. There are a number of instances, listed in the critical notes, of consecutive fifths and octaves being removed in the revision process; examples given here include *Ceste belle petite bouche* and *Deus qui superbis resistis*. In the analysis of the consequences of the changes, it has been necessary to form some value-judgement concerning the different versions. The three processes will be looked at separately, but first a résumé of how Gerarde used the partbooks is necessary.

It seems clear that each set of partbooks was started in an organised way, but, with the exceptions of the final collections, Sources E and F, this organisation gave way to disorganisation, the partbooks becoming a working environment in which those pieces that were to be destined to reappear in a later set were revised. In fact the organisation of Source F leaves some questions open, too.

This process starts with Source A. It has been shown that Source A₁ was initially divided into two sections, for four- and five-voice pieces respectively (A_(a) and A_(b)), the later entries, listed as A₂, A₃ and A₄, being entered sequentially, irrespective of their number of voices. A few pieces were later corrected. The slightly emended version of one motet, *Levavi oculos*,

was transferred to Source B₁. Some time later, two chansons, thoroughly rewritten, went into B₃. Unfortunately, the working copies for this revision are missing. Similarly, Source B was divided initially into two sections according to number of voices: five (B_(a)) and four (B_(b)) - it is perhaps significant that the five-voice pieces now come first - with two larger pieces, a7 and a8, added at the back of the book (B_(c)). Subsequent additions allowed five- and six-voice pieces to be mixed in B_(a), while B_(b) continued to hold only four-voice compositions, and the end section, B_(c), was expanded backwards with eight-voice items until it met and, in some books, overran, B_(b). During this process, and apparently increasingly towards the end of the entries in this set of partbooks, Gerarde rewrote or corrected most of the pieces, particularly those destined for inclusion in the final anthologies, E and F. By the time the organisation of B had started to deteriorate, Source C was in use, and probably D as well.

Source C does not appear to have been divided into sections, but the first group of pieces to be entered (C₁) are all especially neatly written, and though they did not escape alteration, they may have been copied from other earlier sources, since lost. As has been shown, these fair copies gave way to less polished entries, culminating in wholesale rewriting, again particularly of those items that reappeared in Sources E and F. Source D includes an anthology of the works of a number of other composers, entered as finished products. In contrast, every item here by Gerarde himself is altered, some substantially so, and the alterations, hitherto achieved by erasing and overwriting unwanted material, or by paste-overs, become very untidy, involving ugly crossings-out. Again all the altered pieces reappear in Sources E and F. Alterations in Source E are few and far between, and F appears untouched (though we have only one partbook of this set), as befits intended definitive final versions.

Sources B and C are in many ways the most interesting of the sets of partbooks. Their interest lies in the process by which many of the pieces they contain evolve in his hands. With noted exceptions, very little crossing-out is evident; usually Gerarde very efficiently erased the unwanted material, sometimes to an excessive extent - in *Soions joyeux sur la plaisant verdure* (Source B) over half the chanson has been rewritten over the top of erasures. Occasionally, as discussed earlier, sections or whole pages are covered by pasted-on slips which have since been lifted.

In Chapter Two the concept of *shells* was introduced: the texture is naturally enclosed by its outer voices.¹ Gerarde, in common with many of his contemporaries,² was or became aware of the aural importance of these outer lines, and tended to make fewer alterations to them than

¹ See Milsom (2).

² For example, the chansons of Claudin de Sermisy are characterised, among other attributes, by long tuneful lines, with the Superius being the dominant voice, and harmonically functional basses. (Brown, 2, 141 and Cazeaux, 174).

he did to the inner voices.³ Thus the received effect may change relatively little other than texturally, though the internal structure may be totally different.

Two examples will illustrate this. The first is taken from the motet *Ad te levavi oculos*, which is generally altered very little. The section from the last beat of bar 29 to the end of bar 33 has the internal texture changed, while the shell is mostly left intact:

Example 6.1, *Ad te levavi oculos*, bars 29-33:

Original version

Final version

Here internal material is exchanged between parts, so that the overall effect is little changed. The second example is taken from the chanson *Tous mes amys*, which will be discussed in greater detail later. This chanson was thoroughly rewritten, but the extract shown below, to the text *car ie suis esseulee*, is altered only inside the shell. Here the changes to the texture, melodic lines and some of the harmony go further than in the previous example:

³ John Milsom has demonstrated a similar practice in Tallis' revisions. See Milsom (2).

6.2 THE RECOMPOSITION PROCESS

Where we have two copies of a piece that has been revised in any significant way, we can usually follow the recomposition process in some detail. In many cases, there are two distinct but interdependent stages, which can easily give rise to the assumption that there are more versions than there actually are. It must be said that Gerarde is not consistent in this matter, particularly in the matter of accidentals, but the following describes his normal method of working.

The process is clarified if we distinguish between structural material (melodic and harmonic building blocks) and decorative material (passing notes, other inessential notes and rhythmic details that do not alter the melodic structure). Gerarde's early works contain very few accidentals, and what few there are are mostly flats, placed on the staff, in front of the affected notes.

The first stage of revision involves only the original partbooks. It includes erasure of unwanted structural material, the writing in of new structural material, and the provision of many accidentals, both interpretative (demonstrating a change of mind or obviating the need for *musica ficta* interpretation) and cautionary (pre-empting any *musica ficta* interpretation). As Gerarde observes the normal sixteenth-century convention of compressing the notation, there is little or no room between the notes, so these new accidentals are usually added under the affected note or notes. They are also usually sharps - on *c*, *f* or *g* if interpretive, *e* or *b* if cautionary. In short, he writes into the parts anything which the copyist - undoubtedly Gerarde himself - would not easily remember given only a single part from which to copy - reference to the whole set of books or a score would be required.

The second stage involves the new set of partbooks, and consists of the necessary copying, plus interpretative work - adding or removing inessential notes, tidying up details of rhythm and usually adding much more detail of underlay. The accidentals from the first stage usually all go in, and further ones are added - both redundant (repeated sharps on the same note) and necessary (including flats avoiding tritones and some leading notes). Another change made at the final copying stage concerns only pieces in two sections and with more than one voice in a layer: often Gerarde exchanges pairs of equal voices at the beginning of the *secunda pars*. In short, these alterations are those which Gerarde as copyist can make without recourse to a score or the whole set of books - allocation of parts to partbooks, interpretative changes, changes of style, decoration.

Thus, in the case where the piece is copied into a second set of books, the original partbooks will have the original version, with some amount of erasure, overwriting and alterations, plus the addition of some accidentals, creating a second version, while the second set of books will contain, apparently, a third version, different in detail from the second. In

fact there are only two intended versions; the visible one in the first set of books not being a finished product, and therefore completely misleading as a performing source, though invaluable in understanding Gerarde's revision process. In the parallel scores of the edition, the earliest and final versions only are shown, except where there are so many differences between the second and third versions that merely listing them is of little value. Accidentals added in stage 1 are normally listed in the critical notes.

A specific example from *Hodie nobis celorum rex* will clarify the above. Bars 6-9 of the original version (see example 6.3, below, subsystem 1) were revised in Source C, by erasure and overwriting) to the intermediary version seen in subsystem 2; the final version in E is given in subsystem 3. The first stage of recomposition (version 1 to version 2) is clear: the passage looks and sounds totally different. While the antiphonal structure is retained, the phrase structure is transformed. The bass lines give a pointer to this - the progressions in bars 6 and 8 are shortened from 4 to 3 beats, $\circ \downarrow \square$ becoming $\circ \downarrow \circ$, while the remainder of the phrase is lengthened, $\circ \downarrow \downarrow \downarrow \circ$ becoming $\circ \downarrow \circ \downarrow \square$. All the suspensions and passing notes are removed, and the harmony is simplified, all the *a* and *d* harmonies being removed.⁴ (In the original, bar 9, stave 1, under the $\square c'$, is an erased $\square a'$, presumably an earlier miscopying.) Between version 2 and the final version 3, there are three small cosmetic differences. In bar 7, stave 3 and bar 9, stave 5, two suspensions replace some of the tension which had been drained out of the passage in stage 1. However Gerarde now removed the only remaining decorative motif, the four-note phrase *dignatus est*, in bar 9, stave 7 of subsystem 2, becoming stave 8 of subsystem 3.

It is clear that the differences between the original and the intermediary version in Source C - stage one revisions - are those which a copyist, even Gerarde himself, could not expect to make without reference to the whole score, whereas those between the intermediary version and the final one in Source E - stage two revisions - can reasonably be made just by looking at one partbook.

⁴ In the revision of *Illuminare Jerusalem*, bars 6-8, the harmony is also restricted by the transposition, *d* and *a* harmonies again being the casualties. In the same section and later in the motet, dotted rhythms are augmented from $\downarrow \downarrow$ to $\circ \downarrow$ or from $\downarrow \downarrow \downarrow$ to $\circ \downarrow \circ$ - see the entry for this motet later in this chapter. The stretching of cadential progressions, removal of inessential notes and simplification of harmony all occur sufficiently often to be considered characteristics of his revision process.

Example 6.3, *Hodie nobis celorum rex*, bars 6-9:

Original version in C

6 [4/0] 7 8 9 [5/0]

vir - gi - ne na - sci di - gna - tus est, ut
 de vir - gi - ne na - sci di - gna - tus est,
 vir - gi - ne na - sci di - gna - tus est, ut ho - mi -
 de vir - gi - ne na - sci di - gna - tus est, di - gna - tus est,
 de vir - gi - ne na - sci de vir - gi - ne na - sci di - gna - tus est, ut
 vir - gi - ne na - sci di - gna - tus est, de vir - gi - ne na - sci ut ho - mi -
 vir - gi - ne na - sci di - gna - tus est, di - gna - tus est, ut ho -
 de vir gi ne na sci di gna tus est, ut

Stage 1 revision in C

6 [3/0] [6/0] [3/0] [6/0]

vir - gi - ne na - sci di - gna - tus est, ut
 de vir - gi - ne na - sci di - gna - tus est,
 vir - gi - ne na - sci di - gna - tus est, ut ho - mi -
 de vir - gi - ne na - sci di - gna - tus est,
 de vir - gi - ne na - sci di - gna - tus est, de vir - gi - ne na - sci di - gna - tus est, ut
 vir - gi - ne na - sci di - gna - tus est, de vir - gi - ne na - sci di - gna - tus est, ut ho - mi -
 de vir - gi - ne na - sci di - gna - tus est, ut
 vir - gi - ne na - sci di - gna - tus est, di - gna - tus est, ut ho -
 de vir - gi - ne na - sci di - gna - tus est, ut

Stage 2 revision in E

6 [3/0] [6/0] [3/0] [6/0]

vir - gi - ne na - sci di - gna - tus est, ut
 de vir - gi - ne na - sci di - gna - tus est,
 vir - gi - ne na - sci di - gna - tus est, ut ho - mi -
 de vir - gi - ne na - sci di - gna - tus est,
 de vir - gi - ne na - sci di - gna - tus est, de vir - gi - ne na - sci di - gna - tus est, ut
 vir - gi - ne na - sci di - gna - tus est, de vir - gi - ne na - sci di - gna - tus est, ut ho - mi -
 de vir - gi - ne na - sci di - gna - tus est, ut
 vir - gi - ne na - sci di - gna - tus est, ut ho -

As nearly all the accidentals in *Hodie nobis celorum rex* are flats, and as their distribution is inconsistent, examples concerning accidentals are taken from other pieces. In *Illuminare Jerusalem*, the original version contains only one accidental - the apparently redundant *fb* (= *f*) in bar 7, stave 5. At stage 1, Gerarde added two *Bbs* in bar 7, staves 2 and 8, in the substantially rewritten section. Note that these two flats could not be inferred from the context of the single parts. The necessary flat in stave 5 was not given at this stage, as this can be inferred from the juxtaposition with *f*. Gerarde did not remove the original flat in bar 7; the *f* it affected had been erased - from the copyist's perspective it could not relate to the substituted *g*, this copy was no longer needed to perform from, so erasure was unnecessary. Also in stage 1, twenty-one sharps, both essential and cautionary, were added, all but three of them below the affected notes, the other three on the stave in the normal place, these three places being the only ones in which there was physically room for a sharp. It is significant that the necessary leading note at the last perfect cadence, bar 23, stave 2, is not provided. At stage 2, an extra sharp was added in bar 4, stave 3, on the second *f*; the cautionary *b#* in bar 6, stave 1 was omitted, the necessary flat in bar 7, stave 5 inserted, a redundant second sharp added in bar 9, stave 2, the cautionary *b#s* in bar 18, stave 6 and bar 23, stave 5 were omitted, and the leading note in bar 23, stave 2 was provided. With four exceptions all other sharps from stage 1 are copied into Source E, on the stave, in front of the affected notes. The exceptions are these: at stage 2, in bar 4, stave 3, the sharp on the first *f* is omitted; in bar 18, stave 5 and bar 23, stave 6, the decorative motif ♯ ♯ ♯ is removed, becoming ◦ and M rest, making the sharp redundant; the only questionable omission is the *C#* in bar 15, stave 4 - this could be a change of mind or a plain omission.

6.3 RECOMPOSITIONS

Below are discussed the most significant of the alterations to Gerarde's work. It should be emphasised that this is only a selection. It would appear that Gerarde had less confidence in his openings than he had in the rest of his works. Even the most fluent compositions often have the openings reworked as will be shown in the following examples.

Some of the descriptive text below is taken verbatim from the critical notes to the edition. Elsewhere it will be found desirable for the reader to refer directly to the critical notes and the (comparative) scores.

6.3.1 Chansons first appearing in Source A

Le bergier at la bergierre a5 (Sources A₂ and B₃)

The early version has been reconstructed from three extant parts. There is no new material in the second version, but the working is more assured and substantial. The opening of the first version is less satisfactory than that of the second for two reasons: firstly there is a distinct cadential feel to the harmonic movement into bar 5A, interrupting the flow of the music before the third pair of entries; secondly, the extra entry in stave 2 (bar 3) interferes with the imitation of the fourth entry in stave 3.⁵ The reworking is more satisfactory on both counts. The re-allocation of parts in bars 8 and 9 gives a more convincing build-up for *sont en l'ombre d'ung buisson*, and avoids the rather ugly underlay in the top part: *sont en l'ombre d'ung, sont en l'ombre d'ung buisson*. Where the first version was successful (e.g. bars 12-14), Gerarde has left it alone. It is perhaps significant that he shortens this phrase by one beat to achieve a better flow to the cadence in bar 16. Also in 15 and 16 the shell is left intact, and the inside parts reworked. The response at bar 32 is reworked to make a more exact echo, with the first tenor answering the soprano. The addition of *offs* and *eks* in bars 36-37 and 40-41 (second version) gives the harmony more interest during this humorous patter. Finally the rather turgid extended plagal cadence of the original is gratefully removed - the resulting snappy perfect cadence being far more in keeping with the mood of the rest of this piece. The material Gerarde originally used for this text is very effective, and was understandably retained.⁶ In spite of our having only part of the original to refer to, the reworking shows him to have improved his technique considerably in the intervening time.

Tous mes amys a5 (Sources A₃ and B₃)

Again the early version has been reconstructed a5 from three extant parts. The melodic material from this was nearly all reused in the later version in B. The entries of the opening point are re-ordered, with the imitation being at the octave above instead of at the fifth below, and four voices entering at semibreve intervals. The exploitation of the opening point is far more varied and sophisticated in the second version, including paired entries at bar 10 and four successive entries on *d* in bars 13-16. The transition from the first to the second line is

⁵ In the imitation, the melodic outline of the opening point is consistently maintained as far as the third note of the word *bergierre*. In bar 4, keeping this shape only as far as the second note of *bergierre* (*f'*) creates a unison doubling, something that we shall see that Gerarde consciously avoided (see Chapter Seven, Section 7.9).

⁶ As shown in the previous chapter, examples 5.1 and 5.2, the final section, from *le loup*, is derivative of the corresponding section of Gombert's setting, also a5, printed in RISM 1544¹³, which was at Nonsuch: M4(5) = S_c(5). Gombert's setting is also paraphrased a3 by Anon (possibly Canis), printed in RISM 1552¹¹ and 1569⁹.

shorter in the second version - four bars (18-22) instead of six (13-19). The melodic material for *Qu'au monde soit* (bars 26-33) is altered in the second version to allow more imitation and coherence. The following phrase, *car ie suis esseulee*, bars 33-43, is altered less than the others, and what changes there are are in the inner parts, maintaining the shell.⁷ For *De mon amy*, Gerarde has written new imitative material and the final section, also new, from bar 53, abandons imitation in the second version. The result is a more varied and coherent composition, but one in which the best of the original is preserved, including most of the melodic points. The observation concerning the shell, above, emphasises Gerarde's awareness of the importance of the outer parts.

6.3.2 Motets and chansons first appearing in Source B

Aspice Domine a6 (Sources B₂, B₃ and E)

Aspice Domine underwent five different stages of development, some of them minimal. The original, in Source B, suffered the inevitable change to the opening, a new version was pasted over it, which was in turn reworked, and finally a modified fair copy went into Source E.

The small change to the opening point from

Example 6.4:



to

Example 6.5:



creates much greater rhythmic interest and impact, but the consequences of this to the rest of the underlay are catastrophic. The alteration was not applied to entries other than the first in each voice. Instead the whole motet was reworked. The opening is completely new:

Example 6.6:



⁷ See example 6.2, above.

The development of the original opening point is harmonically dull and tonally rather monotonous - one possible cadence onto *C*, and four onto *F*, whereas the harmony of the new version is enhanced by the triadic opening motif - the third in the bass creates harmonic variety - and there is a definite *C* cadence and only two onto *F*.

The remaining points of the original are used, but they are reallocated, transposed, shortened, stretched and transformed. This new version was pasted over the first, early in Gerarde's third phase of composition⁸ as evinced by the change in clef-shape. Dissatisfaction set in once again; this time however, the opening already having been rewritten, it is the end of the work which bears the brunt of the changes, smaller ones appearing in the middle. Finally, with minor amendments, the motet was transcribed in a definitive form into Source E.

The redistribution of the material will now be examined. The overall texture is altered by the change in range of the top part, which is lowered from soprano to mean (G2 clef to C1). To accommodate this change of tessitura, some material is exchanged between the top two voices, with that coming from the upper being transposed down an octave. In the parallel score, the top subsystem shows the original, with its modified opening, the bottom subsystem the final version, and the middle subsystem any differences between the revised version as shown in B and that in E. It is clear that the main difference between this (stage one version) and the final (stage two) version is that the lines of the latter are simplified.

In the second point, to the words *quia factus est*, the derivation of the material is as follows (N.B. fragments listed as 'unchanged' may have their initial or last notes altered in length):

TABLE 6.1

Stave	Bars	Derivation (original)	Comments
1	9 - 10, note 3	Stave 1	Unchanged
	10, note 4 - 11, note 3	Stave 2	Transposed an octave
	remainder	new	
2	10 - 11	Stave 1	Unchanged
	12	Stave 2	Delayed one minim
3	9 - 10, note 4	Stave 4	Unchanged
	10, note 5 - 11	Stave 3	Modified
	12 - 13	new	
4	9 - 10, note 4	Stave 3	Unchanged
	10, note 5 - 11, note 5	new	
	11, note 6 - 13	Stave 3	Modified
5	10 - 13	Stave 6	Modified
6	10 - 12	Stave 5	Modified

⁸ See Chapter Three, Section 3.4.

The third point, for *desolata civitas*, is changed very little. The upper bass part (stave 5) is given even less to sing, and it is curious that the lower bass (stave 6) starts, not with the imitative point, but with a modified version of the final statement of *quia factus est* from stave 5, which was modified further in stage 2, staves 2 and 3 being also modified to accommodate the changes made.

The fourth point, *plena divitiis*, is again essentially unchanged. The superius of the original lies quite high here, so it and the altus exchange parts, that of the original superius being transposed down an octave.

The fifth point, *sedet in tristitia*, starts the same as the original, however the end is modified, from bar 24, partly by thickening the texture, partly to shorten the section by one semibreve.

The sixth section, *dominæ gentium*, retains the antiphonal effect of the original, but is modified, doubling the length of the second dotted rhythm in the response, ♩. ♩♩ ♩. ♩♩ becoming ♩. ♩♩ ◡. ♩ ◡. We will meet this form of modification again, in *Illuminare Jerusalem* (see below).

There is no significant change in the seventh section, *non est qui consoletur eam*.

As stated earlier, it is the final section, to the text *nisi tu Deus noster*, that bears the brunt of the changes in the main revision. It starts more or less the same as the original, though the changes to staves 2 and 4 in bar 34 transform the cadence, stabilising the harmony on beat 3 and removing the English cadence. The next phrase and its repeat are both lengthened by one beat (bars 36 and 39), introducing a D minor harmony, and extending the approach to the perfect cadence. Finally, in keeping with Gerarde's normal practice, the decorative flourishes in the final bar are removed.

Derelinquat impius viam I a6 (Source B₂)

See below under 6.4 for a discussion of the *contrafactum* of the opening, and under 6.5 for a comparison of the three settings of this text.

Ego autem cantabo II a7 (Sources B₁ and E)

This first appears at the end of Source B_{1(c)} and appears to be Gerarde's first attempt to write for more than six voices. The later version is formed almost entirely from the elements of the earlier, transformed to an extraordinary degree. The original version in B is metrically unadventurous, being basically in four-semibreve measures. In the revision, Gerarde indulges his liking for asymmetry by bringing in the second set of voices one beat earlier, thus reducing

the opening phrase to eleven beats. There is nothing surprising in this *per se*, his openings are typically asymmetric, though usually the continuations are more regular. Here, though, Gerarde uses eleven-beat units almost all the way through the motet, these units subdividing into 6+5, i.e. 2+2+2, 2+3, which helps give this motet a tremendous vitality and cheerfulness entirely appropriate to the words. The revision, resulting in this metrical jollity, could be said to be a form of word- or mood-painting.⁹

The motet can be divided into six sections, each section (except the last) of the early version providing some or all of the material for the corresponding section of the later. In the first section, to the text *Ego autem cantabo fortitudinem tuam*, as described above, the metre and rhythm are transformed, but the motifs are left unaltered. In fact the lengths of the two versions are the same - the cadence falling on the 37th semibreve beat. In the second, *et exultabo mane*, the metre is altered and the motif adjusted slightly. For the third, *miserericordiam tuam*, the antiphonal texture is retained, with a new melodic and harmonic framework. The fourth, *Quia factus es susceptor meus*, keeps the melodic and harmonic shapes of the original; this is the section least affected by the change. In the fifth, *et refugium meum*, the motifs are retained, but the harmony altered and the quadruple metre transformed into pentuple metre. The last section, to the text *in die tribulationis mee*, uses new material, and is the only section in which the new version is substantially longer than the earlier, all the others being exactly or approximately the same length.¹⁰

Laudate Dominum in sanctis a8 (Sources B₃ and E)

The revision of *Laudate Dominum in sanctis* (Source B to Source E) is more straightforward. Gerarde's original opening again did not satisfy him, but the usual practice of revision in the partbooks, i.e. erasure and rewriting, was not followed. The revision, with parts reallocated and the music of verse 2 diverging from and returning to the original, appears uniquely in Source E. While there are many differences in the two versions, the rhythms and characteristic pentuple metre of the opening are unchanged. From verse 3, at the first tutti, the two versions are identical.

⁹ Gerarde's mood-painting is discussed in Chapter Seven, Section 7.14.1.

¹⁰ For a comparison between this motet and the other setting of the same words for five voices, see Section 6.5, below.

Sic Deus dilexit mundum a6 (Sources B₃ and E)

Sic Deus dilexit mundum, that is, the first half of the motet as it finally became, appears in Sources B₃ and E, the latter being a fair copy of the final version in the former, albeit with a few further minor alterations.¹¹ The opening in B was erased and reworked, the original showing through clearly. In addition we have part of another working document - the six voice parts were at one time written on one large sheet of paper, each voice occupying two consecutive staves, without words apart from two reminders. Two quarters of this sheet were subsequently pasted face down over parts of the discarded eight-voice chanson *En attendant d'amour*. On these two fragments of quasi-score a little over half of the motet is visible, according closely with the original notation in B. In the revision, the opening, based on the original plainsong, was shortened and simplified:

Example 6.7, *Sic Deus dilexit mundum*, opening, original version in Source B:

Example 6.7 shows the original opening of the motet. It features six staves. The top three staves are vocal parts, and the bottom three are instrumental parts. The time signatures are [4/○], [3/○], and [4/○]. The lyrics are: 'Sic De - us di - le - xit mun - dum'.

Example 6.8, *Sic Deus dilexit mundum*, opening, final version in Source B:

Example 6.8 shows the final opening of the motet. It features six staves. The top three staves are vocal parts, and the bottom three are instrumental parts. The time signatures are [4/○], [6/○], and [4/○]. The lyrics are: 'Sic De - us di - le - xit mun - dum'.

¹¹ This discussion is restricted to the *prima pars* of the motet. At this point of the compilation of source B, *Venite ad me*, the *secunda pars*, appears not to have been composed. In fact *Venite in me* appears in the next Phase. The fragments of working score contain only the *prima pars*.

Gerarde's predilection for asymmetric metres shows itself throughout this motet, which often moves in groups of seven semibreves. Here, the metre of the antiphonal opening changes from 4+3+3+3+4, 4+3+3+3+4 to 2+3+3+2, 2+3+3+2. The musical effect is enhanced in the new version by the leap in the accompanying parts between the fourth and fifth notes, and while we lose the overlapped dotted rhythms before the first cadence, this loss is compensated for by the syncopation at the F major harmony. From a listener's viewpoint, the original, with mostly conjunct motion and intertwined accompanying thirds is much blander than its replacement; the ear is deceived by the overlaps into a sense of repetition which dilutes the impact of the opening. This may be significant in marking a change from the ideal of this music being for the performers and/or a divine audience towards one in which the human audience is to be considered.

Tua est potentia a5 (Source B₂ only)

Among other small changes, the tenor part (stave 4 in the edition) was altered significantly. While the change in bar 3 removes a unison doubling, something Gerarde seemed at pains to avoid, most of the other changes remove interesting dissonances or thin out the texture, some of them achieving both.

The texture at the first beat of bar 5 is thinned to an extreme degree:

Example 6.9, Bar 4 and the opening of bar 5:

original version

final version

The original version shows a dense texture at the start of bar 5. The tenor part (stave 4) has a unison doubling of the vocal line. The lyrics are: tu - a est po - ten - ti - [ten] - ti - a, - ten - ti - a, tu - a est po - ten - ti - [ten] - ti - a, po - ten - ten - ti - a, tu - a est po -

The final version thins the texture at the start of bar 5. The tenor part (stave 4) is simplified. The lyrics are: tu - a est po - ten - ti - [ten] - ti - a, - ten - ti - a, tu - a est po - ten - ti - [ten] - ti - a, po - ten - ten - ti - a, tu - a est po -

The texture of the opening of bar 20 is also thinned, though not to the same degree (this alteration also makes the tenor phrase completely syllabic) - see example 6.10, overleaf.

Example 6.10, Bar 19 and the opening of bar 20:

original version

final version

pa - cem Do - mi - ne, da pa - cem
 gen - tes, Da pa - cem Do - mi - ne, da
 Da pa - cem Do - mi - ne, da
 Do - mi - ne, da pa - cem Do - mi - ne,

pa - cem Do - mi - ne, da pa - cem
 gen - tes, Da pa - cem Do - mi - ne, da
 Da pa - cem Do - mi - ne, da
 Do - mi - ne, da pa - cem Do - mi - ne,

bars 21 and 22 lose density, activity and dissonance:

Example 6.11, Bar 21, beat 3, to bar 22, beat 3:

original version

final version

[do]-mi - ne, da pa - cem Do - mi - ne, [da pa -
 e da pa - cem Do - mi - ne in di -
 ne, [da pa - cem Do - mi - ne, [in di - e -
 ne Do - mi - ne in di -
 da pa - cem Do - mi - ne

[do]-mi - ne, da pa - cem Do - mi - ne, [da pa -
 e da pa - cem Do - mi - ne in di -
 ne, [da pa - cem Do - mi - ne, [in di - e -
 ne in di -
 da pa - cem Do - mi - ne

and bar 25 loses density and dissonance:

Example 6.12, Bar 25:

original version

final version

[no] - stris.
 [no] - stris.
 di - e - bus no - stris. Cre -
 no - stris. Cre - a - tor
 di - e - bus no - stris. Cre -

[no] - stris.
 [no] - stris.
 di - e - bus no - stris. Cre -
 Cre - a - tor
 di - e - bus no - stris. Cre -

The repeat of the final section - bars 38-41 and 44 - exhibits the same changes.

With these changes, Gerarde removes every instance of a cadential false relation (implied, as none of the leading notes is marked), plus the dissonances associated with sounding the local final with the notes below it and above it simultaneously, and every instance of the tenor line going below the bass. These changes are in keeping with his general tendency to simplify textures. The reduction of the density, particularly as shown in bar 5, is not a common trait in his revision.

The apparent inconsistencies in the setting of the text, described in the critical notes, suggest that the alterations to this motet form an incomplete, i.e. stage 1, revision.

Je ne suis pas de ses gens la II a5 (Source B₂ only)

The reworking here takes a variety of forms: (1) the clarification of some accidentals (bars 7, 16, 18 and 42); (2) the excising of redundant material, resulting in a snappier approach to cadences (bars 13, 14 and 25a-25e); (3) the removal (also bars 25c-25e) of inconsistent material - the pseudo-pomposity of *Je fais ung coup et puis 'hola!'* is superbly expressed in the block minim chords in bars 20-26 (20-25c in the first version), but the reversion to repeated crotchets in bars 25c-25e pre-empts the recapitulation at bar 27, and spoils its effect thereby. By making these changes Gerarde improves the tautness of the musical design and expresses the humour of the text through humour in the music.¹²

Pour une seulle a5 (Source B₂ only)

Among many details, the significant change here concerns the text rather than a purely musical matter. The word *Rempli*, which starts line 4, was set initially at the end of line 3. As both lines were set to imitative points, this error made nonsense of the words. Gerarde's revision corrected this by removing *Rempli* from line 3, adding it to line 4 and providing extra notes to accommodate it where necessary. The fact that Gerarde altered the chanson to allow the words to make more sense is important in itself. However, there is a greater significance to this particular alteration, as it tells us something about Gerarde. This was looked at in Chapter Four.¹³

¹² For a comparison between this chanson and the other setting of the same words for four voices, see Section 6.5, below.

¹³ See Chapter Four, Section 4.3, example 4.11.

Soions joyeux sur la plaisant verdure a8 (Source B₃ only)

The ABA form of this chanson follows that of the words, with an almost exact repeat of the substantial opening section at the end. The opening was left untouched (bars 1-4 in the edition) after which the rest of the first point was erased and overwritten by a modified version of itself, shortened by nine semibreves and with some exchange of material between parts. The section given as bars 4A - 4C was erased with only a few notes of the new version written on top; the result is a large physical gap in the parts. The rest of the section, to bar 13, is erased and overwritten. Considering how alike the two versions are, it is puzzling that Gerarde should indulge in such wholesale erasure, contrary to his normal practice. For example, it will be seen that in bar 7, there is no change apart from the extra note in bass 2; nevertheless, along with all the surrounding material the original of this bar was erased and the final, almost identical version, overwritten at a different place on the page, indicating that the entire section was erased one time, rather than in sections. The corresponding passage at the end (bars 28-49) is similarly totally rewritten, apart from some of the final phrase.

A possible explanation follows from the ternary form of the piece. He could have erased, say, the first affected section, and without too much difficulty have revised it directly from the recapitulation, then copied the revised opening over the ending. In between these two sections, there is also much erasure and rewriting, but the scale of the erasure is much more like that of his normal practice, as would be expected when the recomposition had to be done without recourse to another copy.

The nature of the revision here is as follows: the opening point is shortened. An internal cadence at bar 5 is made more definite (the editorial sharpening of the *b* here is by analogy with bar 33); the rhythmic and other changes made to the antiphonal section (bars 13-17) create a milder effect, and a slightly denser texture at the cadence (bar 18); the few differences that existed between the opening and final statements of *Soions joyeux sur la plaisant verdure* are removed; the ending is rearranged so that bass 2 sings the lowest note of the final chord. All these contribute to smoothing out the general effect of the chanson, but only by a very small amount, and apart from removing the awkwardnesses in bar 38 (consecutive octaves between staves 2 and 3, consecutive unisons between staves 3 and 4) their effect is inconsequential. This is further evidence of Gerarde's willingness to spend time and energy on achieving a more polished product, irrespective of the received effect.

6.3.3 Motets, madrigals and chansons first appearing in Source C

Source C₁ is written in what is now brown ink, and all its entries show alterations, some also in brown ink, some in black. This separates the alterations into two sets presumably made

stave 4, bar 26, staves 2 and 5). In the passage accommodated by the paste-overs, entries are transferred from part to part and texture altered (bars 34-37) and the last point extended by eighteen semibreve beats, incorporating completely new material.

In the *secunda parte* Gerarde exchanged the two baritone parts when the motet was copied into E. The many small changes are listed in the critical notes or shown in the parallel score; they do not affect the motet, from neither a performer's nor a listener's viewpoint, but they provide evidence of Gerarde's willingness to try to perfect his work, or of his obsession with detail.

Da pacem Domine a5 (Source C₂ only)

Unusually, the revision here is confined to the final cadence. By altering the note-values, but not the pitches, Gerarde added an extra semibreve beat, effectively halving the speed of the cadence. The original cadence,

Example 6.15:

Example 6.15 shows a musical score for five staves. The lyrics are: *no - ster, De - us no - - ster.* (Staff 1), *[De] - us nos - ster, De - us no - ster, no - - ster.* (Staff 2), *- us no - ster, ni - si tu De - us no - - ster.* (Staff 3), *no - - ster, De - us no - - ster.* (Staff 4), and *ni - si tu De - us no - - ster.* (Staff 5). A bracket above the first staff indicates a measure of 3/0.

is shortened in the revision to

Example 6.16:

Example 6.16 shows a musical score for five staves, identical to Example 6.15 but with a shorter cadence. The lyrics are: *no - ster, De - us no - - ster.* (Staff 1), *[De] - us nos - ster, De - us no - ster, no - - ster.* (Staff 2), *- us no - ster, ni - si tu De - us no - - ster.* (Staff 3), *no - - ster, De - us no - - ster.* (Staff 4), and *ni - si tu De - us no - - ster.* (Staff 5).

Egrediente Domine a5 (Sources C₁ and C₂)

Four imitative parts are here woven round a plainsong *cantus firmus* sung as semibreves throughout. Version two was written on paste-overs, hiding version one, except for the *cantus firmus*, which remained nominally the same. It seems likely that the *raison d'être* of the recomposition was the fact that Gerarde had omitted to set four notes of the plainsong in version one: the *C.F.* in bars 7 and 8 of the edition has *fe'd'efe'de'*, this section being at the end of a stave in the partbook, and missing four notes would be quite easy to do.¹⁴ It also seems that the necessity of rewriting to include these notes was made into a virtue by recomposing the entire motet, reusing all the original material.

The differences between the versions are very many. Below are listed those which have some significance or particular interest.

TABLE 6.2

Bar(s)	stave(s)	comments
1	1,2	exposed octaves removed;
2	1,2,3	the effect of parallel triads removed;
7	1,3	clash of <i>c'</i> and <i>c#'</i> removed (N.B. the one in 18 remained);
7-10	3	tessitura raised: clearer texture;
10	1,2,4	$\frac{4}{4}$ - $\frac{3}{4}$ created, the sixth not suspended;
12-13	2	melisma replaced by syllabic setting;
17	4	the new <i>Ja</i> creates an unconventional seventh, and the effect of parallel fifths;
19	1,4	<i>bb'</i> and <i>a</i> sounded simultaneously in the revision;
19	3,4,5	changes at the end of the bar allow the new point for <i>cum ramis palmorum</i> to be heard more clearly,
21-22	1,5	daring double suspension created;
23	5	harmony less cadential: more fluid movement as a result;
25	1,2	clash of <i>c#'</i> and <i>ch'</i> removed;
25	3,4,5	drop in pitch on <i>excelsis</i> seems perverse, partly ameliorated by <i>f''</i> in 26;
26	4 then 3	two 4-3 suspensions create more tension and movement towards cadences;
27	5	the new II _b , V I cadence sounds more modern than the others;

¹⁴ Gerarde actually erased the four notes that were omitted - it is of course unknown whether they were removed before, during or after the composition of the first version. Subsequently he wrote them back in for the second setting.

Bar(s)	stave(s)	comments
29	1,4	false relation created between <i>c'</i> and <i>c#'</i> ,
29	1,3,4	the tension created in this bar by the dissonances comes as quite a surprise;
31-32	all	a more interesting cadence with more vocally satisfying parts.
In addition:		
14	2 (and 4)	Exceptionally the <i>e'</i> in the <i>Cantus firmus</i> needs to be flattened, as does the <i>e</i> in the tenor; <i>e#</i> here sounds quite awkward in both versions.
25	1,3	very odd false relation retained.

It is interesting that 45 minims in the early version and 47 in the second are divided into crotchets (or the end of ♩ ♩), but the two versions have these subdivisions nearly always in different places.

Hodie nobis celorum rex a8 (Sources C₁ and E)¹⁵

The passage to the words *de virgine nasci dignatus est* is transformed rhythmically, melodically and harmonically, only the texture of 5 vs 5 voice antiphony being retained. The final version is more compact, if less interesting than the original. Among other minor differences, there are many new accidentals in the later version and the underlay is tidied up and is more complete than that of the earlier, though there is no consistency in the underlay of *apparuit* in staves 1 and 2 in bars 28-32 and 56-59. Three of the pairs of voices are exchanged in the *secunda pars* - the two means (staves 1 and 2), the two baritones (staves 5 and 6) and the two basses (staves 7 and 8).

A rare instance of revision at the initial copying of the partbooks occurs at bars 25 and 26 in stave 3, and also the corresponding place in the *secunda pars* - bars 52 and 53 in stave 4. The first three groups were originally ♩ ♩ ♩; Gerarde must have decided by the fourth iteration that ♩ ♩ ♩ ♩ is preferable, for he wrote this version here and then emended the other three, in Source C.

Illuminare Jerusalem a8 (Sources C₂ and E)

The significant changes here are mainly metrical. The phrase in bars 5 and 6 is lengthened by doubling the length of the dotted rhythm, from ♩ ♩ to ♩ ♩, and bars 6-8 are transposed

¹⁵ See also in section 6.2, above.

down a tone. Bars 13, 16-17 and 21-22 are also lengthened by augmenting the dotted rhythm, either from $\text{♩} \cdot \text{♩}$ to $\text{♩} \cdot \text{♩} \text{♩}$ or from $\text{♩} \cdot \text{♩} \text{♩}$ to $\text{♩} \text{♩} \text{♩}$. The provision of accidentals is covered in Section 6.2, above.

There seems no pressing need for such changes here; the result of them is to reduce the energy of the music and to make the tonal plan less interesting.

Occurrerunt Maria et Martha a6 (Sources C₂ and E)¹⁶

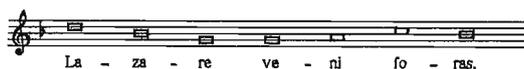
In this motet we have a rare instance of three actual versions, at least for the *prima pars*. It is based on a repeating *cantus firmus* in stave 2, alternately at two pitches, written first into 30, f 23. This is a solmization canon, derived from the vowels of its text, *Lazare, veni foras*. Gerarde initially took from this *fa fa re re mi sol fa*,

Example 6.17:



composing five imitative parts round it, and copying them into the other partbooks as the first half of the motet. Perhaps realising that the *cantus firmus* used was limited in implication, he then altered it to *la fa re re mi sol la*, which has more potential, and set the first half again. (Coincidentally the solmization is now closer to the actual syllables being sung.)

Example 6.18:



The new version re-uses most of the material from the original version, the point for *Martha si credideris* (bars 31-34) being the only new one. The differences are many but small: harmony changes taking advantage of the new opening to the *cantus firmus* (for example bars 4 and 5, 9, 17 and 41) or to create more impetus (for example the movement of the *E♭* harmony in bar 21 from beat 2 to beat 3 adds tension to the phrase, or to change the received effect (the build-up of sound on the static *F* major harmony in bar 17, at the word *Domine*, is reminiscent of the similar one in *Timor et tremor I*, from bar 63, also on *Domine*, and for which the loss of the *D* minor harmony in the previous bar is a small price to pay; the change in bar 24 is perhaps less effective, the point for *Respondens Ihesus* being rather

¹⁶ In the following description, some material is recapitulated from Chapter Three, Section 3.4, where diagrams 3.1 to 3.8 and their accompanying text show the order in which the different versions and sections were entered into the partbooks; further material is reproduced from the critical notes.

over-extended and inconsistent), the expected removal of passing or auxiliary notes (bars 20, 24 and 26) and the unexpected addition of new ones (bars 6, 14, 29 and 32). The final cadence was left untouched.

This new version was copied onto the next available page(s), i.e. where we would expect the *secunda pars* to have appeared. The discarded original parts in 26, 27, 28 and 29, were covered by paste-overs. The *cantus firmus* was not covered; instead, the first note of each phrase was altered, from *fa* to *la*, and the initial rest was changed from LLLLB to LLLBS, as the passage preceding the first entry of the *cantus firmus* was now three semibreves shorter. It should be noted that the *cantus firmus* in the *secunda pars* enters after four longs, whereas in the *prima pars* at this stage, this delay is shorter, by one semibreve.

At some point as yet undetermined, before or after the transcription of the *secunda pars*, Gerarde rewrote the opening of *Occurrerunt Maria et Martha*, extending what is now bar four by a semibreve. The initial rest in the *cantus firmus* was altered again, to LLLBSS. It would have been perfectly easy for him to have extended the breve rest back to its original long value, and to have deleted the redundant semibreve rest. The solution adopted, of merely adding the required semibreve rest, looks like a hurried correction, as an interim measure before the definitive version was produced. In 30 the *cantus firmus* appears once only at each pitch, with appropriate rests and repeat signs. Thus Source C contains three versions of the opening, two of the remainder of the *prima pars*.

The motet was then transferred to Source E. During this copying the inevitable additional changes took place. In the *prima pars* we find removal of decoration (bars 5, 9, 16, 26, 38-39 and 45), addition of decoration in bars 27 and 30, removal of unnecessary accidentals (bars 6, 7 and 21), provision of new ones (*F#* in bar 10, *B#s* in bar 14, *Eb* in bar 22, *B#* in bar 30, *F#* in bar 40), the unusual omission of one (*eb* in bar 21), and the provision of more underlay. The *secunda pars* undergoes very little change. There is one slight rhythmic change in bars 73-74, accomodating a different underlay, the removal of a passing note in bar 90 (to match that removed in bar 45) and some new accidentals (*B#s* in bars 51 and 59, *F#* in bar 63, *B#s* in bar 67 and 75, *B#s* and *Bb* in bar 83, *F#* in bar 87, *B#* in bar 88 and *Bb* in bar 89).

In both 30 and 18, the *cantus firmus* is followed by the legend *secunda pars ut supra*, which is correct in 18 (E), but in 30 (C) it is correct only for the third version of the opening. This raises an interesting point. Usually, Gerarde's revisions appear to have taken place all at once, and it is clear that he had a pathological obsession with correction of detail. The change from version 1 to version 2 is clear enough, based on the correction to the *cantus firmus*. However the legend *secunda pars ut supra* can only be literally correct after the opening of the second (intermediary) version in C had been further modified to extend the opening. It has

not yet been discovered whether or not the other alterations, changing this version essentially into the one transcribed into E, were contemporary with this change to the opening. At least three possibilities exist:

- (a) Gerarde did not notice (or mind) that the *cantus firmus* part was incorrect, until the final revision;
- (b) The opening was altered straight away, perhaps so that the openings of the two sections could be of equal length (which would ensure that the instruction in 30 was always true) and the other alterations happened later;
- (c) All the alterations were made in C at a different time from the transfer to E.

Of these possibilities, (a) is uncharacteristic of Gerarde's attention to detail; (b) and (c) are uncharacteristic of his normal revision practice, though (b) less so than (c). Thus (b) is offered as a working hypothesis.

Puer qui natus est a6 (Sources C₂ and E)

The commentary lists a very large number of alterations made to this motet. The most interesting of these from the point of view of following Gerarde's revision process lies in the passage from bar 69 to bar 76, in which four bars are repeated. It has been possible here to reconstruct the original and three stages of recomposition in the bars 69-70 and their repeat in 73-74. To explain the differences in underlay in stave 4, we must also look at stave 4 from the last note of bar 67 to the end of bar 69. This was, in its earliest coherent version:¹⁷

Example 6.19:



which became eventually

Example 6.20:



Returning to bars 69-70 and 73-74, examples 6.21 and 6.22 (below) show the two passages at different stages. The explanation follows the example.

¹⁷ In example 6.19, the ♩ ♩ ♩ in bar 69 were themselves originally ♩ ; the ♩ - bar 69, note 4 - started a new line with the word *viam*, thus there was one note too few for the phrase.)

Example 6.21: bars 69-70

Example 6.22: bars 73-74:

Original [5/0]

pre - pa - ra - vit in he - re - mo,
- pa - ra - vit in he - re - mo, pre -
- pa - ra - vit in he - re - mo, pre - pa - ra - vit in he - re - mo, pre -
- mi - no, qui vi - am Do - mi - no pre - pa - ra - vit in he - re - mo, pre -
pre - pa - ra - vit in he - re - mo,
- pa - ra - vit in he - re - mo, pre -

Intermediate [5/0]

pre - pa - ra - vit in he - re - mo,
- pa - ra - vit in he - re - mo, pre -
- pa - ra - vit in he - re - mo, pre - pa - ra - vit in he - re - mo, pre -
- pa - ra - vit in he - re - mo, pre - pa - ra - vit in he - re - mo, pre -
pre - pa - ra - vit in he - re - mo,
- pa - ra - vit in he - re - mo, pre -

Final [5/0]

pre - pa - ra - vit in he - re - mo,
- pa - ra - vit in he - re - mo, pre -
- pa - ra - vit in he - re - mo, pre - pa - ra - vit in he - re - mo, pre -
- pa - ra - vit in he - re - mo, pre - pa - ra - vit in he - re - mo, pre -
pre - pa - ra - vit in he - re - mo,
- pa - ra - vit in he - re - mo, pre -

Original [5/0]

mo, pre - pa - ra - vit in he - re - mo,
- pa - ra - vit in he - re - mo, pre -
in he - re - mo, pre - pa - ra - vit in he - re - mo, pre -
- pa - ra - vit in he - re - mo, pre - pa - ra - vit in he - re - mo, pre -
pa - ra - vit in he - re - mo, pre -
- mo, pre - pa - ra - vit in he - re - mo, pre -

Intermediate [5/0]

- mo, pre - pa - ra - vit in he - re - mo,
- pa - ra - vit in he - re - mo, pre -
in he - re - mo, pre - pa - ra - vit in he - re - mo, pre -
pa - ra - vit in he - re - mo, pre - pa - ra - vit in he - re - mo, pre -
- pa - ra - vit in he - re - mo, pre -
- mo, pre - pa - ra - vit in he - re - mo, pre -

Final [5/0]

- mo, pre - pa - ra - vit in he - re - mo,
- pa - ra - vit in he - re - mo, pre -
in he - re - mo, pre - pa - ra - vit in he - re - mo, pre -
- pa - ra - vit in he - re - mo, pre - pa - ra - vit in he - re - mo, pre -
- pa - ra - vit in he - re - mo, pre -
- mo, pre - pa - ra - vit in he - re - mo, pre -

In each example the first subsystem shows these bars as they probably were after the initial change shown in example 6.19. The antiphonal writing is not coherent because of the words in stave 4 differ from those in the other voices. The first modification involved making the antiphonal writing coherent, principally via the alteration of stave 4 as shown in example 6.20. The second modification, which could be contemporary with the first, precede it or succeed it, added passing notes to the bass. The two passages were then as shown in the second subsystem. The rhythm was subsequently altered, some ♩ ♩ motifs becoming ○, some ○s becoming ♩ ♩. This final version is given in the third subsystem, which is the final version in Source C, and which was transferred to E. It will be seen that the original ○g in stave 4, bar 69, after being altered to ♩ ♩, ends up as a semibreve again.

Gerarde's practice of exchanging equal parts at the opening of the *secunda pars* when recopying revised works has been noted. This occurs in this motet, and in addition there is an exchange in the final cadence. The two bass lines in C end as follows,

Example 6.23:

76

- mo, pre - pa - ra - vit in he - re - mo. _____

- pa - ra - vit in he - re - mo, [in _____ he - re - mo. _____]

which become in Source E,

Example 6.24:

76

- mo, pre - pa - ra - vit [in _____ he - re - mo. _____]

- pa - ra - vit in he - re - mo, in he - re - mo. _____

Quare tristis es a6 (Sources C₂ and E)

Many details of this motet were altered, demonstrating important stylistic changes in Gerarde's approach.

In the final point, the version in C, showing some slight alterations from the initial draft, is more consistent in its approach to rhythm than is the final version in E. The rhythm in question is to the word *canticum*, which started in a variety of patterns, ○ ♩ ♩, ♩ ♩ ♩, ♩ ♩ ♩, before being standardised, in C, to ♩ ♩ ♩ in every instance. In E however, eight out of the 25 instances have ♩ ♩ replaced by ○ with a consequent shifting of the following syllables and a smoothing of the rhythm. (Curiously, ♩ ♩ was originally ○ in at least seven instances, none of which are the ones which finished as ○.)

Other changes made at this stage which also resulted in an ironing out of rhythmic interest are as follows:

TABLE 6.3

Bar	Stave	Version in C	Version in E
6	5	♩. ♩♩	○ ♩
7	4	♩. ♩○	○○
8	3	♩. ♩♩	○ ♩
9	5	♩. ♩♩♩♩	○○
19	3	♩ ♩ ♩. ♩♩	○. ♩ ♩
29	2	♩♩♩♩♩ ♩♩	♩ ♩ ○
43	1	♩. ♩♩♩	○ ♩

Most of the other differences are less consequential, and in only two places do the changes make E more interesting rhythmically than C. These are at bars 38 and 43, both in stave 3, in which ♩ ♩ is replaced by ♩. ♩.

Gerarde was thorough with provision of accidentals in E, in particular in bar 19 where the extraordinary Gesualdo-like harmonic progression of G minor - E minor (over G) - B♭ major is meticulously notated, and in bar 4, in which all three consecutive *g#s* are all labelled. From this latter example, which is not unique in Source E, it is possible to judge that after the two *c#s* in bar 20, stave 3, the third *c'*, beginning *Spera in Deo*, should be natural. In this motet about twice as many accidentals appear in E as in C, though cautionary *B#s* in bars 17 and 29 in C are omitted in E. The only significant omission in E is the final cadential (i.e. leading note) sharp in bar 43, stave 1, suggesting that, while other aspects of *musica ficta* could no longer be left to the mercies of performers at the time of the E books, leading notes were still obvious enough not to have to be specified.

These small changes are in line with a trend observed in those motets in E whose earlier versions are extant: that of simplifying rhythms, removing harmonic clashes and providing many more accidentals. Whether this last is a matter of change of Gerarde's taste, or of leaving less to chance in the interpretation of *musica ficta* is still a matter of conjecture. However, leading notes are often still left unsharpened.

Timor et tremor I a8 (Source C₁ only)

The score shows, exceptionally, the partially revised version of the motet. The critical notes list all the changes made; the list here details only the most significant.

The motet is transcribed in brown ink; all alterations are in black. Of Gerarde's known output, this is the only motet for more than six voices that was not copied into Sources E or F.¹⁸ There is, however, ample evidence that it was being prepared for further copying: many of the alterations are incomplete - rhythms, phrase lengths and divisions of notes (e.g. alteration of \circ to \downarrow) are made, somewhat scrappily, without Gerarde's usual concern for appearance, and without regard for the fitting of words. In other revisions for Source E, he ensured that the text fitted properly, often with far fewer melismas than had the originals. Here underlay is not adjusted, presumably with the expectation that details of text would be dealt with as the motet was rewritten. If a later transcription was made, it is so far undiscovered.

All the significant changes occur in the *prima pars*. Bar 8 was transformed by three changes: stave 1, note 1 altered from $b(b)'$ to $b\sharp'$; stave 4, note 1 altered from $e\flat'$ to $e\sharp'$ and stave 7, note 1 altered from $e\flat$ to $e\sharp$, the three altered notes clearly marked (with sharps). In addition, in stave 4, note 2 was altered from $\downarrow\downarrow$ by the addition of a tie - a curved line joining the ends of the stems - no erasure or overwriting here. In stave 7, notes 2 and 3 were altered from \circ to $\circ\downarrow$. The addition of the repetition of *venerunt* is an editorial assumption, based on the repeated rhythm $\downarrow\circ\downarrow$ which ensues from this change.

Example 6.25, *Timor et tremor I*, bar 8:

original version

final version

In bar 15 and the first half of bar 16, the top six parts were altered as shown below.

¹⁸ This motet is compared with the other setting of *Timor et tremor*, also a8, which is in Source E, in Section 6.5.2, below.

Example 6.26: *Timor et tremor I*, bars 15 and 16:

original version

final version

In the above, notes 2 and 3 of stave 6 are somewhat conjectural, as this part has been altered so many times. That the alterations are in black ink on brown is of some assistance. Intermediary versions appear to have contained the following variants: note 1 has been lengthened to a semibreve and shortened again to a minim; when it was a semibreve the next note was at one time ♩ (making parallel octaves with stave 5); note 2 could have been a minim at some stage; note 3 may have been lengthened to a semibreve and shortened again to a minim. Within the range of possibilities, the offered version appears to be the most likely original.

Bar 23, stave 2, to bar 27, note 1: the substantial alterations to the following section (up to bar 44) begin here. In bars 25 and 26 the original layout of the rests was BS at the end of the top stave in the partbook, 30, f7; in the final version the rest was L at the start of the next stave. The original text for bars 23-25 here was *quoniam in te confidit, confidit, quoniam* is preceded and followed by black vertical strokes, thus: |*quoniam*| and ⏏ is drawn beneath this word; it has therefore been assumed that Gerarde's intention was to repeat this word (the alteration to the last 2 notes of bar 23 repeat the rhythmic motif ♩ ♩) and not *confidit* (there are insufficient notes for both), hence the underlay given in the final version. The original and final versions are given below.

Example 6.27, *Timor et tremor I*, bars 23-27:

60 62A

me-des - mo_e si mo - stra, si mo - stra, o_an - cor più gre - ve.

me-des - mo_e si mo - stra, si mo - stra, o_an - cor più gre - ve.

o'an - cor più gre - ve, o_an - cor più gre - ve.

o'an - cor più gre - ve, o_an - cor più gre - ve.

ve, o'an - cor più gre - ve.

- ve, o'an - cor più gre - ve, plu gre - ve.

- ve, o'an - cor più gre - ve, o'an - cor più gre - ve.

- cor più gre - ve, o'an - cor più gre - ve.

At the end of the *secunda pars* a syncopated passage is repeated antiphonally a number of times. Gerarde reduced the number of repetitions in his revision, shortening the piece by three beats. The following example shows the passage from bar 105, with both endings. The underlay was not adjusted, suggesting that the revision may have been intended for a lost (or not completed) anthology.

Example 6.30, *Il foco ch'io sentia*, bars 105-end:

105 [3/0]

Cre - sca_in e - ter - no ch'e.gli lo con.sen - te, cre - sca_in e - ter - no ch'e.gli lo con.sen -

Cre - sca_in e - ter - no ch'e.gli lo con.sen - te, cre - sca_in e - ter - no ch'e.gli lo con.sen -

- ssa Cre - sca_in e - ter - no ch'e.gli lo con.sen - te, cre - sca_in e - ter -

- ssa Cre - sca_in e - ter - no ch'e.gli lo con.sen - te, cre - sca_in e - ter -

This extract is continued overleaf on two subsystems.

Original version

110

- te, [cre - sca_in e - ter - no] ch'e - gli lo con - sen - te. _____

- te, [cre - sca_in e - ter - no] ch'e - gli lo _____ con - sen - te. _____

- no [ch'e - gli lo con - sen - te, _____] ch'e - gli lo _____ con - sen - te. _____

- no [ch'e - gli lo con - sen - te, ch'e - gli lo _____ con - sen - te. _____

Final version

- te, _____ ch'e - gli lo con - sen - te. _____

- te, ch'e - gli lo _____ con - sen - te. _____

- no ch'e - gli lo _____ con - sen - te. _____

- no ch'e - gli lo _____ con - sen - te. _____

Ceste belle petite bouche a6 (Source C₂ only)

Among many details, the only significant alteration here is in bars 48-51, where the new staff 4 removes consecutive octaves with staff 1 and consecutive fifths with staff 6.

Example 6.31: *Ceste belle petite bouche*, bars 48-51, staves 1, 4 and 6 only:

Original version

ve - nir en _____ ma cou - che, _____

- ctes la ve - nir en ma cou - che, [cou - che, _____

ve - nir en _____ ma cou - che, _____

Final version

ve - nir en _____ ma cou - che, _____

- ctes la ve - nir en ma cou - che, _____

ve - nir en _____ ma cou - che, _____

J'attens secours II a6 (Source C₂)

Typically, it is the opening of this chanson which receives most of the changes. In bar 5, the E in stave 2 was altered from E \flat by overwriting the flat with a sharp, creating a false relation with the E \flat in stave 4. This progression is repeated in bars 7 and 8, the E in bar 7, stave 4 being altered from flat to sharp in the same way, and juxtaposed with the E \flat in bar 8, stave 6, and again in bars 10-11, with the E \flat in stave 4 again being altered to E \sharp (=E \natural) and juxtaposed with an E \flat in stave 6. The bulk of Gerarde's changes occur in bars 7-14, the original and final versions of which appear below.

Example 6.32, J'attens secours II, bars 7-14:

Original version

Final version

j'at - tens se - cours de ma seul - le pen - se - e, J'at - tens le
 de ma seul - le pen - se - e, J'at - tens le jour, [j'at - tens le
 - e.] de ma seul - le pen - se - e, pen - se - e, J'at - tens le jour, [j'at - tens le jour,]
 - cours, j'at - tens se - cours de ma seul - le pen - se - e, J'at - tens le jour, j'at - tens le jour
 - e, de ma seul - le pen - se - e, J'at - tens le jour, j'at - tens le
 ma seul - le pen - se - e, de ma seul - le pen - se - e, J'at - tens le

j'at - tens se - cours de ma seul - le pen - se - e, J'at - tens le
 de ma seul - le pen - se - e, J'at - tens le jour, [j'at - tens le
 - e.] de ma seul - le pen - se - e, J'at - tens le jour, [j'at - tens le jour,]
 - cours, j'at - tens se - cours de ma seul - le pen - se - e, J'at - tens le jour, j'at - tens le jour
 - e, J'at - tens le jour, j'at - tens le
 ma seul - le pen - se - e, de ma seul - le pen - se - e, J'at - tens le

Significant differences include the following: In bar 8, the phrase in stave 1 is ended at the cadence, instead of unwinding after it; the two English Cadence formulae in bars 8 and 13 are removed; the cadence to bar 10 is removed. Overall the flow of this passage has been altered, some bar achieving greater momentum, others losing some. As there seems to be no pressing need for such changes, it can be assumed that this group of alterations represents simply a change of mind concerning the style of the section. It is curious that the (presumed) wrong note in bar 11 (stave 2 *B^b* struck against stave 3 *C*) and the parallel fifths in bar 19 appear to have gone unnoticed. There is much evidence that Gerarde was at pains to remove parallel fifths and octaves, and two voices entering simultaneously a seventh apart is unthinkable at that date.

Je l'aime bien a5 (Source C2)

The music of this chanson follows the ABA form of the text. Two fragments, each of nine semibreves, identical except for the exchanging of the tenor lines, were excised to shorten the outer sections. The MSS have the appearance of other pieces in which alterations have been made as preparation for copying into a new set of partbooks; many detailed changes are made, but underlay is not attended to, bits are crossed out; the whole appearance is untidy and messy - not what a group of singers would wish to sing from. A note on conjectured intended revised sources appears in the conclusion to this chapter.

6.3.4 Motets and chansons first appearing in Source D

Deus qui superbis resistis a7 (Sources D₂ and E)

In bar 15, the significant change is in the harmony of beats 3 and 4, altered from *E^b* major to *G* minor. While the new harmonic progression is not as interesting as the old, the change was probably made to remove the rather thick harmony caused by the low third in the *E^b* chord:

Example 6.33, *Deus qui superbis resistis*, bars 14-17, original version:

The musical score for Example 6.33 shows seven staves of music. The first two staves are grouped with a bracket and labeled '7/0'. The last two staves are grouped with a bracket and labeled '4/0'. The lyrics are written below the staves, with some words in brackets. The lyrics are: [-ml] - li - bus, et gra - ti - am pre - stas hu - mi - li - bus, Au - pre - stas hu - mi - li - bus, et gra - ti - am pre - stas hu - mi - li - bus, Au - hu - mu - li - bus, hu - mi - li - bus, Au - bus, et gra - ti - am pre - stas hu - mi - li - bus, et gra - ti - am pre - stas hu - mi - li - bus, Au - et gra - ti - am pre - stas hu - mi - li - bus, et gra - ti - am pre - stas hu - mi - li - bus, Au - bus, et gra - ti - am pre - stas hu - mi - li - bus.

A possible sequence of events is reconstructable from the erased notes here. The successive alterations to stave 6 first create consecutive octaves with stave 7:

Example 6.34, Bars 14(end)-15, showing probable first change to stave 6:

This was apparently immediately altered again, producing what appears to have been Gerarde's *bête noire*, unison duplication, here the *g* in staves 3 and 6, and parallel octaves between staves 2 and 6:

Example 6.35, Bars 14 (end)-15, staves 2, 3 and 6, showing probable second change to stave 6:

These were removed by altering stave 2, creating parallel octaves with stave 3:

Example 6.36, Bars 14(end)-15, staves 2, 3 and 6, showing the change to stave 2:

The final result, necessitating more alterations to stave 6 in bar 14, follows overleaf.

In bar 19, the sharp on the first *C* in stave 4, ending the phrase on a major chord, is unequivocal, appearing under the note in Source D, before it in Source E. The other three *C*s, initiating the phrase *vere humilitatis* are the object of a significant change: in Source D, a *##* is added under the second of these, presumably referring to all three, while in Source E, all three were individually sharpened; subsequently all three sharps were erased. The phrase now starts on an A minor harmony, echoed appropriately echoed by a D minor harmony in bar 21.

Example 6.37: *Deus qui superbi resistis*, bars 14-16, final version:

[7/8] [4/8]
 - li - bus, et gra - ti - am pre - stas hu - mi - li - bus, Au -
 pre - stas hu - mi - li - bus, et gra - ti - am pre - stas hu - mi - li - bus, Au -
 hu - mu - li - bus, hu - mi - li - bus, Au -
 - bus, et gra - ti - am pre - stas hu - mi - li - bus,
 et gra - ti - am pre - stas hu - mi - li - bus, et gra - ti - am pre - stas hu - mi - li - bus, Au -
 [et] gra - ti - am pre - stas hu - mi - li - bus,
 - bus, et gra - ti - am pre - stas hu - mi - li - bus,

Dum transisset Sabatum a6 (Sources D₁ and E)

This motet presents the clearest evidence that Source D had by this time become working space for revisions of works destined for E and F. Apart from small details the differences between the original and final versions lie in bars 20-23 and the alleluias which end the two sections. Bars 20-23 were dealt with as expected: Gerarde erased the unwanted material in D, wrote over the new version, and copied this into E. The interest here lies in the alleluias: the above process was used in the *prima pars*, but the alleluia section in the *secunda pars*, originally identical to the former, was not touched at all in D. However, in E, both sections end with the revised alleluias. Clearly Gerarde wanted the two sections to end with the same material, and as the revised version in D was now incorrect, it could be, and remained, only the suggested way-station to Source E. The ending of stave 4 is perplexing. The original version is the same in both sections:

Example 6.38, *Dum transisset Sabatum*, Source D, stave 4, from bar 39 and from bar 72:

- ia, al - le - lu - ia, al - le - lu - ia.

In the final version, in E, Gerarde curtailed the first ending to:

Example 6.39, stave 4, from bar 39, version in E:

- ia, al - le - lu - ia.

which, it is presumed, was intended for both endings. It will be recalled that he did not change the ending of the *secunda pars* in D, but transcribed both endings into E from the first ending. Stave 4, however, ends with the original extra phrase - see example 6.46, above. It is not clear whether this is intentional or the result of an understandable confusion of the two versions.

The succession of cadences in the *alleluia* section was originally fairly bland, being perfect cadences onto *F C C F, F C C F, F*. In the revision, this was altered to *G C C F, G C C F, F*, which apart from being more varied, has greater momentum.

The other details of the changes from D to E concern changes of word-setting - Gerarde is typically more careful with the underlay when pieces are revised - and changes in melodic and rhythmic motifs. Examples of these include the changes in stave 3 in bars 2-6, in which many passing and auxiliary notes are removed, and rhythms simplified. This simplification process reaches its peak in bars 21-22. To demonstrate the process as clearly as possible, in the edition the top subsystem shows only the sections which will be so altered.

It is significant, considering the concept of shells, that there is almost no change to the bassus, even in the alleluias, and most of the small changes are confined to the alto, tenor and baritone lines.

Magi veniunt a6 (Sources D₁ and E) and

Versa est in luctum a6 (Sources D₁ and E)

These two motets, adjacent in Source D, have a number of common factors, and are perhaps usefully considered together. They are written for the same combination of voices: MTTBaBaB; both are in two sections, setting texts of the form ABCB, each motet having - originally - identical ends to its two halves for the B sections of the texts; both are in the Aeolian mode, untransposed; both, curiously, start the *secunda pars* on *b*, both are reworked before being transcribed into Source E; both get new endings, *Versa est in luctum* now ending with a plagal cadence onto *E*, *Magi veniunt* ending with a plagal cadence onto *D* - thus the modality is confused and confused in both cases.

The comparative scores show in each case the original version in Source D above the final version from E. Intermediate stages are shown on the scores or as comments. The differences accumulate at the ends of the sections, notably in the *repetio* of *Versa est in luctum*, whose pages are treated to wholesale and very untidy crossings out rather than Gerarde's usual meticulous and efficient erasures.

The original versions are almost devoid of accidentals, other than *B♭s*, and the few *B♭s* needed to avoid tritones are omitted. During the revision process most of the sharps needed,

either to interpret *musica ficta* or to express a change of mind on Gerarde's part, were added, mostly under the relevant notes. Cadential - 'obvious' sharps were not added at this stage. However cautionary sharps were added to those *B*s that were presumably felt to need warning against flattening - the warning being either to his singers, though at this stage it is unlikely that this source would be used for performance, or to whichever scribe (probably himself) that was going to transfer these motets into E. Significantly these cautionary sharps mostly did not reappear in E - perhaps these were again reminders to himself not to flatten them. He did, however, specify most of the cadential (leading note) sharps in E.

Apart from the endings, most of the other differences between the final versions in D and the definitive versions in E concern the smoothing of rhythms, and to a lesser degree, lines: The original rhythm for the word *vidimus* in *Magi veniunt* (ten times in bars 13-20) and for *Domine* in *Versa est in luctum* (lower voices, bars 27-29 and 55-57) was ♩. ♩. ♩. In each motet the final version in D retains this rhythm, but in E it is smoothed to ♩ ♩ ♩ in nearly every case.^{18a,18b} Other similar changes are shown below:

TABLE 6.4

	Bar	Stave	Rhythm in D	Rhythm in E
<i>Magi veniunt</i>	11	5	♩. ♩	♩ ♩
	26	3	♩. ♩	○
	62	4	♩. ♩	○
<i>Versa est in luctum</i>	12	4	♩♩♩♩	○
	15	4	♩. ♩♩♩♩	○ ♩ ♩
	26	3	♩. ♩	○
	43	3	♩. ♩	♩ ♩
	47	5	♩♩♩♩	♩ ♩
	57	4	♩. ♩	○

In *Magi veniunt*, bar 8, the *g♯* added to stave 1 at stage 2 would have clashed with the *g♯* in stave 5, so three notes from stave 5 were erased to remove this clash. The bare fifths in bars 22 and 67, were removed by the alterations to the baritone lines - stave 5 in bar 22, stave 4 in bar 67 - adding *g♯* to each of these harmonies. Thus, though false relations in adjacent harmonies remain, for example *g♯* followed by *g'* in bars 22 and 67, other archaisms were edited out of the final versions, creating a blander texture, similar to other changes made by Gerarde in his revisions.

18a It is interesting that Gerarde missed the change in bar 56, stave 5, though the corresponding place in bar 28, stave 4, was altered.

18b The simplification of such rhythms in bass lines is not uncommon in Gerarde's final revisions - see the notes for *Quare tristis es*, above.

The changes to inner parts of the repeated endings (bars 30-31, staves 2 and 5, and bars 75-76, staves 2 and 4) give more satisfactory lines and increase the amount of audible imitation. In bar 4, stave 4, the fifth note is changed from *a* to *e*. Gerarde's dislike of unison doublings manifests itself here; here three voices originally shared *a*, so one had to be changed. The new ending to the *secunda pars*, from bar 77, has been mentioned. The different ending is musically more satisfying, if only because it is different from that of the *prima pars*. However it would appear to contradict the mode of the motet.

The major alterations to *Versa est in luctum* start at bar 26, with what at first appears to be a minor change to the imitative point for the words *Parce mihi Domine*.

Example 6.40: *Versa est in luctum*, baritone 2 (stave 5) from end of bar 25:

Original version



Revised version



The image shows two staves of musical notation. The top staff is labeled 'Original version' and the bottom staff is labeled 'Revised version'. Both staves show a melody in a treble clef with a key signature of one flat (B-flat). The lyrics 'Par - ce mi - hi Do - mi - ne,' are written below the notes. The original version has a longer note on 'mi' in the second measure, while the revised version has a shorter note, creating a different rhythmic feel.

With this new line, Gerarde reshapes the entire section. He creates more tension by introducing more suspensions (bar 27, beat 2, stave 1: *d'*; beat 3, stave 5: *a*; bar 28, beat 1, stave 4: *a*; beat 2, stave 1: *e'*; beat 3, stave 3: *a'*) and by changing *A* to *c* in the bass motif in bars 26 and 29, so driving more directly to the suspensions above *Domine*.

The point for the final phrase *nihil enim sunt dies mei* (from bar 30) is completely new and mostly alternates tonic and dominant harmonies with 4-3 \sharp suspensions in all the dominant chords. The rewritten passage is overall shortened from the original by three breves but achieves a more forceful drive to the cadence. Tonally the new passage is firmer rooted in *A* minor; the original version starts on *C* at bar 31, only moving from the end of bar 36, with *A* minor being established in the cadence in bar 38. The revision, artfully started a bar earlier with the bass entry (bar 30) begins the alternation of *A* minor and *E* major harmonies immediately and kept up till bar 37, with only one respite - the move to *D* minor / *A* major in bar 32. In fact the perfect cadence in bar 37 and the extended plagal cadence which follows it is an extension of the cadences in bar 32, adding extra strength to this passage. In the *secunda pars* the same process occurs from bar 54, but with the added twist to the end onto what appears to be the dominant, appropriately inconclusive perhaps for the text.

Las voulez vous a6 (Source D₁ only)

Typically, the opening point receives the most significant change. The passage below shows bars 4-8 of the original and final versions.

Example 6.41, *Las voulez vous*, bars 4-8:

Original version

Final version

In the earlier version:

Bar 6, stave 4, notes 1 and 2 (in parentheses) may be part of an earlier version still; as all the notes here were erased it is difficult to determine in which order they were removed, but it looks as though the first four, *a g f e*, were Gerarde's first idea; *a* and *g* were removed, *d* and *a* were added at the end of the phrase. This could have been to avoid the consecutive octaves

with stave 2, but it is more likely that Gerarde wished to reduce the repetition of three nearly identical bass entries in bars 4-7;

Bar 7, stave 1, notes 1 and 2 were altered from $\downarrow c'' \circ b'$ to $\circ c'' \downarrow b'$, possibly to avoid the clash with stave 2, but more likely to increase tension by introducing another suspension.

In the above descriptions the second explanation is preferred in each case, as the problems caused by stave 2 are easily avoidable by altering stave 2; in each case Gerarde altered the main motif, for which presumably he would have had a better reason than avoiding an awkward interaction with a free part. So having decided that Gerarde made those alterations for reasons of musical effect, it is not surprising that similar reasons suggest themselves for the other alterations. Bar 5, beat 4 to bar 6, beat 1, sounds very similar to bar 5, beats 1 and 2; this is because a $\frac{3}{4} - \frac{3}{4}$ progression over e is followed by a harmony over f ; by moving the entry in stave 5, the second of these becomes a $\frac{3}{4} - \frac{3}{4}$ progression over a followed by a harmony over g , achieving interest through variety. The delay in the entry in stave 5, from bar 6 to bar 7, and the extending of bar 7 allows a more emphatic progression to the dominant and thence to the g harmony in bar 8. By a number of such small changes a rather monotonous passage has become an interesting one, with more tension and better flow.

Or est venu le printemps a6 (Sources D₁ and F)

The last chord of the opening phrase originally overlapped the first of its repeat. This is expanded in the revision so that the two iterations no longer overlap, and the phrase-length is increased to five beats.

When this piece was first written, Gerarde was perhaps unaware of the convention regarding the sounding of the final mute e in French words: in the original setting the lines ending *-ore* are nearly all one note short, while in the revision, he adjusts the notation so that the extra note is provided in all cases. Line 2 (*Le doux avril auquel la belle flore*) is completed by adding notes in bars 4 and 5. Line 4 (ending *colore*) is the only such line originally with enough notes, though as the bass in bar 7 is still one note short, it is possible that the provision for the extra syllable is fortuitous and not deliberate. In bars 21 and 22, the phrases for *veut contenter encore* are expanded by one beat, enriching the harmony and approach to the cadence, while giving the extra note for *encore*. Adjustments or additions in bars 26 and 27 provide *des invitez qui ore* with the requisite number of notes.

The final phrase of the *prima pars* is expanded by three semibreves in bars 28, 29 and 30, again enriching the harmony. Note that in bar 29, the only line we have from stage 2, from Source F, is simplified. From bar 27 to the end of the *prima pars* the new version diverges more and more from the original, both in content and in length.

The process continues in the *Response* - the opening phrases are expanded by one semibreve in bars 35, 36, 37, 38 and 39. Each addition forms a melodic extension and a harmonic enrichment. The problem of the final syllables recurs in the line *laquelle en eux tant des autres s'esloigne*, which has no note for the final *-gne* (bars 47 and 48), though the next line, ending *tesmoigne* does have enough. The deficiency here is made up without altering the metre. All the significant alterations in the chanson except that at the end of the *prima pars* are obtained by lengthening the existing lines. Although the first adjustment created a five-pulse metre for the first phrase, the metrical changes in the chanson, taken together, allow a regular 4-1 barring in the final version which does not contradict the natural stresses of the music.

6.3.5 Motet appearing only in Source E

Source E is an anthology of corrected and finished motets. It is surmised that the fourteen pieces, for which we do not have prototypes in Sources B, C or D, must have existed in other lost sources. Surprisingly, some of these show signs of alteration, which though small, are nevertheless worth attention as they show that Gerarde was still revising as he copied this anthology.

Omnis caro foenum a6 (Source E only)

The opening here is transformed by the simple device of chromatically altering the second note in the opening point. Example 6.42 shows the opening section in the version as copied into Source E, and the final version, created by erasing six sharps, as shown in example 6.42, overleaf. The corresponding note in bar 6, stave 3, note 3 was not so sharpened. Bar 6, stave 1, note 2 and bar 7, stave 6, note 2 were left sharp - either or both of these may be in error. Gerarde also added, then erased, a sharp in bar 4, stave 3, on the last note.

passages is compromised by different phrases being sung simultaneously. With so many irksome faults, it is not surprising that this piece disappeared during Gerarde's reviewing of his past work. However, he was apparently sufficiently satisfied with the musical format to reuse it for the text *Avecques vous mon amour finera*, making minimal alterations so that the text is provided with enough notes, the antiphonal writing is cleaned up, and the part-writing is improved, by exchanging pairs of voices at appropriate places.

Derelinquat impius viam I a6 (Source B₂) and

Oncques amour II a6 (Source B₃)

Of the three settings of *Derelinquat impius viam*, the earliest, in Source B₂, was later covered by paste-overs on which the chanson *Oncques amour II*, a6 was written. From the study of Gerarde's clef shapes,¹⁹ it is clear that the writing of the chanson and the discarding of the motet took place much later than the original composition.

The opening is completely reworked. The erasure here was very efficient, however ultraviolet light has been used to reveal most of the original. The first point was originally:

Example 6.43:



which fits the stresses and syllable lengths of the text perfectly. This is modified in the revision to

Example 6.44:



which is not as comfortable and has less rhythmic interest. He did not so alter the first tenor, presumably to avoid the resulting simultaneous repeated minim Fs on beat 3. The phrase which is least comfortable appears in stave 1, bar 3, last three notes, to bar 4, and stave 4, bar 6, note 2, to bar 7, note 1. The first of these reads:

Example 6.45:



¹⁹ See Chapter Three.

Because of the repetitions, these six notes will not fit any sensible combination of words from the first line, *Derelinquat impius viam suam*. The underlay, sparse to begin with was not adjusted at all, so that there is even less correlation than normal between the words and the music. From bar nine onwards the original is altered very little; the only consequential change - stave 4, bar 13, last beat - again dilutes the rhythmic interest of the point.

Example 6.46:

Original version

Revised version

At first sight there seems to be no justification for any of these changes. The explanation, however, lies not with the motet but with the chanson *Oncques amour II*, a6, which occupies the pages which were pasted on top of *Derelinquat impius viam*, and which itself shows extensive rewriting of the initial point.

Reconstruction of the original - erased and overwritten - version of the opening of *Oncques amour* show that it is almost identical to the revised version of the opening of *Derelinquat*. The text now fits perfectly,

Example 6.47:

and the six-note phrases mentioned above are most comfortable for the second half of the line: *ne fust sans grand l'angeur*.

Example 6.48:

Significantly the first tenor *F*s in the opening are now repeated. This new incarnation of the motet material is now reworked yet again, with the order of entries changed, and many details altered. From bar nine onwards the setting is completely new. It therefore seems plausible that the revision here is mainly one of experimentation with the opening to adapt it to the words of the chanson, rather than to attempt to revise the motet.

The following extract shows all the stages in the development of this opening:

Example 6.49, *Derelinquat impius viam I* and *Oncques amour II*, bars 1-9/10:

Original version of motet

[4/0]

De - re - lin - quat im - pi - us vi - am su - am, [im - pi - us vi - am su - am, [de - re - lin - quat im - pi - us

Revised version of motet, before the discarding

[4/0]

De - re - lin - quat im - pi - us vi - am su - am, De - re - lin - quat im - pi - us, De

Original version of chanson

[4/0]

Onc - ques a - mour ne fust sans grand lan - geur, [ne fust grand Onc - ques a - mour ne fust sans grand Onc - ques a - mour ne fust sans

Final version of chanson

[3/0]

Onc - ques a - mour ne fust sans grand lan - geur, ne fust sans grand lan - geur, [sans grand Onc - ques a - mour ne fust sans grand lan - geur

4

am, de - re - lin - quat im - pi - us vi - am su -
- am su - am,] im - pi - us vi - am su - am, im - pi - us vi - am
- quat im - pi - us vi - am su - am,] de - re - lin - quat im - pi -
vi - am su - am, de - re - lin - quat im - pi - us vi - am su - am, su -
- re - lin - quat im - pi - us vi - am su - am, de - re - lin - quat,
De - re - lin - quat im - pi - us vi - am su - am, [vi - am su - am,]

4

de - re - lin - quat im - pi - us vi - am su - am,
im - pi - us vi - am su - am, im - pi - us
im - pi - us vi - am su - am, de - re - lin - quat im -
de - re - lin - quat im - pi - us vi - am su - am,
- re - lin - quat im - pi - us vi - am, su - am, de - re - lin - quat,
De - re - lin - quat im - pi - us vi - am su - am,

4

grand lan-geur,] onc - ques a - mour ne fust sans grand lan-geur, sans grand
lan - geur, onc - ques a - mour sans grand lan - geur, onc - ques a -
onc - ques a - mour ne fust sans grand lan - geur, onc - ques a - mour ne
grand lan-geur, onc - ques a - mour ne fust sans grand lan - geur, ne fust sans grand lan -
- ques a - mour ne fust sans grand lan - geur, ne fust sans grand lan-geur, onc - ques a - mour,
Onc - ques a - mour ne fust sans grand lan - geur, ne fust sans grand lan-geur,

4 [2/0] 7 [3/0]

- geur, onc - ques a - mour ne fust sans grand lan -
lan - geur,] sans grand lan - geur, onc - ques a - mour ne
- geur, onc - ques a - mour ne fust sans grand lan - geur, sans grand lan -
Onc - ques a - mour ne fust sans grand lan - geur, ne fust sans grand lan - geur, ne fust sans grand lan -
Onc - ques a - mour ne fust sans grand lan - geur, onc - ques a - mour,
Onc - ques a - mour ne fust sans grand lan - geur,

7

- am, im - pi - us vi - am su - am, et vir in - i - quus
 su - am, [im - pi - us vi - am su - am,] su - am et vir in - i - quus
 pi - us, im - pi - us vi - am su - am, et vir in - i -
 - am, vi - am su - am, vi am su - am,
 de - re - lin - quat im - pi - us vi - am su - am, et vir in - i - quus
 de - re - lin - quat im - pi - us vi - am su - am, [su - am,]

7

im - pi - us vi - am su - am, et vir in - i - quus
 im - pi - us vi - am su - am, su - am, et vir in - i - quus
 pi - us vi - am su - am, et vir in - i -
 im - pi - us vi - am, vi - am su - am,
 de - re - lin - quat im - pi - us vi - am su - am, et vir in - i - quus
 de - re - lin - quat im - pi - us vi - am su - am,

7

lan - geur, sans grand lan - geur; Lan - geur ne fust ja -
 - mour ne, fust sans grand lan - geur; Lan - geur ne fust ja -
 fust sans grand lan - geur, sans grand lan - geur; Lan - geur ne fust ja -
 - geur, ne fust sans grand lan - geur, ne fust sans grand lan - geur;
 onc - ques a - mour ne fust sans grand lan - geur;
 onc - ques a - mour ne fust sans grand lan - geur, sans grand lan - geur; Lan - geur ne fust ja -

8

- geur, ne fust sans grand lan - geur; Lan - geur ne fust ja -
 fust sans grand lan - geur, ne fust sans grand lan - geur; Lan - geur ne fust ja -
 - geur, sans grand lan - geur, Lan - geur ne fust ja -
 - geur, ne fust sans grand lan - geur, ne fust sans grand lan - geur;
 onc - ques a - mour ne fust sans grand lan - geur;
 onc - ques a - mour ne fust sans grand lan - geur; Lan - geur ne fust ja -

It is also relevant to mention under this heading some of the entries from the next section. The music of three of the chansons in Source A is so mismatched to the words that it is hard not to assume that these pieces were written independently of the extant words, possibly to other words. Significantly, Gerarde reset two of the texts without reference to his existing music. These chansons are *Mon ceur chante* and *Oncques amour*, which were reset, and *Joieusement il faict bon vivre*, which was not, as far as we know.

6.5 MULTIPLE SETTINGS OF THE SAME TEXT

This chapter ends with a brief look at Gerarde's occasional resetting of texts. There are fifteen such texts:

TABLE 6.5

Title	Version	vv	Source(s)
Adieu mon esperance	I	5	B ₁
	II	6	C ₂ and F
Amour au ceur me point	I	[5]	A ₁
	II	5	B ₂
Ce mois de may	I	[4]	A ₂
	II	5	B ₂
Derelinquat impius viam	I	6	B ₂
	II	6	B ₃
	III	[6]	E
Ego autem cantabo	I	5	B ₂
	II	7	B ₁ and E
En attendant d'amour	I	[4]	A ₂
	II	8	B ₁
Fortem vocemus	I	4	B ₁
	II	5	B ₁
J'attens secours	I	[5]	H
	II	6	C ₂
Je ne scay pas coment	I	[5]	A ₃
	II	5	B ₁
Je ne suis pas de ces gens la	I	[4]	A ₂
	II	5	B ₂
Laudate Dominum omnes gentes	I	4	B ₂
	II	5	B ₃
	III	6	B ₄
Mon ceur chante	I	[4]	A ₃
	II	5	B ₂
	III	6	B ₄
Oncques amour me fust	I	[5]	A ₁
	II	6	B ₃
Timor et tremor	I	8	C ₁
	II	8	E
Vivre ne puis sur terre	I	5	B ₁
	II	5	B ₃

6.5.1 General observations

The most fundamental observation is that, within each group of settings of the same text there is almost no shared musical material. A similar issue was examined in Chapter Four, which concerns itself with Gerarde's independence of external influences in this respect.

The numbering (in Roman numerals) in the above list is based on the number of parts, i.e. in the order in which they appear in the edition, and in the cases of *Derelinquat impius viam* and *Vivre ne puis sur terre* the order of entry into the partbooks; it appears in most cases, though not all, also to be the order of composition.²⁰ Thus there appears a tendency for Gerarde, on resetting a text, to increase the number of voices; the only point at which Gerarde reduced the number of voices was in *Ego autem cantabo* - the earliest setting is II, a7, in Source B₁, followed by I, a5, in Source B₂, then by the revised version of II, a7, in Source E.

Six of the fifteen texts were set first for four voices; seven first appeared in Source A; four were both in Source A and for four voices. Throughout his work, Gerarde tends to write for an increasing number of voices. The alterations and rewritings that characterise his development as a composer are present in Source A to a much lesser extent than in the later sets of partbooks. The smaller works, then, and most of the formative work present in Source A were perhaps not considered worth preserving in the anthologies, some of their texts being extracted for further, more sophisticated treatment. This suggestion is backed up by the following observations.

6.5.2 Motets

Derelinquat impius viam (Sources B₂, B₃ and E)

All three settings of this text are for six voices (the third had to be reconstructed from four voices). All are written in an F major tonality - Ionian mode, transposed - and all are through-composed. There is no shared musical material. The opening of the first, rewritten twice, became the opening of *Oncques amour* (q.v.) and possibly served as a model for *Mon ceur chante III* (q.v.). The potential of the stock zig-zag motif (here fifth up - fourth down - third up) for close imitation at one beat, three entries at a time, is exploited. The tonality is initially obscured by the first note being *b^b*. The second line, *et vir iniquus cogitationes suas*, utilises a limited form of antiphony, after which the texture reverts to imitative polyphony.

²⁰ The three settings of *Derelinquat impius viam* were probably composed in the order in which they appear. However, setting II of *Vivre ne puis sur terre* was probably composed before setting I. This is investigated further in Chapter Eight. Also see below concerning *Ego autem cantabo*.

The second setting is far more compact, only two-thirds as long as the first. It opens with a form of inversion of the motif which heads the first: downwards triad, then fourth up - third down. The initial imitation is also close - at one beat for the first three entries. It is conceivable that the above similarity between the openings (it is similar on paper, not in sound) represents a conscious further reworking of that material. The second phrase, *et vix iniquus cogitationes suas*, is again antiphonal, but the chordal texture renders it clearer than in the first setting. The chordal texture and use of antiphony continues to the end. Apart from the motif of the opening and the antiphonal treatment of the second phrase, these two settings share no common material. The third setting, in Source E, and therefore presumed to be based on an original in a lost source, also treats the first phrase imitatively, the second more chordally, with some antiphony, and ends imitatively. The opening confuses the tonality again, as the *comes* emphasises the fifth *bb-f*. There the resemblances end, as the motivic and other melodic material is completely new. The textures of this setting are far more numerous than those of the other two, as firstly, the imitative opening is more expansive, allowing the lines to be more melodic, less angular, less obviously contrived for close imitation, and secondly, the chordal texture of the second section is not homophonic - the voices retain independence and the urgency of the music is never in doubt. The final imitative section, from bar 19, includes pairs of voices entering together - this again gives more variety in the texture.

Ego autem cantabo (Sources B₁, B₂ and E)

Two settings are listed above, with two very different versions of the second. The current discussion will chiefly compare the five-voice setting, I with the seven-voice setting, II. It should be emphasised first that II was actually composed first, followed by I, then by the revised version of II. There is bound to be an immense difference, partly because of the numbers of voices and partly because the range of voices is so different - SSATBba for I and SMATBaBB for II. The five-voice setting is in imitative polyphony throughout, though the final point is mostly in minims and has some entries in pairs, giving it a more solid texture. The seven-voice setting alternates imitative and antiphonal passages, with entries in pairs and many dense chords. The sedate imitative opening of the setting a5 is in a different world to the jaunty antiphony of the other. The second point, for *et exaltabo mane*, starts in both cases with three repeated notes and a rising fourth, and this line is the one in which there is most similarity between the settings. *Quia factus es* is set to imitative points with the rhythm $\circ \cdot \downarrow \downarrow$. $\downarrow \downarrow / \circ$ in both settings, but the melodic shapes and textures are quite different. It has been pointed out that the original version of setting II did not fully exploit the material,²¹ whereas the asymmetric eleven-beat metre of the final version expresses the words graphically.

²¹ See above in section 6.3.2.

The five-voice setting, on a far smaller scale, is less expressive, but perhaps more coherent than Gerarde's first attempt at this text, but the final seven-voice version is undoubtedly the most successful dramatically.

Laudate Dominum omnes gentes (Sources B₂ and B₃)

The earlier setting, a 4, is in imitative polyphony throughout, except for the homophonic passage at *super nos misericordia eius* (bars 21-24). Otherwise the motifs are commonplace and there is no attempt made to express mood. In complete contrast, the second setting, a5, has a chordal texture throughout, opening with a massive statement and utilising dramatic harmonic juxtapositions, such as the move from *d* minor to *bb* major in bar 15,

Example 6.50, *Laudate Dominum omnes gentes II*, bars 14-15:

est con - fir - ma - ta est su - per nos mi -
 est con - fir - ma - ta est su - per nos mi -
 est con - fir - ma - ta est su - per nos mi -
 quo - ni - am con - fir - ma - ta est su - per nos mi -
 est con - fir - ma - ta est su - per nos mi -

and the progressions in bars 18-20.

Example 6.51:

ve - ri - tas Do - mi - ni ma - net in e -
 ve - ri - tas Do - mi - ni, et ve - ri - tas Do - mi - ni ma - net in e -
 - tas Do - mi - ni, et ve - ri - tas Do - mi - ni ma - net in e -
 ve - ri - tas Do - mi - ni, et ve - ri - tas Do - mi - ni
 et ve - ri - tas Do - mi - ni ma - net in e -

Timor et tremor (Sources C₁ and E)

We have two settings of this text, both for eight voices. The first, in Source C, revised but not apparently recopied, divides neatly into four sections, two in each *parte*. The imitation of bars 1-26 gives way to a conventional antiphonal section (bars 27-34) which then repeats (35-42) before the final cadence of the *prima parte*. The *secunda parte* opens with imitative polyphony again, until bar 63, when a monumental build-up on the word *Domine* changes the character of the music before the last section, which remains polyphonic, but over an ostinato, created by the bass lines from bar 70, ostentatiously tonal, triumphant. The second setting, appearing only in Source E, and presumed copied from a lost earlier source, is totally different. Venetian influence is apparent here, from the quasi-polychoral opening onwards. There is no imitative polyphony in the *prima pars* - antiphonal passages coalesce into eight-voice harmony in the manner of Giovanni Gabrieli. The writing is more compact than that of the first setting; it is almost terse. The *secunda pars* continues in the same vein, with the only imitation, and the only extended writing, at *Domine invocavi te non confundar* (bars 38-53). Another notable difference between the two settings is the choice of voices: the earlier spreads over the full range - SSATBaBaBB with bass 2 reaching the lowest note in Gerarde's extant works, C, while the later uses the rich and dense low range of MMTTBaBaBB.

6.5.3 Chansons

Adieu mon esperance (Sources B₁, C₂ and F)

The first setting, a5, in Source B, is through-composed, in imitative points throughout. There is no word-painting or other special treatment given to the text, but there is a curious dislocation caused by the metrical assymetry in bars 1-8 and 13-23, during which bars of three beats alternate with ones of four. The second setting, from Sources C and F, exchanges the former's metrical interest for a more subtle approach to structure and word-setting. The piece is of the form AAB, the music to the first pair of lines repeating for the second pair. The imitation in lines 1 and 3 leads to antiphonal chordal passages (bars 5-7, 17-19) as the two lowest voices enter - this seems to focus the thought expressed in the text. Lines 2 and 4 enter to an effective use of harmonic repetition - see the bass part in bars 8-9, 20-21. The music linking line 2 to line 3 (bar 13) is adapted to create a formal cadence in bar 25. The second quatrain starts here with homophonic statements of the crux of this text: *Las, vous m'avez laissez*, and again the imitation in the next line (from bar 27) coalesces into homophonic statements in bars 29-30. The last two lines are set to conventional imitation, with the final point reaching the highest note in the piece at bar 40. The second setting, then, is a more sophisticated piece than the first.

Amour au cœur me poinct (Sources A₁ and B₂)

The first setting, in Source A, appears to be missing three out of the five parts, so any conclusions regarding this piece have to be tentative. Suffice it to say that the texture reconstructs straightforwardly to continuous imitative polyphony, apart from the chordal passage at *Chescung soit adverti* (bar 16). The second setting, in Source B, and also for five voices, is complete. The form is AAB, with the music for the first two lines of text (bars 1-12) repeating for the second pair (bars 12-23). An interesting rarity here is that the imitation in the opening point is at the octave until the entry of the fifth voice. While the texture is generally imitative, there is a move towards homophony at (the text *Quant aimez bien ie suis* (bar 8) and more so at the fifth and sixth lines, *Chescung soit adverti De faire comme moy* (bars 23-26). Close imitative lines end the setting. The music is overall in *G* minor (Dorian transposed), the opening entries are all on *a* and while the *dux* defines a relationship with *g*, this is obscured by the part-writing, and the tonality is further confused by the fifth entry being on *a*. Cadences on *B^b* (bar 8), *G* (bar 12), *B^b* (bar 19), *G* (bar 23), *D* (bar 26) and *G* (bar 29) create an interesting tonal framework for this piece, which proves to be a more sophisticated setting than the first.

Ce mois de may (Sources A₂ and B₂)

The first setting of this text (Source A) has been reconstructed for four voices. Imitative polyphony, non-imitative polyphony and homophony are all freely used here, including imitation with two voices entering together (bars 5, 12). The imitation tends to being close in pairs of voices (bars 1-2, 16-17). The plan of the textures reduces to I N P H - H P H I (where I = imitative polyphony, N = non-imitative polyphony, P = imitation with two voices paired and H = homophony) - an interesting mix, and effectively symmetrical. The use of homophony at *Regardant la feuille a l'envers* and *par moy si seront recouvert* is particularly effective and amusing. The later setting (Source B, a5) is totally different. The metre of the music is unequivocally in quadruple time, but the canon between staves 1 and 4 is at three beats. As with the previous two examples, the form is AAB (with a *petit reprise* before the extended final cadence), the music for the first pair of lines (bars 1-5) repeating for the second pair (bars 5-9) with the two tenor parts exchanged). There is no differentiation made between the setting of different lines. In fact, were it not for the alterations made to the bass in the final phrase, inserting extra repeated notes to accommodate more syllables, the texture would seem to be more that of a consort song than a vocal quintet. The spontaneous charm of the earlier setting contrasts with the more academic approach of the second.

En attendant d'amour (Sources A₂ and B₁)

The earlier setting (Source A, a[4]) is one of four chansons for low voices only TBaBa[B]. Homophonic and imitative sections intermix freely, and a characteristic of this piece is that the melodic material is all very restricted in range - a fourth or less. The plan of textures in the eight-voice second setting from Source B is I A I I A (I = imitative polyphony, A = antiphonal homophony). It has already been remarked on that this was Gerarde's earliest known essay in eight-voice writing, that the music does not comfortably fit the words (for example bars 11-13; stave 1, bars 13-14, stave 8) and that Gerarde discarded the piece, covering it with paste-overs or by pasting opposite pages of an opening together, re-using the material for the *contrafactum*, *Avecques vous mon amour finera* - see earlier in this Chapter. A comparison between the two settings of *En attendant d'amour* is inappropriate, since the later setting was so experimental and unsuccessful. Gerarde's own actions sum up the relative merits of the two settings.

J'attens secours (Sources H and C₂)

The five-voice setting of these words is entirely an editorial reconstruction from the lute score in Source H. The six-voice setting is given complete in Source C. The numbering of the two pieces is tentative, based only on the fact that the six-voice setting seems more assured, and so is probably later; the following discussion assumes that ordering. The early setting is unusual in that the initial imitation is at the octave. The initial point is continuous, but harmonically aimless, and the cadence at bar 18 comes as a relief. In the second, the subtle use of real and tonal entries allows the harmony more freedom and leads the performers and listeners alike effortlessly to the cadence at bar 10. The antiphonal and homophonic passage in bars 19-31 of the earlier setting is repetitive, and contains many cadences which interrupt the flow. In the later setting, the corresponding passage at 19-28 is far smoother, and is without the stop-go cadences of the former. In bars 20-24, the chains of $\frac{6}{4}$ chords are very expressive of the text particularly when coupled with suspensions, as in bar 22, beat 1. The final sections are effective in different ways. The use of one voice alternated with the other four - bars 32-34 in the early setting - is unique in Gerarde's extant work, while the misleading cadences at bars 31 and 47 of the later express vividly the *weight* of the *waiting* in the verse. This is not word-painting, but it is mood-painting.

Je ne scay pas coment (Sources A₃ and B₁)

The given parts of the first setting (from Source A) - three out of a probable five survive - are more florid than Gerarde's usual lines. Imitative polyphony predominates, with some

paired entries. The bold homophonic statement that opens the second setting (Source B, a5) effectively underlines the thought which dominates the verse. From bar 2, however, the texture changes to imitative polyphony and the lines, while being based on quite different points to those of the first setting, are nevertheless similar in their use of melismas. Of the pairs of settings of the same texts these two are probably the closest, though it must be emphasised that there is still no common melodic material between the two settings.

Je ne suis pas de ces gens la (Sources A₂ and B₂)

The earlier setting, a[4], is through-composed, in spite of the ABA nature of the text; the opening lines, on reappearing at the end, are treated completely differently. The impression is of a piece written instrumentally and set to words later, or transferred as a *contrafactum*. Certainly the match of words and music on the first section (up to bar 70 is not entirely happy. The second setting, a5, is a much more integrated one. The form of the music matches that of the words, ABA, and the humour of the text is brought out in a number of ways. The use of repeated notes at high speed is very effective, as are the false relations in bars 8, 9, 34 and 35. After the pattering repeated notes the imitative point at *Craindant de demourer infame* (bars 14-20) seems ridiculously pompous. The slower chordal setting of *Je fais ung coup et puis 'hola'* (bars 20-27) highlights the words most effectively (here Gerarde's shorter revision is more effective than the original, as it is consistent, the first version altering texture in bar 25c), after which the opening music returns. This second setting, particularly in its revised version, has far more humour than the first setting, and is again structurally and texturally far more sophisticated.²²

Mon ceur chante (Sources A₃, B₂ and B₄)

This is the only chanson appearing in three distinct settings, a[4], a5 and a6. The texts are the same, except that in the first setting, reconstructed a4 from Source A, the first line of text is repeated at the end. Gerarde uses the form AAB here, the music to the first three lines (bars 1-5) repeating for the next two (bar 5-9). The texture is homophonic throughout. As in the previous example, Gerarde sets the repeat of the opening words at the end to different music. There is throughout an uncomfortable mismatch of words and music, particularly as the sense of the words does not require a restart at line 4, and it is suspected that the words were imposed upon the music after the latter was composed. The second setting, a5 from Source B₂, alternates imitative polyphony and homophony. The opening is of the *canzona* pattern, with

²² See also entry in Section 6.2, above.

repeated notes ♩ ♩♩. This same pattern in the top line heralds line 2, set in antiphonal homophony. A cadence onto *G* in bar 16 is followed, at the end of the first point, by the expected cadence onto *C* in bar 20. In the final section, a similar move to *G* at bar 50, complete with what seems to be an extended plagal cadence, only to be eased back to *C* with a cadence at bar 51 and a real extended plagal cadence. The marriage of words and music here is far better than in the earlier setting. The third setting, a6 in Source B₄, is much more complicated. The texture is imitative polyphony throughout, but it is far more self-assured than that in the second setting. There is delight in close imitation - at one beat at bar 1 and consistently in the final point from bar 45. The first three entries in bar 1 are, as expected, on *f* and *c*, the final and dominant of the piece; interestingly the second group, at bar 3, are on *b♭* and *f*. To underline the idea that Gerarde did not transfer material, the *canzona* start of the five-voice setting is contrasted here with triadic motifs, ideally suited to the close imitation he has indulged in (however, it is possible that the opening and closing sections of this chanson are derived from the corresponding sections of the two settings of *Oncques amour* - see below for a discussion of this). The three settings of this short text amply demonstrate three increasing degrees of technical accomplishment in Gerarde's work.

Oncques amour (Sources A₁ and B₃)

The first setting, a5 from Source A, is reconstructed from three extant voices to five. The texture is imitative polyphony throughout and there is little attempt to match the mood of the music to that of the words. The final point, from bar 21, in particular seems very cheerful, at variance with the depressed sentiments of the verse. The similarity between this point and the final one in the third setting of *Mon ceur chante*, above, is perhaps significant, in spite of the change in mode. If we surmise for any of the possible reasons, that Gerarde was dissatisfied with this setting of *Oncques amour*, we can also surmise that he chose to recycle this happy sounding point (conventional though it is) as the final point for *Mon ceur chante*. The link with *Mon ceur chante* continues in the second setting of *Oncques amour*, whose texture alternates imitative polyphony with antiphonal homophony. The opening point utilises the same (up a fifth - down a fourth - up a third) motif with the same technique of close imitation at one beat, three voices at a time, but this time maintaining the *f-c* polarity. It has already been observed that this opening is itself a rewrite of a *contrafactum*, which was itself a rewritten opening (of *Derelinquat impius viam I*), and is certainly earlier than the six-voice setting of *Mon ceur chante*.

Vivre ne puis sur terre (Sources B₁ and B₃)

Both versions are a5, both are in Source B, both are effectively in F major, both are through-composed. The first is in imitative polyphony throughout; as is the second, apart from a short passage of antiphonal homophony at *Plusiers me font la guerre* (bars 10-13). The first opens with the dactylic rhythm ♩ ♩♩, but utilising two different notes for the crotchets; the second has repeated notes, but in the more sedate rhythm ◦ ♩♩. The structure of the second is enhanced by returning, at bar 20, for the penultimate point, to the repeated note motif ◦ ♩♩ which opens the work; in fact the final point is quite similar melodically to the first, though the treatment of it is totally different. No such unification is present in the earlier setting.²³

6.5.4 Secular motet

Fortem vocemus (Source B₁)

Both settings, a4 and a5, are in Source B₁. It is not clear which is the earlier, as they are both entered in the same period (B₁) though in different layers of the partbooks. Texturally the two pieces are totally different, the four-voice setting being harmonically oriented, starting homophonically, and continuing with a mixture of textures, predominantly chordal, and the five-voice setting being in imitative polyphony throughout. As the two settings are more or less contemporary, they could be simply what they appear to be - two contrasting settings, employing different techniques, perhaps even with the intention of testing different approaches on the same text.

6.6 SUMMARY

The impression gained from studying these pieces is that of a continually questioning mind. In some cases, e.g. the opening of *Sic Deus dilexit mundum*, the unsatisfactory (to Gerarde) material was reworked and the piece could then worthily go into an anthology; some pieces, e.g. *En attendant d'amour* a8, failed: so Gerarde discarded the original, creating a *contrafactum*, others were completely reworked, e.g. *Egrediente Domine* and *Aspice Domine*, all of whose material were reused in the later versions; other pieces appear to have been superseded by later resettings of the text, but of course there are many reasons other than rejecting an earlier version for resetting a text.

²³ The possibility that the second setting (as listed here) was actually composed first is considered in Chapter Eight.

In both the pieces recomposed from Source A into Source B, Gerarde seems already aware of the growing importance of the outside parts. In each piece there is a portion which is altered less than the others, in which the shell is left intact and just the inner voices reworked. These passages are bars 15-16 of *Le bergier at la bergierre* and bars 33-43 of *Tous mes amys*.²⁴ Later pieces demonstrate the same phenomenon. There are trends throughout Gerarde's work away from melismatic imitative modal polyphony towards syllabic writing within a tonal environment, following those of the mainstream European schools. It was observed in Chapter Two that in Source E, the parts of motets for more than six voices were distributed among the partbooks so that the *tenor* book took the extra superius and bassus lines, the actual tenor parts migrating somewhere else, thus indicating the special importance of the outer parts.

Technical characteristics of Gerarde's revision process include the stretching of cadential progressions (for example the final cadences of *Da pacem Domine*²⁵ and *Adieu mon esperance II*, and the antiphonal passages in *Illuminare Jerusalem*, bars 16-7 and 21-22), the removal of inessential notes (for example many in *Animam meam dilectam*) and the simplification of harmony (for example *Deus qui superbis resistis*, bar 15²⁶). All three may be seen together in *Hodie nobis celorum rex*, bars 7 and 9.²⁷ Cadences are sometimes extended and made less commonplace by inserting extra harmonies (for example *Aspice Domine*, bars 36 and 39). We also find excision of redundant material or unnecessary repeats, as in *Il foco ch'io sentia*,²⁸ *Je l'aime bien*, and *Soions joieulx sur la plaisant verdure*, and occasional shortening of final cadences or their approaches (for example *Versa est in luctum* and *Le bergier et la bergierre*). In *Je ne suis pas de ses gens la a5*, Gerarde excises material to make the structure more coherent.

That the revision was usually done directly into the partbooks is very likely. We know that Mozart could read Bach's motet *Singet dem herrn* from the eight parts, and that in Bach's time accompaniment from four or five partbooks was an expected skill for church musicians. It is not unreasonable, therefore, for a composer in an age when scores were a rarity, to be able to read, hear and emend a polyphonic composition without recourse to one. The erasure is usually carried out piecemeal for the reason that no score was available. Where an extra copy does exist, as is the case in *Soions joyeux sur la plaisant verdure*, which has an ABA structure (the presence of eight voices makes large scale revision all the more difficult) we see that

²⁴ See example 6.2.

²⁵ See examples 6.15 and 6.16.

²⁶ See examples 6.33 to 6.37.

²⁷ See example 6.3.

²⁸ See example 6.30.

Gerarde probably used one of the A sections as a model for revising the other - the erasure is unnecessarily complete here, phrases that are not being altered are erased along with those that are to be changed - while the B section is treated normally, i.e. only the unwanted notes are erased.

The quasi-score fragments of *Sic deus dilexit mundum* may be a remnant of Gerarde's original score for this piece; they may equally have been part of a scoring written as part of the revision process. The fragments have a very similar content to the original version in B. That it is not exactly the same may be a clue to their being an original document. Either way, they provide a tantalising glimpse of Gerarde's working practice, and give us the knowledge that scores written on paper did exist.

Other aspects of the revision process include the provision of most of the required accidentals, necessary, cautionary and redundant, and detailed underlay, with a high proportion of unequivocal specific placing of syllables, some pieces, involving melismas, requiring almost no interpretation to get every syllable placed (for example *Tribulationem nostram*). Most of the original grammatical errors are removed (for example the consecutive fifths and octaves in *Ceste belle petite bouche*). He takes particular trouble over opening and closing sections, making most of the substantial alterations in these places.

It is clear that the effect of harmony becomes important to Gerarde. The small change in *Occurrerunt Maria et Martha* at bar 17, allowing the sound to accumulate on an F major chord on the word *Domine*, is particularly effective. There is a similar, but greater build-up on the same word in *Timor et tremor I*, at bar 63. At the end of *Timor et tremor I* the combined movement of the bass lines creates a very tonal effect, inexorably moving the music to its climax. The unusual chromatic juxtapositions in *Quare tristis es* are meticulously notated in the revised version, to leave no room for doubt. He also tends to remove clashes, particularly those involving false relations, although English cadences usually remain.

The process of recomposition, as described in Section 6.2, is clear from a study of Gerarde's partbooks. Evidence of the unfinished nature of stage 1 abounds - musical text adjusted, but not the words, so that the two no longer match, untidy crossings-out rendering the page almost illegible (in a general context of exemplary manuscript) and haste, as exemplified by the opening rests in the *cantus firmus* of *Occurrerunt Maria et Martha*. Inconsistencies and gaps in the underlay of *Tua est potentia* suggest that the alterations here represent an unfinished, i.e. stage 1, revision. The neatness, completeness and legibility of Sources E and F testify to their being the fair copies they have been shown to be. The different details of revision that occur in the original partbooks and into the anthologies demonstrate the two stages graphically.

The re-setting of texts, discussed briefly in section 6.5 above, demonstrates a trend towards more structure, both formal and in terms of textural contrast, an increase in the number of voices and a closer relationship between text and music. These trends will be shown to exist throughout Gerarde's work.

There is some evidence that Gerarde started setting French texts before understanding the language sufficiently. *Or est venu le printemps* gives us many examples in which lines of text ending with syllables mute in speech, though sounded in recited or sung French, are a note short in the original version, extra notes being provided in the revision. A similar deficiency helps mar *En attendant d'amour* a8. *Pour une seulle* provides evidence, in the movement of the word *Rempli*, that the meaning of the text was unclear to Gerarde; other small changes and oddities in the French texts, which were discussed in Chapter Four, give further evidence in this regard; and, while spelling is acknowledged not to have been standardised, that of *Le bergiere et la bergierre* is possibly unacceptable. Three things stand out above the rest, however:

1 The value of the observation of Gerarde's revision process is inestimable in its contribution to our understanding of the workings of a sixteenth century musician.

2 The amount of unfinished revision - i.e. stage 1 alterations, left incomplete, untidy, occasionally almost illegible - suggests that there were intended to be more anthologies. Whether they were completed or not is open to speculation, but we may conjecture at least four in total - motets for up to five voices (lost/not done), motets for more than five voices (Source E and possibly another), chansons for up to five voices (lost/not done), chansons for more than five voices (tentatively the latter part of Source F, incomplete). Also the number of completed motets in Source E for which there are no prototypes in B, C or D suggests other earlier sets of partbooks that are now lost.

3 That Gerarde had the time, inclination and energy to spend so long adjusting his music, fiddling with details, in a seemingly obsessive manner, suggests that he was not a professional musician, but rather a very talented, enthusiastic and determined amateur. We have seen that there is circumstantial evidence that at least some of his French texts were taken from books in the Nonsuch Library.²⁹ If this is the case, it could be that he was a nobleman in the ambit of Arundel and/or Lumley, indulging a serious hobby, writing under a pseudonym, either because he was a recusant catholic or as a matter of court etiquette - avoiding the social stigma of being overtly more than an amateur.³⁰

²⁹ See Chapter Four, Sections 4.3 to 4.5.

³⁰ A parallel with the theory that the Earl of Oxford took on the pseudonym of William Shakespeare after his plays arrived at the professional standard that they did.

Chapter Seven

ASPECTS OF FORM AND STYLE

IN GERARDE'S MUSIC

7.1 INTRODUCTION

The majority of Gerarde's work is through-composed, lines or phrases of text set to different imitative points, with little or no formal structure. It is of interest and significance therefore when some other element is brought into play to help differentiate, or to unify, different sections of a piece. Sometimes unification is achieved via elements of text: if a line is repeated, the repetition of the same musical setting will give shape to the whole. Other elements used are canons, the use of *cantus firmus* and those of contrast of texture and semi-formal tonal schemes which at least create sufficient tension at section endings to propel the listener into whatever follows.

7.2 FORMAL STRUCTURE

Many of the motets have texts that are, or are similar to, responsories. This gives a text framework of the shape ABCB. These texts are invariably set as two-section pieces, with a new start for the 'C' component as the *secunda pars* and, with one exception,¹ a more or less identical repeat of the music for the 'B' component. Apart from this repeat, the settings are through-composed.²

Other forms dictated similarly by refrains in the text are ABA and ABACA. Gerarde set the text *Je ne suis pas de ces gens la* twice. The text has the form ABA, but he apparently ignored this fact in the first setting, in Source A, with the consequence that the setting is rather

¹ The exception is *Honor virtus et potestas* a7, in Source E, which is through-composed, with new music written for the repeat of the B section at the end. See also below, Table 7.3 and note 10.

² In the complete *Tenebrae* responsories by Lassus and Gesualdo, the versicle (the C section of the ABCB text form) is always given to a reduced number of voices; Gerarde keeps the texture full throughout. Lassus also simplifies the setting for this section, making it very short; Gerarde continues with fully-worked out material, creating substantially longer settings.

aimless. The later setting, in Source B, however, repeats the music of the opening at the end, and is far more successful.³

A complete list of those pieces whose form is dictated by repetitions in the text follows.

TABLE 7.1

Type	Title	Voices	Sections		Notes
			Source(s)	Form	
Responsories	Benedictus Dominus Deus Israel	5	B ₁	2	ABCB
	Domine clamavi ad te	6	B ₃ ,E	2	ABCB (a)
	Dum transisset Sabatum	6	D ₁ ,E	2	ABCB (b)
	Magi veniunt ab oriente	6	D ₁ ,E	2	ABCB' (c)
	Occurrerunt Maria et Martha	6	C ₂ ,E	2	ABCB (d)
	Peccantem me quotidie	6	B ₃ ,E	2	ABCB
	Versa est in luctum	6	D ₁ ,E	2	ABCB' (e)
	Viri Galilei	6	E	2	A ₁ BA ₂ B'CB' (f)
	In monte Oliveti	7	E	2	ABCB (g)
Other motets	Hodie nobis celorum rex	8	C ₁ ,E	2	ABCB
	Omnis caro fenum	6	E	2	AXB CXD (h)
Chansons	Laudate Dominum in Sanctis	8	B ₃ ,E	1	ABRR'CR' (i)
	Bonjour m'amy	5	C ₂	1	ABA
	Je l'aime bien et l'aimeray	5	C ₂	1	ABA
	Je ne suis pas de ses gens la II	5	B ₂	1	ABA
	Ceste belle petite bouche	6	C ₂	1	ABACA
	Soions joyeux sur la plaisant	8	B ₃	1	ABA

³ Although ABA occurs fairly often in the work of other composers, the A sections tend to be rather short. Examples of this from the Nonsuch Library include *Le feu qui m'ard* by Claudin le Jeune and *Sans la chambre* by Baston, both from 1554²⁴ = M27(I:3), *C'est a grand tort* by Crecquillon and *Helas adieu* by Anon, both from 1555²⁰ = M27(I:4), *Ung seul regart* with its response, *Cherchant plaisir*, by Crecquillon, from 1555²¹ = M27(I:5) and *A tort soeuffre* by Jehan de Lattre, from 1555: L1061 = M27(I:6); in each case the given incipit, set very succinctly, is repeated at the end. The opening of *Sont elle pas bien mariees* by Anon, from 1555²¹ = M27(I:5) is a rare example of an extended working of an opening, here four longs-worth of *note nere* notation, being recapitulated at the end, together with a short coda. Gerarde's ABA forms are all extended settings, extended in all three parts of the structure.

Ceste belle petite bouche by Anon in 1558¹⁰ = M27(I:1) and *Margot labourez les vigne bien tort* a3, by Jean de Castro, published by Phalèse in RISM 1569¹⁰ both have the form ABACA; in each case the recurring phrase is very short.

Je l'aime bien, a text of the form ABA set by Gerarde in a similar form, appears in a setting by Castileti in RISM 1549²⁹ = M4(11). Though the imitative point for the last line, repeating the opening text, is similar to that for the first line, it is not the same and the working out is quite different. However the setting of the same text by Lassus in 1559¹⁹ = M4(14) does set the text recapitulation to the same extended working as that used in the opening. Willaert, in *Baises moy tant, tant* a3, published by Antico in RISM 1536¹, the text of which has the form ABA, sets the text repeat to new music. However this is far more sophisticated setting than Gerarde's early one of *Je ne suis pas de ses gens la* a4, and does not suffer structurally from the lack of a musical refrain.

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- (a) Based on a three-voice canon. See also Table 7.3, below.
 - (b) Each section ends with an *alleluia*. A short repeated section inside each of the *alleluia* sections strengthens the structure.
 - (c) The ending of the *secunda pars* altered - see Chapter 6, Section 6.3.4, and below, section 7.3.
 - (d) Based on a short *cantus firmus*, repeating at two alternating pitches. See Table 7.3, below.
 - (e) The ending of the *secunda pars* altered - see Chapter 6, Section 6.3.4, and below, Section 7.3.
 - (f) The A section is broken by an *alleluia*, which reappears, modified, at the end of each half. The two halves also end with different harmonies, resulting in a tonal structure. See below, Section 7.4 and Table 7.9.
 - (g) Based on a plainsong *cantus firmus*. See Table 7.3, below.
 - (h) Here the text is of a different form. The text *Exiccatum est foenum et cecidit flos* appears in the middle of each half of the text, and the music for that line reappears, represented on the plan by 'X'.
 - (i) The phrase *laudate eum*, which starts nearly every verse, is set similarly twelve times, giving rise to three refrain-like passages, R, R' and R", unifying and giving structure to the work (see below, Section 7.6.3 and Table 7.13).

The chanson *Amour au cœur II*, listed in Tables 7.2 and 7.4, below, also has a structure dictated by the text, but this time it is a change of direction of the text which demands attention, illustrated in Example 7.1. See also Section 7.6.1.

A second group of pieces utilises distinct formal structures that do not depend on repetitions in the original text. In Table 7.2, those noted (a), (b) and (c) again repeat a section of music to a repeat of the text, but this text repetition is no longer part of the verse. Those noted (d) are the only pieces to impose a formal structure on music set to different sections of text. In this table, '+' indicates a short coda and 'pr' indicates a *petite reprise* of the final phrase. The last piece here, *Gloria tibi, Trinitas*, is through-composed, with only a tiny section repeated, as the only concession to formal structure. Although this repeated fragment is not the final phrase, it still acts as a sort of *petite reprise*.

TABLE 7.2

TABLE 7.2

Type	Title	Voices	Source	Sections	Form	Notes
Motets	Puer qui natus est	6	C ₂ E	2	ABB+	(a)
	Quare tristis es	6	C ₂ E	1	ABB+	(a)
	Domine da mihi animum purum	7	E	1	ABB+	(a)
	Illuminare Jerusalem	8	C ₂ E	1	ABB+	(a)
	Timor et tremor I	8	C ₁	2	ABB-C	(b)
	Laus Deo Patri	10	E	1	ABB+	(a)
Anthem	Lorde be my judge	4	A ₄	1	ABB	(c)
Chansons	Joieusement il faict	4	A ₂	1	AAB	(d)
	Mon ceur chante I	4	A ₃	1	AAB	(d)
	Soions joyeux Joyeulxement	4	A ₂	1	AAB	(d)
	Amour au ceur II	5	B ₂	1	AABCC+	(a,d)
	Ce mois de may II	5	B ₂	1	AABpr	(d,e)
	J'ay si fort bataillez	5	B ₂	1	AAB	(d)
	J'ay veu le temps	5	C ₂	1	ABB+	(a)
	Le bergier et la bergiere	5	A ₂ B ₃	1	ABB+	(a)
	Puis qu'elle a mis a deulx	5	B ₂	1	ABB+	(a)
	Adieu mon esperance II	6	C ₂ F	1	AAB	(d)
	C'est grand plaisir	6	D ₂	1	ABB+	(a)
	Petite fleur	6	C ₂	1	ABB	(c)
Motet	Gloria tibi Trinitas	6	E	1	ABB'	(f)

Notes on the above table:

- (a) Simple repeat of the final section to the same words, followed by a short coda, forming the final cadence. The repeat gives a sense of familiarity to the ending.⁴
- (b) The *prima pars* has a simple repeat of the final section to the same words, followed by a short coda, forming the final cadence, as in note (1). The *secunda pars* is through-composed.
- (c) Simple repeat of the final section to the same words, without the coda.
- (d) The music to the first pair of lines of text is repeated to that of the second pair.⁵

⁴ A common trait found in the works of Claudin de Sermisy (Brown (2), 141) and Thomas Crecquillon (Brown (3), 27).

⁵ This is also a fairly common trait in Franco-Flemish music of Gerarde's time. In *Le rossignol plaisant et gracieulx* a4, by Mittantier, published by Attaignant in RISM 1539¹⁵, the musical form is AABCC; the music of the first two lines is repeated for the second pair, while the music of the last pair is simply repeated to a repeat of the text. Caseaux mentions that variants on this form were often used by Claudin de Sermisy, and it is exactly the form of Gerarde's *Amour au ceur II* - see Section 7.6.1.

(e) See also Table 7.3, below.

(f) A short coda (from bar 22, beat 4 to the end) is made of a repeat of bar 15 (beat 4) to bar 17 and a cadential extension. This is a very primitive structure, but the repeat, which all takes place inside the *Alleluia* gives familiarity to the ending.

A few pieces are unified through the use of a *Cantus Firmus* or a canon.⁶ Some of these have been mentioned already, in Table 6.1, above.⁷ In Table 7.3, 'pr' indicates again a *petite reprise* of the final phrase and 'CF' indicates the use of a *Cantus Firmus*. In the two marked 'repeating CF', a short phrase is sung a number of times, by one voice, alternately at two pitches a fourth apart.⁸ In the case of *Occurrerunt Maria et Martha*, the CF is a solmization canon based on the text *Lazare veni foras*. 'T' indicates a through-composed piece.⁹

TABLE 7.3

Type	Title	Voices	Sections	Form	
		Source(s)			
Motet	Egrediente Domino	5	C ₁	1	T on plainsong CF
	O Maria vernans rosa	5	B ₁	1	T on repeating CF
Responsory	Domine clamavi ad te	6	B ₃ ,E	2	ABCB on Canon a3
Responsory	Occurrerunt Maria et Martha	6	C ₂ ,E	2	ABCB on repeating CF
Motet	Vivere vis recte	6	B ₂	1	T on Canon a2
	Honor virtus et potestas	7	E	2	T on Canon a3 ¹⁰
Responsory	In monte Oliveti	7	E	2	ABCB on plainsong CF
Chansons	Adieu mon esperance I	5	B ₁	1	T on canon a2
	Ce mois de may II	5	B ₂	1	AABpr on Canon a2

⁶ The majority of Gerarde's canonic parts are headed *Canon ad lungum*, or simply *ad lungum*. This may be a bastardised version of *ad longum*, which cannot refer literally to the separation of the entries, but may mean *protracted*.

⁷ These are also fairly common devices. An example of a canon from the Nonsuch Library is M44: *Honi soit qui mal y pense* by Morel, preserved in Lbl Royal Ms 8.G.vii (see Chapter Four, Section 4.6). *J'ay mis mon cœur* a7, by Moulu, copied by Gerarde in Source D, also contains a canon. An example of the use of a plainsong *cantus firmus* is *Lux et decus hispanic*, by Bultes, published by Phalèse in RISM 1555³, Nonsuch Library M1(2) = P_M(2). *Gabriel Angelus* a6, by Latfeur, also copied by Gerarde in Source D, contains a *cantus firmus* to be sung in canon.

⁸ The sexta pars of *Sustinuimus pacem* a6, by Manchicourt, published by Phalèse in RISM 1555³, Nonsuch Library M1(2) = P_M(2), consists of a repeating *cantus firmus*, alternating at two pitches a fifth apart. The sexta pars of *Fremuit spiritus Jesus*, by Clemens non Papa, from the same book also consists of a short *cantus firmus* repeated at a number of different pitches, this time also in a number of different rhythms, but it is interesting that the repeating text is here *Lazare veni foras*, i.e. the same as that used by Gerarde in *Occurrerunt Maria et Martha*.

⁹ The majority of Gerarde's work is through-composed. Cazeaux points out that in Claudin de Sermisy's chansons, through-composition is the exception (Cazeaux, 174).

¹⁰ The leading voice in this canon, the [Primus Bassus], is headed *Trinitate in Unitate*, which serves as a pun, as it describes accurately both the canon and the piece, which is a responsory for Trinity Sunday. The heading *Canoni trinitati in unitate*, with the same dual significance, also appears in *Sancta Trinitas* a7, by Phinot.

Finally there is a group of sectional pieces, i.e. those in which the music comes to a complete stop, however transitory, at certain internal cadences. These include all those listed as having *prima pars* and *secunda pars*, some of which will be discussed later in this chapter. The others are as follows.

TABLE 7.4

Type	Title	Voices	Source(s)	Sections	Form	Notes
Motet	Da mihi Domine	6	E	4	T	(a)
	Non me vincat Deus meus	6	E	4	T	(a)
Motet fragment	Urbs beata Jerusalem	7	F	5	T	(b)
Anthem	Lorde be my judge	4	A ₄	1	ABB	(c)
Chansons	Amour au ceur II	5	B ₂	1	AABCC	(d)
	En attendant secours	5	B ₂	1	T	(d)

Notes on the above table:

- (a) These will be discussed together later - see below, Section 7.1.1 on ametricity, Section 7.3 and Table 7.7 on confusion of modality and Section 7.14.2 on harmonic effect. See also below, Section 7.4 on tonal structure.
- (b) There is, in the parts extant, no pattern of repeats to give this motet any other structure.
- (c) The A section is divided in two by a minim rest after line 2.
- (d) These two chansons are structurally dissimilar, but share two interesting attributes. Firstly, in each case, the mood of the text changes half way through. At this point the music is divided by a perfect cadence. In *En attendant d'amour*, there is a silence before the continuation; *Amour au ceur II* does not come to a complete halt, but the transition described below is certainly a structural landmark. The opening stanza expresses the sorrowful mood of Example 7.1, *Amour au ceur II*, bars 21-23:

The musical score shows four vocal parts and a bass line. The lyrics are: "poincte. Ches-cung - me poincte.] quant on ne m'ai - me poincte. Ches-cung - - - - - poincte. Ches - cung soit ad - quant on ne m'ai - - - - me poincte. Ches-cung me - - - - - poincte. Ches-cung soit". The music features a mix of quarter and eighth notes, with some rests. A sharp sign is visible at the beginning of the first staff.

the poet, the second gives a warning to others. The music of the first stanza sets lines 3 and 4 to the same imitative music as lines 1 and 2, then briefly halts, while a repeated *D* links to a chordal statement opening the second stanza. Secondly, both open with two imitative points, appearing together, those of *En attendant secours* move in opposite directions (see Section 7.14.3 and example 7.129), while those of *Amour au cœur II* both rise before falling, and are less differentiated than those of *En attendant secours*.

Two motets end with *Amen*. These are *Tribulationem nostram* a6 and *Gratia vobis* a9. In the former the *Amen* is dovetailed into the final line of text. In the latter there is a final cadence and a new start for the *Amen*. In the motets with recurring *Alleluias*, the opportunity to use them as a refrain, set to the same or similar music, to provide a structural framework, was only taken in *Viri Galilei*; in *Dum transisset Sabatum* the second *Alleluia* reappears as the third, simply as part of the ABCB Responsory structure, while the first *Alleluia* is set independently, as are all four in *Ascendens Christus*.

7.3 MODALITY AND TONALITY

Gerarde's music is theoretically modal, and it is possible to identify a mode for each piece. But in many pieces the situation is far from straightforward. It is interesting to see how Gerarde's bass parts evolve, from being just the lowest voice, turning from part of the polyphony to a harmonic bass just before a cadence, to being a very much harmonically-oriented voice, often with longer rests than the other parts. A consequence of this is that certain of the pieces have a strong tonal feel to them, with shifts of centre becoming modulations. Examples of pieces sounding decidedly tonal are: *Ascendens Christus*, *Da pacem Domine*, and *Puis qu'elle a mis son amitié*. Examination of the bass lines of these pieces shows a marked tendency away from involvement in the polyphony, and towards being a harmonic foundation, strongly cadentially oriented.¹¹

Gerarde's extant pieces are written using generally just four modes, Dorian, Mixolydian, Aeolian and Ionian. In addition a number have the mode occluded by a variety of means. Table 7.5, overleaf, shows the distribution of the unequivocal modes.

¹¹ See also example 7.127, showing a short cycle of fifths.

TABLE 7.5

Mode	Transposition (flats)	Final	Sacred	Secular	Total	Total for the mode
Dorian	0	D	2	0	2	66
	1	G	30	33	63	
	2	C	0	1	1	
Mixolydian	0	G	10	5	15	15
Aeolian	0	A	4	4	8	10
	1	D	1	1	2	
Ionian	0	C	3	11	14	59
	1	F	24	21	45	

As will be seen, the vast majority of the pieces are written in the Dorian or Ionian mode, transposed. In a significant number of pieces the *prima pars* ends on what tonally is the dominant of the final. We will return to this topic later in the chapter. First, we must consider those pieces in which the modality has been compromised. Of these, eleven¹² end on what in tonal terms would be the dominant (Table 7.6).

TABLE 7.6

Mode	Transposition (flats)	Piece	Final chord
Dorian	1	Laudate Dominum omnes gentes II	D major
		Quare fremuerunt gentes	D major
		Domine ne memineris	D major
		Deus qui superbis resistis	D major
		Yf Phebus stormes	D major
Ionian	0	Deus in nomine tuo	G major
	1	O Maria vernans rosa	C major
		Prenez plaisir	C major
		Già piansi	C major
		Hellas, quel jour	C major
		Mon ceur chante III	C major

¹² Also *Versa est in luctum*, but this is a special case, as the ending has been altered. This motet will be considered with the next group, below.

In the above, all except the last two are in the stated mode throughout, but end with imperfect cadences. In those in two sections, *Domine ne memineris*, *Deus in nomine tuo* and *Già piansi*, the *prima pars* in each case ends in the expected place, the *secunda pars* ending on the dominant. The two six-voice chansons in the above table, *Hellas, quel jour* and *Mon cœur chante III*, each appears to end with the common pattern of perfect cadence followed by an extended plagal cadence. In each case the quasi-tonality of F major is only dissipated by the perfect cadence mentioned. However in neither case is there an indicated leading note, thus in both cases the final cadences could also be considered imperfect.

In three further pieces the mode is unequivocal up to the last minute. In two of them, discussed more fully in Chapter Six, Gerarde has confused the modality with his revision. To reiterate, in *Versa est in luctum*, which is throughout in the untransposed Aeolian mode, the *prima pars* ends, as is to be expected, with a cadence onto A. The *secunda pars* originally ended identically, but has been altered to end with a plagal cadence in E minor (with *Tierce de Picardie*). A similar alteration confuses the modality of *Magi veniunt*. This is also in the Aeolian mode, with the *prima pars* ending with a plagal cadence onto A. Again the *secunda pars* originally ended identically, but again this has been altered to end with a plagal cadence onto D.

More extremely, the early motet *Si bona suscepimus* is in the Ionian mode, untransposed, and retains the centre of C major until bar 27 of the *prima pars*, where a sudden modulation ends the half on a chord of A major (example 7.2). Similarly the *secunda pars* opens and remains in the untransposed Ionian mode until bar 55. Thereafter C and A centres briefly alternate before a final cadence onto A major ends the piece.

Example 7.2, *Si bona suscepimus*, bars 25-28:

In the above pieces the ending confuses the modality. In five pieces it is the openings which apparently contradict the mode of the body and end of the work. *Sive vigilem* opens with entries on A and E, and the note D does not appear until bar four. The music appears to be in the Aeolian mode, untransposed. Yet from bar 10, it swings to Dorian, where it stays for

the rest of the piece. Similarly the first four entries of *Amour au cœur II* start on D, the fifth on A, suggesting the Aolian mode. The true centre of G minor (Dorian, transposed) is not reached until bar 12, where it is immediately contradicted, and not stabilised until bar 23. We shall examine this chanson further in Section 7.6.1. Two pieces, *Ego Dominus* and *Tant qu'en amour*, both from Source A, open with entries on F and B♭ (including the reconstructed parts), and in each case the tonal centre is B♭ for the opening bars. The centre of G minor is reached in the former by bar 19, and in the latter by bar 7. Thereafter both pieces remain in the transposed Dorian mode until the end. Finally, *Je suis aîné de la plus belle*, also from Source A, and with two parts reconstructed, opens as if it were in the Dorian mode, transposed, with entries on G and D, and the harmony focussing on G minor and D minor. Between bars 15 and 25 a slow modulation brings the centre to F major, where it remains, the music sounding remarkably tonal and ending as Ionian transposed.

The two prayer-antiphons *Da mihi Domine* and *Non me vincat Deus meus* share a tonal structure in which the modality is quite confused. Each is in four sections, all sections ending with a plagal cadence. The cadential plan is as below. In Table 7.7, upper-case letters indicate a major tonality, lower-case letters a minor one; the symbol '+' indicates a *Tierce de Picardie*.

TABLE 7.7

Title	Transposition (flats)	Close of section 1	Close of section 2	Close of section 3	Close of section 4
Da mihi Domine	1	d+	g+	B♭	g+
Non me vincat Deus meus	0	a+	d+	F	d+

It will be seen that allowing for the transposition the schemes are identical. Both could be said to be Dorian, as the second and fourth sections of each end appropriately for that mode. *Da mihi Domine* also starts on G minor, though the other opens on A minor.

Finally, *Illuminare Jerusalem* opens in C major, the centres of C and G alternate throughout the piece - the principal internal cadences are at bars 2 (C), 3 (C), 5 (G), 8 (C), 10 (C), 15 (G) and 19 (G) - and it ends on G, apparently as Mixolydian.

Thus it would appear that Gerarde, in company with most of his contemporaries,¹³ and in both his sacred and secular music, was willing to let his desire for the right effect rise above modal theory.

¹³ Again this is a trait not unique to Gerarde, the most extreme examples coming from Gesualdo's *Tenebrae* responsories.

The above tonal peculiarities are returned to in the next Chapter.¹⁴ If we now assume the modes as indicated in the above discussion, then the distribution of modes is as follows.

TABLE 7.8

Mode	Transposition (flats)	Final	Sacred	Secular	Total	Total for the mode
Dorian	0	d	4	0	4	
	1	g	36	35	71	
	2	c	0	1	1	76
Mixolydian	0	G	11	5	16	16
Aeolian	0	a	6	4	10	
	1	d	1	1	2	12
Ionian	0	C	5	11	16	
	1	F	25	26	51	67

In parenthesis, there is one and only one passage utilising the Lydian mode in Gerarde's work. This is in the motet *Omnis caro foenum*, bars 14-16, to the words *quasi flos agri*.

7.4 TONAL STRUCTURE

In the previous section the phenomenon of ending a piece on what in tonal terms would be the dominant was considered. It was shown that most of the pieces so affected arrive on this dominant chord as an imperfect cadence, and that those in two sections that end thus all end their *prima pars* on the expected final, which for convenience we may call the tonic.

A major step towards a mature tonal language is the structuring of two-section pieces so that the relationship of the final cadences is the other way round - the *prima pars* ending on the dominant, the *secunda pars* on the tonic. This happens a number of times, the pieces so structured being the following. In Table 7.9, overleaf, '+' again indicates a *Tierce de Picardie*.

The pair of motets *Da mihi Domine* and *Non me vincat Deus meus*, so often considered together because of their many similarities, were shown in the previous section to have the same tonal plan. Recalling Table 7.7, showing the cadential plan of these motets, it will be seen that the four sections in each one, viewed tonally, end respectively on the dominant, tonic, relative major and tonic, thus forming a strong tonal framework.¹⁵

¹⁴ Chapter Eight, Section 8.2.5, Tables 8.3 to 8.5.

¹⁵ In Section 7.6, some more advanced structures are considered, each with very interesting tonal components.

TABLE 7.9

Title	Quasi-tonality	Mode	Transp. (flats)	End of <i>prima pars</i>	End of <i>secunda pars</i>
Nunquid adheret tibi	g	Dorian	1	d+	g+
Omnis caro fenum	d	Dorian	0	a+	d+
Viri Galilei	g	Dorian	1	d+	g+
Timor et tremor II	F	Ionian	1	C	F
Il foco ch'io sentia	C	Ionian	0	G	C
Amor piangeva	F	Ionian	1	C	F
Or est venu le printemps	g	Dorian	1	d+	g+

7.5 TEXTURAL STRUCTURE

Those works which are polyphonic throughout, without any other element to help establish structure, will have a great propensity to be aimless, unless the melodic material is particularly memorable, or the polyphony spectacular. In general neither of these attributes is found in Gerarde's work. Without a clear tonal framework, or a *cantus firmus* or canon, without repetitions of musical sections, the main contribution to structural cohesion comes from textural contrast. In the archetypal case, the opening phrase will be set to an extended polyphonic working of an imitative point, after which short sections of more harmonic movement (chordal passages with some independent movement, homophony, either possibly in an antiphonal context) alternate with imitative points, the final section being extended.¹⁶ In the following table the first entry exemplifies the archetype, after which the schemes become more varied.

The term 'harmonic polyphony', used in Table 7.10 and those following, is an admittedly awkward term describing a texture with a fair amount of movement of the parts, each with its own rhythm and some melodic independence, but all subservient to the harmonic framework. The final piece mentioned in Table 7.10, *Domine da mihi animum purum*, exhibits a wealth of textural variation which such a list cannot hope to describe.

¹⁶ Similar patterns, alternating polyphonic with predominantly chordal passages, are found in the works of many other composers, for example chansons by Certon (*Frère thibault*, from RISM 1538¹³) and Mittantier (*Le rossignol plaisant et gracieux*, from RISM 1539¹⁵). In fact Tallis' *Spem in alium nunquam habui*, known to have been at Nonsuch, though there is rhythmically independent movement throughout, is also basically structured in this way.

TABLE 7.10

Title	Bars	Texture
Le rossignol plaisant	1-11	Imitative point
	11-14	Antiphonal homophony
	14-20	Imitative point
	20-22	Antiphonal homophony
	22-29	Imitative point
	29-36	Antiphonal homophony
	36-48	Imitative point
Avecques vous mon amour finera	1-5	Imitative point
	5-10	Antiphonal homophony
	10-14	Imitative point
	14-19	Antiphonal homophony
	20-23	Imitative point
	23-31	Antiphonal homophony
Deus qui superbis resistis	1-16	Two imitative points
	16-25	Antiphonal homophony
	25-28	Harmonic polyphony
	28-32	Antiphonal homophony
	32-41	Imitative point
	41-46	Antiphonal homophony
	46-50	Harmonic polyphony
Domine da mihi animum purum	1-7	Imitative point
	7-9	Harmonic polyphony
	9-12	Antiphonal homophony
	12-14	Harmonic polyphony
	15-21	Antiphonal homophony
	21-25	Imitative point
	25-30	Antiphonal homophony
	30-42	Polyphonic texture with a strong harmonic component

7.6 MORE ADVANCED STRUCTURES

Textural variation as a structural tool is at its most effective when combined with other, more formal elements. This will be illustrated using three case studies.

7.6.1 *Amour au cœur II*

The formal structure here is AABCC+, with the music of the first two lines of text repeated for the second pair, and the final pair of lines themselves repeated, followed by an extended cadence.

The texture of the A section is that of imitative polyphony. The link to the chordal statement of the B section has been mentioned before, after which imitation returns, with staves 1, 2, 4 and 5 engaged in close imitation, at one minim, of a standard zig-zag motif. Thus the formal structure is mirrored exactly in the contrast of textures.

Tonally, the opening is ambiguous - the first four entries starting on D and the fifth on A delineating between them the chord of D minor. While the piece turns out to be in the transposed Dorian mode (G minor), this tonality is not revealed until later. The A section has an intriguing tonal plan as the first line, starting as described above and appearing to be in D minor, moves to a cadence of B \flat major in bar 8. The second line reaches G minor by bar 12. This section is then repeated, the repeat instantly contradicting the tonality of G minor. The B section - lines 5 and 6 - moves back to D minor, from which the final point emerges in B \flat , returning to G minor, which is again immediately contradicted, first by the phrase actually ending on a chord of D minor, then by the repeat.

The overall plan, integrating formal, tonal and textural elements is given in Table 7.11. Additionally, from Section 7.2, Table 7.4, note (5) and example 7.1, we recall that the mood of the text alters radically at the start of the B-section and that the chanson opens with two distinct imitative points.

TABLE 7.11: Structure of *Amour au cœur II*

Bars	Element	Texture	Phrase	Bars	Quasi-tonality
1-12	A	Imitative polyphony	1	1-8	d-B \flat
			2	8-12	B \flat -g
12-23	A	Imitative polyphony	1	1-8	d-B \flat
			2	8-12	B \flat -g
23-26	B	Chordal statement		23-26	g-d
26-30	C	Imitative polyphony	1	26-27	B \flat -g
			2	27-30	(d)B \flat -g

Thus, in a very compact piece, we observe a most effective union of formal, tonal and textural elements, highlighting the structure of the poem.

7.6.2 Ceste belle petite bouche

The rondo-like structure of this chanson has already been mentioned. When the textures, tonality and formal structure are seen together, we observe the following plan. The structure is enhanced by alternating black and white notation, as indicated in the final column.

TABLE 7.12: Structure of *Ceste belle petite bouche*

Bars	Element	Phrase	Bars	Texture	Quasi-tonality	Notation
1-6	A	-	1-6	Imitative polyphony	g - g	♩
6-23	B	1	6-10	Antiphonal homophony	g - d	♩
		2	10-13	Harmonic polyphony	d - d	♩
		3	13-23	Imitative polyphony	d - d	♩
24-29	A	-	24-29	Imitative polyphony	g - g	♩
29-51	C	1	29-36	Harmonic polyphony	g - d	♩
		2	36-42	Imitative polyphony	d - d	♩ and ♩
		3	42-51	Antiphonal homophony	B♭ - g	♩
52-57	A	-	52-57	Imitative polyphony	g - g	♩

Thus the contrasts of texture, rate of rhythmic movement and tonality enhance the already highly satisfying formal structure.

7.6.3 Laudate Dominum in sanctis

Structurally, the eight-voice motet, *Laudate Dominum in sanctis*, is probably Gerarde's most advanced piece. It happens also to be the nearest approximation among his works to true polychoral writing, in that, after the first section, the pairs of antiphonal quartets are consistent, instead of constantly changing. But more importantly, the trend started in *Ceste belle petite bouche*, that of setting the recurrent words (of the title) to the same music each time, is developed here. The words *Laudate eum*, which start nearly every verse, are set using a device which binds the piece together, gives it structure and helps create an accumulation of energy as the piece progresses. The texture is homophonic almost throughout, with no imitative writing at all.

Laudate Dominum in sanctis starts with two verses sung by opposed quartets, who join forces for *Laudate eum* at its first appearance (bars 10-12 in the edition). Thereafter the quartets, as mentioned above, are consistent to the end, and their first appearance is here, at *in sono tube*. If we, for convenience, label M1, T1, Ba1 and B1 as group 1, and M2, T2, Ba2 and B2 as group 2, then the first use of *Laudate eum* as a structural device starts in bar 14, four voices answering four, grouped 2-1-2, with the rest of the verse - *in psalterio et cithara*

following on from the third statement, and ending on the tonic. This device is repeated, with the grouping reversed, 1-2-1, and *in psalterio et cithara* ending on the dominant. At bar 24, *Laudate eum* returns, grouped 2-1-2 as before, but from the second statement thickened to five voices against five. The third statement is again extended to accommodate *in timpano et choro*, in four parts, more conventionally repeated by group 1. There is then an eight-voice statement of *Laudate eum in cimbali bene sonantibus*. The third antiphonal statements of *Laudate eum*, from bar 35, are for six voices against six, an augmented group 1 answered by an augmented group 2; the twelfth statement is given to the original group 1, again extending to the rest of the verse, *in cimbali jubilationes*, after which the final verse is again sung in eight parts.

Tonally, there is also an ingenious plan. This is best shown in tabular form. In Table 7.13, the elements are labelled A, for the opening independent antiphonal passage, R, R' and R^a the accumulating refrain generated by the repetitions of *Laudate eum*, B, C and D the eight-voice climaxes to the three sections.

Table 7.13: Structure of *Laudate Dominum in sanctis*

Bars	Element	Texture	Parts	Phrase	Bars	Quasi-tonality
1-10	A	Antiphonal homophony	4 v 4	1	1-5	g - g
				2	5-7	g - B \flat
				3	7-10	B \flat - d
10-12	B	Harmonic polyphony	8	-	10-12	d - g
12-24	R	Antiphonal homophony	4 v 4	1	12-19	g - g
				2	19-24	g - d
24-30	R'	Antiphonal homophony	5 v 5	1	24-28	d - B \flat
			4 v 4			
31-35	C	Harmonic polyphony	8	-	31-35	B \flat - g
35-41	R ^a	Antiphonal homophony	6 v 6	1	35-39	d - B \flat
			4 v 4			
42-46	D	Harmonic polyphony	8	2	39-41	B \flat - d
				-	42-46	B \flat - g

It will be seen that the tonal scheme, alternating between g minor, d minor and B \flat major, is quite sophisticated and adds elements of contrast and tension to the structure.

Thus the structure is, for its day, quite complex. The psalm is divided into three, each started antiphonally and ending with eight voices in very dense harmony. The first section is through-composed, and in the make-up of its quartets independent of the rest of the motet.

The other two follow a progressive pattern of antiphonal writing, each subsection starting with repeated statements of *Laudate eum*, their continuations alternating between the two quartets. At each set of repetitions of the refrain, the number of voices opposed rises, from 4v4 to 5v5 and then 6v6.

7.7 SUMMARY OF FORMAL ELEMENTS

From Tables 7.1 and 7.2 it appears that the more advanced structures lie in the later manuscripts, as is to be expected. If we assume that, in general, structures will become more sophisticated with time, this can give a clue to the order of composition of the pieces, which is not necessarily the same as the order in which they appear in the partbooks. Table 7.14 shows the distribution of pieces in the various manuscript sources, grouped in the phases of writing them down, and according to formal structure, or lack of it. In this table, the following abbreviations apply: T = through-composed; pr = *petite reprise*; + = short coda; CF = *cantus firmus*; rep. CF = repeating *cantus firmus*; R,R',R'' = elements of *Laudate Dominum in sanctis* as described above; X = element of *Omnis caro fenum* as described earlier.

TABLE 7.14

Source	Phase 1				Phase 2			Phase 3				Phase 4				
	A1	A2	A3	A4	B1	B2	C1	C2	G	B3	D1	H	D2	B4	E	F
Form:																
T	6	12	12	5	15	12	8	8	2	20	3					
T pr								4								1
T pr+											1					
T canon					1	1										1
T CF							1									
T rep.CF					1											
AAB		2	1			2		1								
AAB pr canon						1										
AABCC																
ABB				1		1										1
ABB+						1		1		1						2
ABB-C							1									
ABA								2		1						
ABA+						1										
ABACA								1								
AXB CXD																1
ABCB					1		1			1	2		1			
ABCB+											1					1
ABCB canon										1						
ABCB CF																1
ABCB rep. CF								1								
ABRR'CR''D										1						

It is at first surprising to find that the peak of complexity appears in Phase 3, not in Phase 4, suggesting that some of the pieces appearing for the first time in Phase 4 may have been written earlier. Other clues, of style, point to the same result, and we will return to the relative chronology of the pieces in Chapter Eight.

7.8 ASPECTS OF GERARDE'S TECHNIQUE AND STYLE

It is fair to say that Gerarde innovated nothing. His musical language - texture, metre, melody, harmony - is that of his contemporaries. However it is possible to identify idiosyncratic writing, particularly in his willingness to break with conventions concerning augmented and diminished intervals, large awkward leaps and register changes.¹⁷

7.9 TEXTURE

Gerarde's writing exhibits a wide variety of texture - purely polyphonic, harmonically oriented with some independent movement, purely homophonic, antiphonal (homophonic or polyphonic), and, if these may be considered extremes, many shades between them. The only common sixteenth-century textures he did not use are (a) solo line plus accompaniment (though *J'ay veu le temps* works well as a consort song¹⁸) and (b) true polychorality.¹⁹ As we have seen, his structures often rely on the juxtaposition of different textures as a form of contrast. We here consider details of the texture itself. One aspect common to all types - polyphonic, homophonic and antiphonal - is that of density: specifically, Gerarde seems to be trying to create the maximum density at all times. It is as though he has added to whatever conventions of writing he knew, a personal rule of counterpoint, namely that unison doublings be avoided. Of course there are many unison doublings, hundreds of them, but they are comparatively rare, and there is evidence of their avoidance. The placing seems to be of importance: the more prominent a chord is in the metrical scheme, the less likely it is to have a unison doubling within it.²⁰

Examples 7.3 and 7.4 show the avoidance of an accented unison by an odd and rather

¹⁷ All of these characteristics may be found in the music of his contemporaries, but perhaps to a lesser degree. If the idea that Gerarde was not a professional musician has any substance, it justifies the occasional excess, as he was presumably principally writing for himself.

¹⁸ See Section 7.11, below.

¹⁹ The nearest approach to this is *Laudate Dominum in sanctis*.

²⁰ There is ample evidence among the works of Gerarde's contemporaries, particularly the pieces by Crecquillon, Manchicourt and others that he transcribed in Source D, that avoiding doublings was not a priority, shape of vocal line coming much higher.

archaic leap at the end of a phrase (example 7.3, stave 4) and a combination of exchanging notes, staggering the movement onto the unison and syncopation (example 7.4).

Example 7.3,

Je ne scay pas coment II, bar 5:

— a mon en - ten - de - ment
 - de - ment, a mon en - ten -
 - ten -
 mon en - ten - de - ment
 - ten - de - ment Plus

Example 7.4,

Ego autem cantabo II, bars 13-14:

[6/0] [5/0]
 Qui - a fac - tus es su - scep - tor me - us.
 fac - tus es su - scep - tor me - us, qui - a fac - tus es susceptor me -
 - am. Qui - a fac - tus es su - scep - tor me - us, qui - a fac - tus
 fac - tus es, qui - a fac - tus es su - scep - tor me -
 - a fac - tus es su - scep - tor me - us, su - scep - tor me -
 - am. Qui - a fac - tus es su - scep - tor me -
 Qui - a fac - tus es su - scep - tor me - us, su -

The following table gives an idea of the distribution. The figures represent the unison doublings on semibreve beats throughout Gerarde's extant works.²¹ The final line is correct to one place of decimals.

TABLE 7.15

Number of voices	4	5	6	7	8	9	10
Number of doublings	19	91	79	13	8	1	7
Number of pieces	21	77	48	6	16	1	1
Average doublings per piece	0.9	1.2	1.6	2.2	0.5	1.0	7.0

If this is considered unrepresentative, because of the unknowns involved in the reconstructed items, the next table shows corresponding numbers counting only those pieces which are complete in the manuscripts, this table producing very similar results to the other.

²¹ In these figures, where there is more than one version of a piece, with one exception, only the final one has been counted; however both contrafacta and their models have been counted, and the two versions of the seven-voice setting of *Ego autem cantabo II*, are both included, as the revision is extreme. Editorially added voices (notably *J'attens secours I*, which is entirely reconstructed) have been ignored, as has *Urbs beata Jerusalem*, for which only one voice exists.

Continuing with the discussion of density, we find that Gerarde normally uses four levels in each piece.²² This is normal sixteenth-century practice and as most of the pieces are in five or more parts, this ensures a dense texture. The following table shows the distribution of textures, including those of the reconstructions.

TABLE 7.17

Number of voices	4	5	6	7	8	9	10	total
Sacred pieces								
Pieces with 3 levels	1	-	1	-	-	-	-	2
Pieces with 4 levels	6	33	20	2	8	-	-	69
Pieces with 5 levels	-	1	5	2	3	1	-	12
Pieces with 6 levels	-	-	-	2	-	-	1	3
Secular pieces								
Pieces with 3 levels	4	-	-	-	-	-	-	4
Pieces with 4 levels	10	38	14	-	5	-	-	67
Pieces with 5 levels	-	7	3	-	-	-	-	10
Pieces with 6 levels	-	-	2	-	-	-	-	2

Further, while in five-voice pieces, the doubling of voices within a level is confined to the top and middle, the lowest level having only one voice, pieces for six voices usually have the bassus level doubled (most of the chansons without bassus doubling are also for combinations of high voices), and from seven voices upwards, all pieces have the bassus level doubled. This factor helps increase the density of the texture.²³

Those pieces a6-10 with the minimum proportion of polyphonic writing, relying instead on homophonic and/or antiphonal writing for most if not all their effect, have particularly dense textures. These include the two ametric prayer-antiphons *Da mihi Domine* and *Non me vincat Deus meus*, both a6, *Sive vigilem* a6, *Ego autem cantabo II* a7, *Hodie nobis celorum rex, Illuminare Jerusalem, Laudate Dominum in Sanctis* and *Timor et tremor II*, all a8 *Gratia vobis* a9 and *Laus Deo Patri* a10, *Avecques vous mon amour finera, En attendant d'amour II* and *J'ay tant chasse*, all a8. Several motets are written with one normal (F4) bass line and a lower one notated in F5 or using many leger lines. This adds weight to the texture and contributes to its density. These pieces are *Da mihi Domine* and *Non me vincat Deus meus*, both a6, MMTTBBp, *Sive vigilem* a6, MMTBaBBp, and *Deus qui superbis resistis* and *Domine da mihi*, both a7, MMTTBaBBp. Interestingly the pieces a8-10 do not have such dramatically low bass parts, the dense texture being achieved generally by clustering the voices two to a level.

²² A level is defined as a clef/voice type, so that SAATTB - G2 C2 C2 C3 C3 F4 clefs - would be four levels, with two voices to each of levels two and three.

²³ Reference to the list of pieces in Appendix One will support these statements.

7.10 METRE AND RHYTHM

Both regular and irregular metric structures are common enough in sixteenth-century music. It is normal for polyphonic music to be so lacking in metric accents that editorial barring can be arbitrary (and therefore by default regular) while the entries move off and on the visual accent implied by the barlines. More emphatic metres crop up from time to time, possibly leading to the occasional short or long bar to restore a meaningful relation between visual and aural accents. These more definite metres may be of any length, and in Gerarde's work are often of three, four, five, six or seven beats length, usually marked by cadences.

Consistent tangible metres in Gerarde's music are actually quite rare. The chanson *Ce mois de may II* is clearly heard to be in quadruple-time throughout, in spite of there being a canon at the octave at three beats. *Soions joyeux joyeusement* starts in triple time, changing at bar 15 to duple time.

7.10.1 Irregular and asymmetric metres

Gerarde is also inordinately fond of asymmetric metres, less sporadic than those described earlier. *Domine clamavi ad te Domine* is a prime example of this. In this motet three parts are in canon - soprano, alto 1 at the fifth below after one beat, then baritone an octave below the alto after a further five beats. Before the canonic parts enter the other three parts present the same initial phrase, and we thus hear this first phrase starting on *G* four times at five-beat intervals. From the last of these entries, the bass part follows a very cadential shape, and for most of the motet there is a cadence or cadential pattern every five beats. In the same way as the normal polyphonic motet moves comfortably in four with the occasional three- or five-beat bar, this one moves comfortably in five with the occasional four-beat bar. Of the 57 bars in the edition of this motet, 44 have five beats.

Example 7.6, *Domine clamavi ad te*, bars 1-5:

Canon ad lungum
[5/4]

Canon ad lungum

Pd lungum

Do - mi - ne cla - ma - vi ad te et ex - au - di - sti me, et

Do - mi - ne cla - ma - vi ad te et ex - au - di - sti me,

Do - mi - ne cla - ma - vi ad te et ex - au - di - sti me, et ex - au - di - sti me, Do - mi - ne cla - ma - vi ad te et

Do - mi - ne cla - ma - vi ad te et ex - au - di - sti me, Do - mi - ne cla - ma - vi ad te

Do - mi - ne cla - ma - vi ad te

Do - mi - ne cla - ma - vi ad te, Do - mi - ne cla - ma - vi ad te, Do - mi - ne cla - ma - vi ad te

Bars 22-23 and their repetition at 50-51 are in seven-time (4+3 beats). While this could be validly depicted as two sets of four bars, with alternating time-signatures, it remains septuple metre, here interrupting quintuple metre. We meet septuple metre again in a number of places, though none as pervasive as the quintuple metre of *Domine clamavi ad te*. The opening of the *secunda pars* of *Voce mea ad dominum clamavi* follows this metre, here 3+4 beats. The opening of *Hodie nobis celorum rex* is in cycles of nine beats, grouped 5+4.

Sic Deus dilexit mundum has several irregular and asymmetric sections. It has already been noted that the original opening of 4+3+3+3+4 4+3+3+3+4 was altered to 2+3+3+2 2+3+3+2. Later in the motet (bars 24-29) we meet 2+2+3 2+2+3 2+2+3, i.e. a septuple metre.²⁴ In this instance, and in most of the other examples of irregular and/or asymmetric metre the clue is in the bass line(s). Gerarde's bass lines, after the early melismatic works, have a nature distinctly different from the upper parts, and the constant, if irregular, feel of cadential progressions is often strong enough to dictate a metrical structure even in polyphonic compositions.

The seven-voice motet *Ego autem cantabo II* (final version - Source E) has been discussed earlier in this dissertation.²⁵ It is important here to mention again its extraordinary metric structure, moving most of the time in cycles of eleven beats grouped 2+2+2 2+3. This piece was largely created by rewriting the material of the earlier seven-voice setting in Source B which is in a regular four-pulse metre throughout. The process starts by bringing in the second group of entries of the later version one beat earlier than those of the former, thus shortening three four-beat bars to eleven beats.

At the other end of the spectrum lie the six-voice two prayer-antiphons *Da mihi Domine* and *Non me vincat deus meus*. In the edition it will be seen that they are presented without barlines. This is because whatever barring, regular or irregular, is chosen, nearly every part will be constantly out of phase: the music is completely ametric, though the cadential progressions are very strong. The effect is one of timelessness and great space, a massive strength bolstered by the thick texture and deep tessitura.

7.10.2 *Note nere* chansons and madrigals

A number of chansons and sections of madrigals are written using crotchets, even quavers, for syllables. The chansons concerned are inevitably the lighter ones, often exhibiting many repeated notes, and consequently move quickly, though the metronomic rate for their minims or semibreves remains similar to that for the normal white-note pieces, reflected in the ubiquitous proportion sign of ϕ .

²⁴ These irregularities are so transitory that they are not reflected in the barring.

²⁵ See Chapter 6, Sections 6.3.2 and 6.5.2.

Example 7.7, *Le bergier et la bergiere*, bars 39-43:

le loup, le loup em-por-te nous mou-tons, mon com-pai-gnon, pour Dieu saul-vons la lei-ne.

loup, le loup, le loup em-por-te nous mou-tons, mon com-pai-gnon, pour Dieu saul-vons la lei-ne.

loup, le loup, le loup em-por-te nous mou-tons, mon com-pai-gnon, pour Dieu saul-vons la lei-ne.

loup, le loup, le loup em-por-te nous mou-tons, mon com-pai-gnon, pour Dieu saul-vons la lei-ne.

loup, le loup em-por-te nous mou-tons, mon com-pai-gnon, pour Dieu saul-vons la lei-ne.

In the madrigals, which have intense, not in the least light-hearted texts,²⁶ *note nere* passages alternate with conventional (white) notation. Passages such as the following suggest a slower tempo altogether.

Example 7.8, *Amor piangeva*, bars 52-55:

- to Eus-cean da lui sin-gul-ti, al duo lo, e-gua - li, e, us-cean da lui sin-gul-ti, al duo lo, e-gua - li.

lui sin-gul-ti, al duo lo, e-gua - li, e - gua - li, e, us - cean da lui sin - gul - ti, al duo lo, e - gua .

lui sin-gul - ti, al duo - lo, e - gua - li, e - gua - li e, us - cean da lui sin-gul-ti, al duo - lo, e - gua -

sou - ver - chio pian - to E, us - cean da lui sin - gul - ti, al duo - lo, e - gua - li,

lui sin - gul - ti, al duo - lo, e - gua - li, e, us - cean da lui

Occasionally we meet a glimpse of *note nere* practice in unexpected places, the expected rhythm being condensed to half length. Often such passages prove to be somewhat awkward solutions to positional problems. These include the ubiquitous doubled note avoidance (example 7.9), or there not being enough room for an entry (example 7.10).

²⁶ See Appendix Two for texts and translations.

7.10.3 Syncopation

Syncopation is rare in Gerarde's work, so examples tend to stand out. Some examples are solutions to positional problems, as indicated above, or avoid parallel fifths or octaves (example 7.12); occasionally syncopation is purely decorative (example 7.13).

Example 7.12,
Ascendens Christus, bar 29:

- bus,
de - dit do - na ho - mi -
xit cap - ti - vi - ta - tem. De -
dit do - na ho - mi - ri -
De - dit do - na ho - mi - ri -

Example 7.13,
Ad te levavi oculos, bars 66-7:

de - spe - xi - o su - per - bis.
- xi - o su - per - bis, et de - spe - xi - o
- xi - o su - per - bis, et de - spe - xi - o su - per -
- per - bis, et de - spe - xi - o su - per - bis.
- o su - per - bis, et de -
- spe - xi - o su - per - bis, su - per - bis, et

However, most of the syncopation appears in the *note nere* pieces, from which the following examples are taken. Example 7.16 also contains a *cambiata* moving at twice its normal rate.

Example 7.14, *Soions joyeux joyeuxment*, bars 1-4:

[3/4]
Soi - ons joi - eux joi - eux - ment Et puis chan - tons la chan - son - et - te, [la chan - son - et - te,] Pour res - veil - ler l'e -
Soi - ons joi - eux joi - eux - ment Et puis chan - tons la chan - son - et - te, [chan - son - et - te,] Pour res - veil - ler l'e -
Soi - ons joi - eux joi - eux - ment Et puis chan - tons la chan - son - et - te, [chan - son - et - te,] Pour res - veil - ler l'e -
[Soi - ons joi - eux joi - eux - ment Et puis chan - tons la chan - son - et - te, chan - son - et - te, Pour res - veil - ler l'e -

Example 7.15, *Il foco ch'io sentia*, bars 2-7:

[3/4] [2/4]
ch'io sen - tia pri - ma si le - ve Den - tro di
ch'io sen - tia pri - ma si le - ve, pri - ma si le - ve, si le - ve Den - tro di
ch'io sen - tia pri - ma si le - ve, si le - ve, pri - ma si le - ve Den - tro di me
ch'io sen - tia pri - ma si le - ve, si le - ve, pri - ma si le - ve Den - tro di me s'è

Example 7.16, *Il foco ch'io sentia*, bars 34-38:

35

ra co - pi - o - sa ne - ve, co - pi - o - sa ne - ve,
 ra co - pi - o - sa, co - pi - o - sa, co - pi - o - sa ne - ve, Il
 ter - ra co - pi - o - sa, co - pi - o - sa. co - pi - o - sa ne - ve, Il fre - ddo
 - ra co - pi - o - sa, co - pi - o - sa ne - ve, co - pi - o - sa ne - ve, Il fre - ddo Bo - re -

Example 7.17 shows a rare instance of every voice being displaced simultaneously. Example 7.18 also shows all parts displaced together, and is the most extreme instance of rhythmic displacement in Gerarde's known work.

Example 7.17, *Il foco ch'io sentia*, bars 75-79:

75 [3/0] [2/0]

- sso, che con - cen - te, che con - cen - te, che con -
 - sso, la sso, che con - cen - te, che con - cen - te, che
 - sso, la sso, che con - cen - te, che con - cen - te, che con -
 - sso, che con - cen - te, che con - cen - te, che con - cen - te, che con -

Example 7.18, *Già piansi*, bars 26-30:

[6/0] 30

- si: ne spe - rai che ri - so_o can - to, ne spe - rai che ri - so_o can - to Mi re - ca - sse l'ha - ver quel c'ha - ver vo - lli, mi
 - si: ne spe - rai che ri - so_o can - to, ne spe - rai che ri - so_o can - to Mi re - ca - sse l'ha - ver quel c'ha - ver vo - lli,
 - si: ne spe - rai che ri - so_o can - to, ne spe - rai che ri - so_o can - to Mi re - ca - sse l'ha - ver quel c'ha - ver vo - lli, mi
 - si: ne spe - rai che ri - so_o can - to, ne spe - rai che ri - so_o can - to, Mi re - ca - sse l'ha - ver quel c'ha - ver vo - lli, mi

7.10.4 Colouration

Even rarer than syncopations in Gerarde's music are triplets or other uses of colouration. In fact there are precisely six examples, appearing in only four pieces. They are as below, four triplets of black minims and two examples of minor colouration. Curiously Gerarde adds a figure 3 under the coloured notes as an indication of the tripla, as in modern usage.

TABLE 7.18

Title	bar	stave	notes	notation	interpretation
Hodie nobis de celo	13	2	1-3	♪♪♪ with 3	triplet minims
Amor piangeva	26	1	5-7	♪♪♪ with 3	triplet minims
	43	3	1-3	♪♪♪ with 3	triplet minims
Die lume un tempo	62	4	5-6	•♪	♪.♪
	71	1	1-2	•♪	♪.♪
Pour une, las, j'endure	5	5	4-6	♪♪♪ with 3	triplet minims

7.11 MELODIC CHARACTERISTICS

7.11.1 General characteristics of the line

The imitative points, on which so much of Gerarde's work is based, are generally purely vehicles for polyphonic display. Rarely do they express anything related to the text, so that when they do, it is worth acknowledging. The points used in *Je suis desheritee* are surprisingly appropriate to the mood of the words.²⁸ Similarly the opening of *Quare tristis es*, with its mournful descending tones and semitones, aptly expresses the sadness of the psalm. The rising scales and cascades of *Soions joyeux joyeusement* fall over themselves expressing the sheer joy of the text.

Occasionally Gerarde produces a really singable tune that is a melody in its own right, as well as being the basis of contrapuntal working. The opening of *Tant ay souffert*, identical with that of Croft's hymn tune *St Anne*, and that of *Puis que fortune*, identical to the first line of the hymn tune *Lasst uns erfreuen*, are good examples of this, as is the top part of *J'ay veu le temps*, which is such a good line that the chanson works well as a consort song, the lower voices being played. But such moments are rare. Generally Gerarde, in company with most of his contemporaries, takes a workmanlike motif and does workmanlike things to it.

It is noteworthy that the early works contain many melismas, while later pieces have far fewer, syllabic setting becoming proportionally more frequent.²⁹ The fact that the later works are much easier to edit than the earlier in the area of underlay is a clear demonstration of the tendency in Gerarde's work towards simpler syllabic settings.³⁰ Examples 7.19 and 7.20 contrast lines from an early work from Source A with a late one from source B₄.

²⁸ See later in this chapter, Section 7.14.1.

²⁹ The nature of the melismas changes over time, and the changes help trace the evolution of Gerarde's style. This aspect will be dealt with more thoroughly in the next chapter.

³⁰ This is helped by the fact that Gerarde becomes progressively more careful and specific with the underlay.

Example 7.19, *Angelus Domini descendit*, bars 9-14, stave 1:

et ac-cen-sus re-vol-vit la-pi-dem.

Example 7.20, *Tribulationem nostram*, bars 9-14, stave 1:

que-su-mus Do-mi-ne, que-su-mus Do-mi-ne, que-su-mus Do-mi-na, Do-mi-ne pro-pi-ti-us re-spi-ce.

7.11.2 Stock formulae

Among the stock formulae, a common shape is the zig-zag, appearing as falling thirds and rising seconds in *Je l'aime bien*, bars 16-21, falling thirds and rising fourths in *Puis qu'elle a mis a deulx son amitie*, bars 1-8, rising thirds and falling fourths in *Petite fleur*, bars 1-3, rising fourths and falling thirds in *Oncques amour II*, bars 1-5. This sort of motif seems designed for close imitation, and Gerarde doesn't miss these opportunities.

Example 7.21, *Petite fleur*, bars 1-3:

[2/0]
Pe-ti-tte fleur coinc-ta, et jo-li-e, pe-ti-tte fleur coinc-ta, et jo-li-e, jo-li-e, jo-li-e, jo-li-e.

Another of Gerarde's stock-in-trade is the cadential formula, seen below in example 7.22, which appears in the vast majority of his pieces, usually many times.³¹ We will return to this motif later. Yet another is the archaic sounding motif in example 7.23, which happily avoids parallel fifths on a number of occasions.³²

³¹ This cadential motif appears very often in the works of a great many sixteenth-century composers, for example Havericq's *Ayez pitie* a4, published by Susato in RISM 1545¹⁶, Nonsuch Library M4(8) = S_M(8), Gombert's *Amys souffrez* a4, published by Susato in RISM 1550¹⁷, Nonsuch Library M4(12) = S_M(12), Lassus' *Avecques vous* a4, published by Susato in RISM 1559¹², Nonsuch Library M4(14) = S_M(14).

³² See below, Section 7.14.4 and examples 7.139 and 7.140.

Example 7.25, *Dulces exuviae*, bars 80-82:

80 [3/0] #

ni - ae te - tti - gi - ssent nos - - - - - te - tti - gi - ssent no - - - - -

ae - - - - - te - tti - gi - ssent no - - - - - stra, te - tti - gi - ssent no - - - - -

ni - ae te - tti - gi - ssent no - - - - - stra, te -

da - ni - ae te - tti - gi - ssent no - - - - - stra, te - tti - gi -

te - tti - gi - ssent no - - - - - stra ca - - - - - ri - ne, ca - ri - ne,

Example 7.26, *Hellas quel jour*, bars 1-5:

[2/0] [3/0] 5

He - llas, he llas, he - - - - - llas quel jour se - ray ie_a mon vou -

He - llas, he - - - - - llas, he - - - - - llas, quel jour se - ray ie_a mon vou - loir,

He - llas, [he - - - - - llas,] he - llas, [he - - - - - llas,] quel jour se - ray ie_a mon vou - loir, [quel

He - - - - - llas, quel jour se - ray ie_a mon vou -

He - - - - - llas, he - - - - - llas, quel jour se - ray ie_a mon vou - loir, quel jour se - ray ie_a

He - - - - - llas, quel jour se - ray ie_a mon vou -

7.11.3 Unusual intervals

Gerarde's melodic style becomes more interesting when we look for wide or awkward intervals. For example, we find numerous runs of a seventh, an octave or a ninth.³⁴

Example 7.27,

Je ne scay pas coment II, bars 7-8, stave 2:

vous a - ma - - - - - sse,

Example 7.28,

Amour au cœur II, bars 6-7, stave 1:

a - mour au cœur me - - - - - poincte

³⁴ In the setting of *Ascendens Christus* a5, by Clemens non Papa, published by Susato in RISM 1555⁸, Nonsuch Library M5(10) = S_M(10), the first three entries start with scales spanning a major 7th, an octave and a ninth respectively.

Example 7.29, *Adhesit pavimento anima mea*, bars 4-6, stave 2:



More interesting still are intervallic combinations spanning minor sevenths (example 7.25, above), major sevenths (example 7.30), ninths (examples 7.31 and 7.32), tenths (example 7.33) and even elevenths (example 7.34) or more (example 7.35).

Example 7.30,

Vivere vis recte, bars 9-11, stave 3:



Example 7.31,

Da pacem, Domine, bars 6-8, stave 5:



Example 7.32,

In monte Oliveti, bars 15-16, stave 5:



Example 7.33,

Bonjour m'amy, bars 8-10, stave 3:



Example 7.34,

Miserere mei Domine, bars 52-3, stave 3:



Example 7.35,

Vivere vis recte, bars 17-18, stave 4:



Most of the time these oddities work, though sometimes they are very awkward to sing, as the examples from *Vivere vis recte*, 7.30 and 7.35, above, demonstrate. Other oddities in the melodic line arise from seemingly desperate attempts to avoid unison doublings and to maintain the densest possible texture (see example 7.5, above, from *Laus Deo Patri*). Often a voice - generally an alto voice (written in C2) - has to do the work of two, operating in two different ranges, and abrupt register changes necessarily occur.³⁵ In *Benedictus Domine Deus Israel*, the alto (stave 2) in bars 1-5 is either paired with the soprano or on top of the lower voices; from bar 6 to bar 10 it is mostly in the middle of the lower texture, later it returns to a

³⁵ Where there are two C2 parts, they generally stay high, though there is an exception to this in *Tu Bethlehem terra Juda*, in which each of the C2 parts has a dual role.

high register. The total range of this voice is $f-d''$, and this is a typical range in C2 parts where there is only one.³⁶

Example 7.36, *Benedictus Dominus Deus Israel*, bars 1-10, stave 2:

Be - ne - dic - tus Do - mi - nus, Do - mi - nus, Do - mi - nus, be - ne - dic - tus Do - mi - nus De - us Is - ra - el, De - us Is - ra - el, De - us Is - ra - el.

There is a little chromatic writing, which will be discussed further in the section on chromatic harmony. *Petite fleur*, bars 4-6, stave 1 contains a 5-note chromatic scale - this is primitive compared with the chromaticism of Claudin le Jeune, or of that written later in the century. However, Gerarde's personal touch in melodic writing is the tritone. Partly in the course of his continual revision, he put in many cautionary accidentals, mostly sharps (= naturals) on *E* and *B* preventing *musica ficta* adjustment of the line, and ensuring that clearly audible tritones occur frequently, examples of which follow.

³⁶ While parts scored in G2, C1, C3, C4, F3, F4 and F5 clefs typically have a range avoiding leger lines, i.e. a tenth or eleventh, it is normal for C2 parts to have a range of a twelfth or more.

Abrupt register changes occur in the following places (not an exhaustive list):

Clef	Name	Bar(s)	Stave	Direction	Range of part
C2	Fidem refundens	17-18	2	down + up	$g-c'$
	Egrediente Domino	16-17	2	up	
		25-27	2	up	$f-c''$
	Parvulus filius	2	3	down	$f-d''$
	Tu Bethlehem	2-4	2	down + up	$f-c''$
		13-14	3	down	$g-c''$
	Tua est potentia	31-32	3	down + up	$f-c''$
	Misericordia et veritas	2-3	3	down	$g-c''$
	Vivere vis recte	4-5	2	up	
		22-23	2	down	
C3	Je ne desire que la mort	30-33	2	down + up	$f-d''$
	Christus factus est	12	2	down	$g-d''$
		33-34	3	down	
		43-44	3	up	
	Vivere vis recte	46-47	3	up	$e-a'$
		12-13	4	down	
	17-18	4	up	$c-bb'$	
	Amour au coeur	12-14	2	down	$c-bb'$

It should be noted that the last two examples, notated in C3, have an even more extreme range, but such a range is rare in a clef other than C2.

Example 7.37,

Hodie nobis de celo, bars 15-17, stave 1:

Example 7.38,

Levavi oculos meos, bar 20-21, stave 1:

Other so-called un-melodic intervals that he is fond of include the diminished third (example 7.39), the diminished fourth, (example 7.40), the diminished fifth (example 5.71, in which the flat is specifically marked), and even, between halves of a two section piece, a diminished octave (example 7.42). The final example shows a pattern in staves 1 and 5 (not unique to *Dulces exuviae*) with an expressive chromatic twist totally appropriate to the mood of the text.

Example 7.39,

Omnis caro fenum, bar 54, stave 4:

Example 7.40,

Si j'ay du mal, bars 1-2, stave 1:

Example 7.41,

Pour une seulle, bars 23-24, stave 2:

Example 7.42,

Fortem vocemus I, bars 23-25, stave 2:Example 7.43, *Dulces exuviae*, bars 52-55:

55

UI - ta vi - rum poe - nas,

- di, me - - a me - - ni - a vi - di UI - ta vi - rum

- - di, vi - di, UI - ta vi - rum poe - - nas, poe - nas, ul -

poe - - nas, poe - nas, ul - ta vi - rum poe - nas, poe -

UI - ta vi - rum poe - nas, ul - ta vi - rum poe - nas,

7.11.4 Special characteristics of the shell

Mention has already been made of the concept of *shells*. In Chapter Two, Section 2.6, Tables 2.25 - 2.30, it was shown that by the time of preparing Source E, Gerarde was treating the outside parts differently from the inner ones. In all his works for more than six voices, there are two voices in the bottom level, and with one exception there are also two voices in

the top level.³⁷ With one exception, the [Superius] book contains one voice of the top level, and the [Bassus] book one of the bottom level. The other two parts of the shell are in the Tenor book, the actual tenor parts having moved to another book.³⁸ Thus Gerarde draws together the importance of the outside parts and the relative importance of the name Tenor, the Tenor book sharing the rôles of the [Superius] and [Bassus] books in *holding* the texture.

In Chapter Six we saw that in some cases of recomposition, Gerarde left the shell relatively intact, while altering the internal structure considerably. Examples 6.1 and 6.2 demonstrate this clearly. Again this indicates an awareness of the importance of the outside parts, in this case that the internal voices can be exchanged, decorated, smoothed out, altered in many ways, without changing the overall effect of a passage, as long as the top and bottom are not disturbed too much. It is therefore relevant to look at the outside voices more closely to see if they have some special characteristics not shared by the inner voices.

In homophonic passages, it is clear that the bass line has a radically different shape to that of the upper parts. This shape is dictated by its function, and is considerably more angular than the others, with many fourths and fifths, due to the need to create $\frac{3}{2}$ chords, the content of which is determined by the more linear internal movement. Less apparent is the special nature of the topmost voice, but this also differs from the other voices in that it tends to have more obvious cadential motifs, and generally is subtly more tuneful. The differences in the outside parts are apparent in the extract from the chanson *Puis qu'elle a mis a deulx son amitié*, example 7.11. The angular nature of the lowest voice, stave 5 in bars 15-18 and 20, stave 4 in bars 18-20 contrasts with the conjunct movement in the other voices. In the cadential progression of bars 15-18, the top line takes all the melodic interest. This particular chanson demonstrates throughout the different natures of the top, bottom and inner voices.

These differences are also present in polyphonic passages, though may be harder to detect. Bass parts tend to have more rests than the other voices, and serve to direct the music to the cadences. The excerpt from *Tous mes amis* in Chapter 6, example 6.2 shows this aspect. Considering only the final version, the bass line proper, stave 5, directs a move to D minor in bars 33-34, the culmination of which is founded on the *d* in stave 4. The next entries of staves 4 and 5 reinforce D minor (bar 35), after which the bass takes us smoothly to G minor at bar 40. The rest of this extract consists of an imperfect cadence at bar 42 and the move to a perfect cadence in bar 44. The bass line avoids leaps - apart from the octave in bar 40 the largest interval is a third - yet it is inextricably linked to, and dictates, the harmonic

³⁷ The exception is the seven-voice setting of *Ego autem cantabo*, both versions of which have G2 and C1 parts at the top.

³⁸ The exception is *Honor virtus*, in which the two bass parts are in the [Bassus] and Quinta books, and the Tenor book holds one of the top voices and a tenor part.

movement. Again the top line is subtly different in nature to the middle three, particularly at the principal cadences. Generally in polyphonic passages, while the upper parts share the imitation more or less equally, it is at cadences that the obvious melodic patterns are more likely to be found in the top voice. This is borne out in the final version of *Tous mes amis*. The following figures are inevitably subjective, as what counts as a melodic cadential shape is open to interpretation, however in this chanson there appear to be 27 such patterns. Of these ten are in stave 1, the other four staves having respectively seven, four, five and one. Of the seven in stave two, four occur when that voice is the top part. Thus of the total 27, over half of the obvious melodic cadential patterns appear in the top voice.

The impression therefore is that even in the polyphonic pieces, Gerarde was, consciously or not, adopting a semi-polarised texture, with the bottom line (of the texture) distinctly more important than the rest, with the top line predominantly melodic and the inner parts, however important, open to alteration without the overall effect of the piece being changed.

7.12 DISSONANCE

Gerarde's use of dissonance ranges from the innocuous to the highly abrasive, and his work contains numerous instances of unprepared, and a handful of unresolved, dissonances.

The unremarkable dissonances include, as is to be expected, passing notes, auxiliary notes, *cambiatas* and suspensions, the latter resolved generally at the next minim, or crotchet in the *note nere* pieces. For the most part, Gerarde's conventional use of dissonance will not be remarked on, nor illustrated. Unconventional usage is shown, but it is not suggested that such usage is original. Examples of all these effects are to be found in the music of his contemporaries. This section is simply drawing together examples of Gerarde's use of dissonance in order to get a clear idea of what he uses, how much he uses it, and to what effect.

7.12.1 The *Nota Cambiata*

Gerarde's *cambiatas* are mostly conventional, appearing quite often in his writing, occasionally producing powerful effects, such as that in bar 69 of *Timor et tremor II*. Cadential *cambiatas* appear in two contexts, the usual one, in a perfect cadence (example 7.44), the other in a plagal cadence (example 7.45).

Example 7.44,

Je suis amoureux, bars 23-24:

Mais ie ne l'o - se di - re.
 Mais ie ne l'o - se di - re.
 Mais ie ne l'o - se di - re.
 Mais ie ne l'o - se di - re.
 Mais ie ne l'o - se di - re.

Example 7.45,

Domine clamavi ad te, bars 28-9:

- ci, et ma - lum co - ram te fe - ci.
 fe - ci.
 ma - lum co - ram te fe - ci.
 et ma - lum co - ram te fe - ci.
 - ci.
 - ci, et ma - lum co - ram te fe - ci.

Bars 13-19 of *Voce mea ad Dominum clamavi* show various patterns in three voices involving *cambiatas*, creating interesting, if unoriginal, struck dissonances. The use of a *cambiata* at the end of a phrase, particularly in the bass, can produce a strange effect, as the dissonant note gives an expectancy of further movement which is not fulfilled, the dissonance inherent in the *cambiata* effectively being unresolved (example 7.46). An unusual *cambiata*, in which the dissonance is against the tonic rather than dominant chord, is shown in example 7.47.

Example 7.46,

Dum transisset Sabatum, bar 22:

Ja - co - bi
 et Sa - lo - me,
 et Ma - ri - a Ja - co - bi, et
 Ja - co - bi et Sa - lo - me, et
 Ja - co - bi et Sa - lo - me, et
 Sa - lo - me, et

Example 7.47,

Oncques amour II, bars 19-20:

le point
 [voi - lla le point]
 voi lla le point
 voi lla le point
 le point
 voi lla le point

7.12.2 Suspensions

The following examples show various non-standard suspensions. First, two decorated ones: that in Example 7.48 is quitted by leap. This shape is significant as it is probably the source of what in the next section is termed the springboard; that in example 7.49 follows the pattern of an *échappée*, but with the consonant and dissonant elements exchanged.

Example 7.48,

Animam meam dilectam, bar 26:

Example 7.49,

Sive vigilem, bar 26:

Double suspensions are rare, however an example of 9-8 + 7-6, moving in parallel thirds may be seen in *Je ne scay pas coment II*, bar 23, and of 7-6 + 4-3, moving in parallel fourths, in *Vivre ne puis sur terre II*, bars 21-2, while a hybrid suspension/anticipation 6-5 + 4-3, including the stock cadential formula, both resolving after one crotchet, appears in *Se dire ie l'osoye*, bars 14-15. Example 7.50 shows an unprepared suspension, clearly a contradiction in terms, but that is the aural effect produced. The inessential note here is in fact a passing note, and is approached as though were one, but quitted as though it were a suspension.³⁹

Example 7.50,

Levavi oculos meos,

bars 18-19

³⁹ This device occurs fairly frequently (and, of course, not only in Gerarde's music) as does an analogous pattern where the inessential note is essentially an upper auxiliary note, quitted as a 4-3 suspension (see for example *Je ne me puis tenir*, bars 33-4).

Suspensions reach their extreme of dissonance when the resolution is present at the time of the suspension. This commonly happens with 4-3 suspensions against minor triads (example 7.51), but is more piquant when a major triad is involved, usually, but not always, in cadential contexts. In example 7.52 both *Es* are specifically marked, by Gerarde, with cautionary sharps (= *E♯*) in the final anthologised version, presumably to avoid *musica ficta* flattening.⁴⁰

Example 7.51,

En attendant secours, bars 20-21:

Example 7.52,

Animam meam dilectam, bars 35-6:

Gerarde quite often maintains tension while resolving a 4-3 suspension by letting the two dissonant notes move in contrary motion, resolving onto a ♯. This can produce very strong movement in the harmony, as in example 7.53. Example 7.54 shows a suspension resolved after one crotchet.

Example 7.53,

Mon ceur chante II, bars 33-4:

Example 7.54,

Mon ceur chante II, bar 40

⁴⁰ This aspect of dissonance will be returned to in Section 7.13.2.

Also of interest are the combinations of this formula with a bass rising a third to the dominant of the approaching cadence, creating very powerful cadences.^{41,42}

Example 7.58, *Pour une, las, j'endure*, bars 32-34:

[4/0]

Apart from the cadential pattern described above, anticipations are rare - less than twenty in the entire corpus of Gerarde's extant works. Even rarer are anticipatory chords, and most of these appear in the motet *Sive vigilem*, where they are used to tremendous effect.

Example 7.59, *Sive vigilem*, bars 9-11:

10

⁴¹ In Monteverdi's 1610 *Vespers*, this cadence appears seven times in a row at the end of *Lauda Ierusalem*.

⁴² See also example 7.24, above, for the use of the more consonant derivative of the cadential motif, combined with the same ascending bass, also creating powerful cadential effects at the end of *Hodie nobis celorum rex*.

A variety of anticipation, termed here the springboard, derives either from a common approach to a suspension, that via a leap to an inessential harmony note, or from the decorated resolution of a suspension shown in example 7.48, possibly both.⁴³ In example 7.60 neither the anticipatory and anticipated notes are arrived at by conjunct motion.

Example 7.60, *Tous mes amis*, bars 34-6:

In the above example, the pattern is entirely consonant, as is to be expected. Gerarde occasionally uses this device to change register upwards, as in example 7.61. This example is melodically comfortable, but such approaches are not always so graceful. In Example 7.62, the leap in stave 4 is awkward and unsatisfying.

Example 7.61,

Amour au cœur II, bar 4:

Example 7.62,

Mon cœur chante II, bars 34-6:

⁴³ Arguably this is also a derivative of the *échappée*, itself a dissonance employed by Gerarde only once - see example 7.87.

In the more idiosyncratic springboard, the new harmony note is anticipated at the fourth, fifth or octave below and is dissonant with the accompanying harmony, sometimes excessively so. The anticipatory note may now be approached conjunctly, as in example 7.63. In example 7.64, the parallel crotchet movement disguises the dissonance.

Example 7.63,

Misericordia et veritas, bars 13-14:

et pax, ju - sti - ci - a et
 Ju - sti - ci - a et pax,
 Ju - sti - ci - a et pax, ju - sti -

Example 7.64,

Beati omnes, bars 56-7:

be - ne - di - ce - tur ho - mo
 - ce - tur ho - mo,
 be - ne - di - ce - tur ho - mo, Ec -
 Ec -

More dissonant examples follow. In example 7.66, with *f* inserted into a triad of C major, this device reaches its most extreme.

Example 7.65,

Christus factus est, bars 32-33:

De - us, et De -
 prop - ter quod et De - us,
 - us, et De -
 - us, prop - ter quod et De - us,
 - us,

Example 7.66,

Derelinquat impius viam I, bar 13:

co - gi - ti -
 - o - nes su - as, co -
 - o - nes su -
 - am, co -
 co - gi -
 - o - nes su - as,

As a final demonstration of Gerarde's liking for this device, most of the varieties are included in the following extract. In bar 10, stave 2, the stock cadential suspension avoids parallel fifths with stave 3.

Example 7.67, *Se dire ie l'osoye*, bars 10-14:

7.12.4 Chromatic harmony and false relations

Chromatic harmony is included as an aspect of dissonance partly because it is too small a subject to be given a whole section to itself, and partly because the tension created by the chromaticism in a largely diatonic context is often that of dissonance. The first examples are of isolated chromatic chords adding harmonic and emotional tension in a highly expressive way. Such chords will always stand out aurally in a predominantly diatonic context.

Examples of augmented fifth chords:

Example 7.68,

Da pacem Domine, bar 2:

Example 7.69,

Yf Phebus' stormes, bars 8-9:

Example 7.73,

Quare tristis es, bar 19:

19

et qua - re con - tur - bas
- tur - bas me?
qua - re con - tur -
qua - re con - tur - bas
qua - re con - tur - bas
qua - re con - tur - bas

Example 7.74,

Adhesit pavimento anima mea, bar 22

iu - sti - fi - ca - ti - o - nem
- am iu - sti - fi - ca - ti - o -
- am iu - sti - fi - ca - ti - o -

Similarly we meet E minor preceding B \flat major as a $\frac{5}{3}$ (example 7.75), and E \flat major followed by A minor as a $\frac{5}{3}$ on C (example 7.76).

Example 7.75,

Versa est in luctum, bar 12, final version:

[4/4]

12

et or -
et
- num me - um,
- num me - um, et or - ga - num
or - garum me - um,
- num me - um, et

Example 7.76,

Tous mes amis, bar 37:

le suis e - sseu -
le suis e - sseu -
suis e - sseu - le -
le suis e - sseu -

A common category of false relation is that in which a phrase ends with a major chord, the following starting with the corresponding minor one. This change is rarely notated explicitly. It is however derivable from various items of inconsistent evidence. Firstly, Gerarde's writing tends towards using the convention that an accidental applies only to the one note following (though sharps may be drawn under a pair of identically altered notes), and, particularly in source E, a repeated sharpened note will sometimes have the sharp repeated, though the absence of such repeated accidentals does not in itself mean a chromatic change. Secondly,

changes in the harmony may give a clue to the change, though as we have seen, Gerarde is perfectly capable of employing augmented or diminished melodic intervals and/or augmented triads. Thirdly, Gerarde occasionally draws a diagonal stroke through part of the stave at phrase ends, and in the situation under discussion, this occasionally seems to imply a chromatic alteration as well. Thirdly, and most commonly, the major and minor thirds are in different parts, requiring no specific notation, but creating a false relation (example 7.77). Occasionally the change from major to minor is overlapped, creating a piquant dissonance (examples 7.78 and 7.79, the latter containing also a diminished fourth in bar 12 and a further major-minor false relation in bar 13). In example 7.79 a minor triad is followed by the corresponding major triad, in a typical situation with a false relation.

Example 7.77,

Magi veniunt, bars 21-22:

et ve-ni-mus a -
- re e - um,
et ve-ni-mus a -
et ve-ni-mus a -
- ra-re e - um,
- ra-re e - um.

Example 7.78,

Quare fremuerunt gentes, bars 26-28:

- ius. Cum ex-ar-ce-rit
- ius. Cum ex-ar-ce-rit
- ius. Cum ex-ar-ce-rit
- ius.

Example 7.79,

Benedictus Dominus Deus, bars 12-13:

- ra-el, De-us Is-ra-el,
Is-ra-el, De-us
De-us Is-ra-el, [De-us
- el. De-us Is-ra-el, De-us
- el. De-

Example 7.80,

Quare fremuerunt gentes, bars 13-14:

- sti-te-runt re-ges ter-re,
- sti-te-runt re-ges ter-re,
- sti-te-runt re-ges ter-re
- te-runt re-ges ter-re

In the above, the juxtaposition still involves two phrases. A minor triad may of course be followed by its major counterpart inside a single phrase. This leads to the English cadence, which will be discussed in Section 7.13.2, below.

7.12.5 The ♯ chord

The majority of Gerarde's ♯ chords are perfectly conventional, prepared cadential or otherwise suspended versions, passing and auxiliary varieties enhancing the harmonic tension of most of his pieces. Of particular interest, however, are his unprepared ♯s, notably those created by entries in the lowest part, as in the following example.

Example 7.81, *O souverain pasteur*, bars 11-14:

In the above example, the bass creates a ♯ as it enters in bar 11, though as this is accented, it would attract little comment. However, the ♯ at the end of bar 13 is also created by the bass entering, this time on an unaccented minim.

In the following two examples, taken from reconstructions of incomplete motets from Source A, the lowest voice, in each case stave 4, makes an entry creating an unprepared and unaccented ♯. In each case the continuation is normal; in each case the entry sounds perfectly at ease. In neither case is there a sensible reconstruction allowing a lower note in the silent (missing) fifth voice to avoid the ♯. The contexts here are very similar - both motets show evidence of minor revision, though not at the points in question, so we have no evidence that Gerarde was proposing to alter this situation.

Example 7.82,

Fremuit Spiritus Ihesus, bars 25-6:

- mi-ne ve - ni-et vi - de,
 Do - mi-ne, ve - ni et vi - di, Do - mi-ne
 Reconstruction
 Do - mi-ne, ve - ni-et vi - di, Do -
 Reconstruction Do - mi-ne, ve - ni-et
 Do - mi-ne,

Example 7.83,

Ego flos campi, bars 23-4:

flu-unt im - pe-tu de Li - ba - no,
 - um,) que flu-unt im - pe-tu de Li - ba-no, [que flu-unt im - pe -
 Reconstruction
 - um, que flu-unt im - pe-tu de Li - ba-no, que flu - unt im - pe -
 - um,) que flu-unt im - pe - tu de
 Reconstruction
 - um, que flu-unt im - pe -

7.12.6 Occasional dissonances

The $\frac{5}{4}$ chord also appears as $\frac{4}{3}$, generally at a cadence, combining an English cadence or one of its derivatives with a $\frac{5}{4}$,⁴⁵ while in later works particularly, the $\frac{5}{4}$ is used to approach perfect cadences.⁴⁶

There are numerous examples of simultaneous soundings of seconds or denser discords, as exemplified below. In example 7.84, in the extant parts (staves 1, 2 and 4) parallel seconds are followed by an unprepared and unresolved seventh; in example 7.85, *F*, *G* and *A* are sounded simultaneously, while in example 7.86, *D*, *E \flat* , *F* and *G* all sound together. In example 7.87, the bassus *d* is apparently the only example of an *échappée* in Gerarde's work. In the following examples, asterisks mark the relevant details.

Example 7.84,

Je ne scay pas coment I, bars 7-8:

[-tend] - de - ment,
 [-tend] - de - ment, en - ten -
 (mon) en - ten -
 [-ment]] a mon
 en - ten - de

Example 7.85,

Pere eternel, bar 72:

ce - le -
 Plai - se toy
 toy du ce - le -

⁴⁵ See section 7.13.2, below, examples 7.101-7.103.

⁴⁶ See below, example 7.125.

Example 7.86,

Adieu mon esperance I, bar 22:

scay, et si ne scay pour
scay pour quoy, et si ne
et
pour quoy.
ssez et si na scay pour

Example 7.87,

Mon ceur chante III, bar 12:

quant
de la
quant il me
te joy - eu - se -
la bel -
de la

Gerarde's work is too early for real pedals to be used, but there is evidence of the thought process leading to such a device. Two examples will suffice, showing the movement of parallel harmonies past static notes slowly enough (example 7.88) or dense enough (example 5.89) for the substantial dissonances created to be noticeable.

Example 7.88,

Dum transisset Sabatum, bars 45-6:

45
u - na Sa - ba - to - rum, et
- na u - na Sa - ba - to - rum, Sa - ba -
u - na Sa - ba - to - rum, et val - de ma -
- to - rum, u - na Sa - ba - to - rum, Sa - ba -
- na Sa - ba - to - rum, et val - de ma -
Et val - de

Example 7.89,

Hodie nobis de celo, bars 7-8:

ce - lo
- e no - bis
de ce - lo, no
ce - lo, de ce - lo, ho - di - e no
no - bis de ce - lo,
ho - di - e no -

A final example demonstrates the amount of dissonance in Gerarde's writing in a middle to late work, showing a variety of devices in close proximity. Apart from accented and unaccented passing notes, here bar 10 contains a $\frac{6}{4}$, a false relation and a *cambiata*, bar 11 a $\frac{4}{3}$ harmony and a 9-8 suspension, bar 12 another 9-8 suspension, bar 13 a $\frac{3}{4}$, a clash of *F*, *G* and *A*, bar 15 a normal $\frac{3}{4}$ on beat 1, a 7-6 suspension and the simultaneous sounding of an accented

passing note against its resolution in beat 2, an archaic motif in stave 3 forming another $\frac{3}{4}$ on beat 3, and a *cambiata* in beat 4; bar 16 contains another accented passing note sounding against its resolution, bar 17 a $\frac{3}{4}$ and a *cambiata*. The *G-A* clash in bar 22 is particularly interesting, as the *G* is the repetition of a suspension, while the *A* is either a springboard from the B flat to the D, or the resolution of the *Bb* as an accented passing note; thus the nature of the harmony here is obscured.

Example 7.90, *Ad te levavi oculos*, bars 10-17 and 22:

ce si - cut o - cu.li ser - vo - rum in ma - ni-bus, in ma - ni - bus do - mi - no - rum su -
 si - cut o - cu.li ser - vo - rum in ma - ni-bus, in ma - ni-bus, in ma - ni - bus do - mi - no -
 in ma - ni-bus, in ma - ni-bus, in ma - ni-bus, in ma - ni - bus do - mi - no - rum su - o -
 - cut o - cu.li ser - vo - rum in ma - ni-bus do - mi - no - rum su - o - rum, su - o -
 si - cut o - cu.li ser - vo - rum in ma - ni - bus, in ma - ni-bus
 si - cut o - cu.li ser - vo - rum in ma - ni-bus do - mi - no - rum su - o - rum, su - o - rum,
 - o - rum, do - mi - no - rum su - o - rum, do - mi - no - rum su - mi - ne su - e,
 - rum su - o - rum, do - mi - no - rum su - o - rum, su - o - rum, do - mi - ma - ni-bus do - mine su -
 - rum, su - o - rum, su - o - rum, do - mi - no - e, in ma - ni-bus do - mine
 - rum, do - mi - no - rum su - o - rum, do - mi - no - rum su - o - rum, - ne su - e,
 do - mi - no - rum su - o - rum, do - mi - no - rum su - o - bus Do - mine su - e,
 do - mi - no - rum su - o - rum. Si - in

7.13 CADENCES

In common with all other sixteenth-century composers, Gerarde uses two types of cadence in his work, those which stop the movement completely and those which do not. In the latter case, polyphonic movement emerges from the cadential progression, allowing the music to be relatively seamless. The early works generally show fewer cadences than the later, some of the later works being constructed round a constant stream of cadences.

7.13.1 Standard cadences

The commonest pattern used by Gerarde to end a work is a perfect cadence actually ending the structure proper, followed by a stream of plagal cadences, forming a coda, during which one voice, or sometimes two voices, hold the final, occasionally for a very long time.⁴⁷ Some of these codas consist merely of alternations of subdominant and tonic harmonies, others are contrived to be more varied harmonically, as in the following example. Most involve a statement of the final point of imitation.

Example 7.91, *J'attens secours II*, bars 39-43:

The musical score consists of six staves. The first staff is in 4/4 time, and the second staff is in 3/4 time. The lyrics are written below the staves. The music features a mix of perfect and plagal cadences, with some notes held for a long time.

Rare, and therefore meriting mention, are final cadences ending on minor chords. There are many superficially minor final chords of course, as the raising of the final third is often not marked; indeed very often neither is the leading note on the final cadence. However, there is one piece in which it is clear that the final chord is definitely intended to be minor. *Laudemus omnes* appears first in Source B. In the final chord the *C* in stave 2 is marked with a sharp, on the stave, so presumably an original accidental. The *C* in stave 5 is not so marked, but obviously would be sharpened to match the other. However in source E we find the definitive revision of this motet. The final note in stave 2 was again sharpened, but this sharp was then erased. For stave 5, a gap was left on the stave before the final note, into which a sharp would have fitted, but it was not inserted. Thus we have strong evidence that Gerarde wanted this piece to end with a minor chord. For the following argument it should be noted that the sharp in source B on the final note of stave 2 is the only *C* that is sharpened in the final section of the piece. There are in fact seven cadences in the *Alleluia*, two perfect and five plagal, all leading to A minor.

⁴⁷ As often found in the works of Victoria and others.

Immediately before *Laudemus omnes* in Source E is *Noe, Noe, Exultemus*. Like *Laudemus omnes*, this is for eight voices, first appears in Source B, and is in the Aeolian mode, but it differs in that there are a number of sharpened Cs in the final *Noe* section. As will be seen from the edited version, the continuation of these sharpened Cs until the end is perfectly justifiable, in fact without them the celebratory nature of the piece is severely watered down. Yet to end on a major chord involves a leap upwards of an augmented fifth in stave 5. A major triad at the corresponding place in *Laudemus omnes* would also have stave 5 moving from *f* to *c#*, but here this is achieved via three passing notes. In *Noe, Noe, Exultemus* we have no such help. This leaves us with an interesting, if frustrating question - do we keep the bright tonality in spite of the awkward interval, or do we sacrifice the harmonic satisfaction for the sake of melodic comfort?

Example 7.92,

Laudemus omnes, bars 27-28:

Musical score for Example 7.92, showing eight staves of music for *Laudemus omnes*, bars 27-28. The lyrics are "al - le - lui - a." and "(sharp in E) al - le - lui - a." The score includes a sharp sign in the second staff, indicating a change in the mode.

Example 7.93,

Noe, Noe, Exultemus, bars 30-1:

Musical score for Example 7.93, showing eight staves of music for *Noe, Noe, Exultemus*, bars 30-1. The lyrics are "no - e, no - e, no - e." The score includes a sharp sign in the first staff, indicating a change in the mode.

Throughout Gerarde's work, most of the internal cadences, including those mentioned above, all the repetitive ones, and a few final ones are perfect; a few internal, a few final and all extensions (see above) are plagal; there are many imperfect⁴⁸ and deceptive cadences, including that in which the dominant is followed by the subdominant, another characteristic of

⁴⁸ A powerful imperfect cadence at the end of the *prima pars* of *Timor et tremor I* contains the lowest note in Gerarde's extant works: C.

course are perfect, with a 4-3 suspension resolving on the leading note. All involve two sevenths, the leading note proper and another, usually falling to the dominant or mediant.

The first four examples below show (7.97) the standard English cadence, with the false relation, passing notes falling from the minor seventh to the third, (7.98) the corresponding variety without the false relation, i.e. with a major seventh precipitating the passing notes, (7.99) with the false relation but without the passing notes, and the resolution on the dominant and (7.100) without false relation or passing notes. These four types are by far the most common.

Example 7.97,

Puer qui natus est, bar 54:

Example 7.97 shows a vocal line and a lute accompaniment. The lyrics are: "an - et lu - cer - na lu - cens - na lu - cens lu - cer - na lu - cens an - na lu - cens, et lu - cer - na lu -". Asterisks are placed above the notes for 'an', 'lu - cer - na', and 'lu - cens' in the vocal line, and above the notes for 'lu - cer - na' and 'lu - cens' in the lute line.

Example 7.98,

Animam meam dilectam, bars 79-80:

Example 7.98 shows a vocal line and a lute accompaniment. The lyrics are: "in - ven - tus, in - est in - ven - tus, est in - ven - tus - a non est in - ven - in - ven - tus qui - a non est in -". Asterisks are placed above the notes for 'in - ven - tus', 'in -', and 'qui - a non est in -' in the vocal line, and above the notes for 'in - ven - tus' in the lute line.

Example 7.99,

In monte Oliveti, bars 48-9:

Example 7.99 shows a vocal line and a lute accompaniment. The lyrics are: "- lo sed si - cut - lo sed si - cut e - go vo - lo - lo - lo, non si - cut e - go vo - e - go vo - lo - lo sed si - cut". Asterisks are placed above the notes for 'sed si - cut', 'e - go vo - lo', and 'e - go vo - lo' in the vocal line, and above the notes for 'e - go vo - lo' in the lute line.

Example 7.100,

Animam meam dilectam, bar 41:

Example 7.100 shows a vocal line and a lute accompaniment. The lyrics are: "- ver - sa - ri - us di - ad - ver - sa - cens, - us di - ver - sa - ri - us - ver - sa - ri - us". Asterisks are placed above the notes for 'di -', 'cens,', and 'ver - sa - ri - us' in the vocal line, and above the notes for 'ver - sa - ri - us' in the lute line.

The next group show three of the same patterns combined with a $\frac{4}{4}$ chord, thus increasing the level of dissonance. No example corresponding to examples 7.98 or 7.99, but with the extra dissonance has been found.

Example 7.101,

Versa est in luctum, bars 53-54:

Example 7.101 is a musical score for the piece *Versa est in luctum*, bars 53-54. It features a vocal line and a piano accompaniment. The lyrics are: "a ar - ru - e - runt. ru - e - runt, ar - ru - e - runt. Par - ce - runt, ar - ru - e - runt. Par - ce mi - ar - ru - e - runt, et o - ssa me a - ar - a ar - ru - e - runt. Par - ce". There are asterisks (*) above certain notes in the vocal line, indicating specific dissonances.

Example 7.102,

Domine clamavi ad te, bars 35-6:

Example 7.102 is a musical score for the piece *Domine clamavi ad te*, bars 35-6. It features a vocal line and a piano accompaniment. The lyrics are: "me - um, me - rem me - um, um, et la - bo - rem et [et] la - bo - rem". There are asterisks (*) above certain notes in the vocal line, indicating specific dissonances.

A similar effect without a leading note appears below:

Example 7.103, *En attendant secours*, bar 8:

Example 7.103 is a musical score for the piece *En attendant secours*, bar 8. It features a vocal line and a piano accompaniment. The lyrics are: "vous sa - lu - e, bel - bel - le ie vous sa - le ie vous sa - lu - e, bel - le ie vous sa - lu - e, bel - lu - e".

In the next group, the seventh, minor or major, is held against the leading note. The seventh in each case falls to the dominant, either before or with the harmony change. In the first instance the particularly expressive effect was removed by Gerarde in the revision.⁵² Again no example is known corresponding to example 7.98.

⁵² This delightful effect appears at the end of Tallis' *O nata lux de lumine*.

Example 7.104, *Aspice Domine*, bars 38-39:

De - us no - - - ster, *

tu De - us no - ster,

tu De - us no - ster, *

- us no - ster, ni -

tu De - us no - ster,

ni -

Example 7.105,
Dum transisset sabbatum, bars 27-8:

- me - runt a - ro - ma - ta, a - ro - ma - ta, *

- ta, a - ro - ma - ta,

- me - runt a - ro - ma - ta, e -

- ta, e - me - runt a -

- runt e - me - runt a - ro - ma - ta, e

Example 7.106,
Hodie nobis celorum rex, bars 24-5:

qui - a sa - *

qui - a sa - lus e - ter - na,

[-ter] - na,

qui -

[qui - a sa - lus e - ter - na,]

- na,

qui - a sa - lus e - ter - na,

qui - a sa - lus e - ter - na *

The next group shows the two sevenths struck simultaneously, again divided into those in which the falling seventh is quitted before or with the rising one. In fact, in example 7.108 the minor seventh is suspended into the resolution.

Example 7.107, *Hodie nobis celorum rex*, bars 42-43:

Example 7.108,
Sive vigilem, bars 53-4:

Example 7.109,
Hodie nobis celorum rex, bars 31-32

Returning nearer to the basic pattern, there is the false English cadence, in which the second passing note becomes an auxiliary note, the resolution being to the dominant.

Example 7.110, *Die lume un tempo*, bar 21:

Example 7.110, *Die lume un tempo*, bar 21: Musical score showing a vocal line and a lute accompaniment. The vocal line has lyrics: "- ste gi - ro Dal mio..", "gi - ro Dal mio bel", and "- ro". The lute accompaniment has lyrics: "gi - ro Dal mio bel". Asterisks mark specific notes in the vocal line.

Allied to the above patterns are the pair shown in examples 7.111 and 7.112, in which the second seventh passes upwards, through the suspension, resolving upwards or downwards.

Example 7.111,

Angelus ad pastores, bar 24:

Example 7.112,

Cognovi Domine, bars 41-42:

Example 7.111, *Angelus ad pastores*, bar 24: Musical score showing a vocal line and a lute accompaniment. The vocal line has lyrics: "Al - le - lu - ia, [al -", "sal va tor mun di.", "va tor mun di.", "mun di.] Al le lu ia,", "va tor mun di.] Al", and "Al". The lute accompaniment has lyrics: "sal va tor mun di. Al" and "va tor mun di. Al le lu". Asterisks mark specific notes in the vocal line.

Example 7.112, *Cognovi Domine*, bars 41-42: Musical score showing a vocal line and a lute accompaniment. The vocal line has lyrics: "et vi - vam", "- e, et vi - vam", "tu - e, et vi - vam", "et vi - vam qui - a lex", "- - - - - vam qui - a", "tu - e, et vi - vam", "et vi - vam qui - a", and "- e, et vi - vam". Asterisks mark specific notes in the vocal line.

All the examples of these cadences involving a false relation so far have the minor seventh entering either before the major seventh or with it. The final example shows the minor seventh entering after the major. Again, this expressive device was removed by Gerarde in the revision.

Example 7.113, *Illuminare Jerusalem*, original version, bars 4-5:

7.13.3 Decoration of the final chord

The final chord may be decorated in two ways, by suspension(s)⁵³ and by re-arrangement.⁵⁴ Suspensions are almost invariably followed by a turn. *Quare fremuerunt gentes* ends with a 4-3 suspension, *Miserere mei Domine* with the rarer 6-5 suspension and *Ascendens Christus* with a double suspension. Example 7.114 shows the reconstruction of the end of *Ego Dominus*, for which two of the three extant voices, staves 2 and 4, exhibit a distinctive clash between the 6-5 suspension and its resolution.

⁵³ Again a common device found internationally.

⁵⁴ This is often a feature of pieces in a large number of parts; it is commonly found in the multi-choir motets of Giovanni Gabrieli and three long-works of rearrangement colour the final chord of Tallis' *Spem in alium nunquam habui*.

Example 7.114, *Ego Dominus*, bars 35-37:

There is sometimes an obstacle, normally a limitation caused by the movement of the voices, particularly when there are more than six, affecting the maximum density that the movement of the voices will allow the final chord of a piece. We then find one or more voices given a more or less decorated motif which alters the distribution of parts and, as far as possible, removes doubled notes (examples 7.115 and 7.116).

Example 7.115, *Hodie Christus natus est*, bars 34-35:

(love wept) - the highly charged opening statement, *mille e mille cori* (a thousand thousand hearts), which coalesces onto homophony, *E lui fregiato d'altrettanto honori* (and honoured him with as many triumphs) with high-low contrast, and *O miser quanto* (Ah woe is me, how much...), again with antiphonal effect, these are all emotional underlinings which also create a musical structure through contrast.

The text of *Je suis desheritee*, which appears in Source B₄ and was copied into source F, is unusual in that it represents a woman speaking. A close look at the marriage of music and words here gives valuable insight into what Gerarde was capable of in this respect. In bars 1-7, though the motifs rise, the lack of harmonic focus matches the desolation of the speaker; in bars 8-13, appropriately for the phrase *All alone he has left me*, the melodic line is almost lifeless; for bars 14-18 the falling motif with the heavy minims in the bass on *de souci* again exactly matches the sentiment of the text; in bars 19-20 an attempt at optimism is heard in the rhythm, while the melody returns to being almost flat. The homophony here perhaps represents a momentary injection of energy, as the following points all rise before they fall. In bars 20-23, from the first entries of *sans*, two lines rise through the texture, neatly encapsulating the poet's yearning and hope in the message of the nightingale. In example 7.117, below, the lower subsystem of two staves shows the interlocked scales. Finally, in bars 24-33, the texture is that of the beginning - more extended imitative writing, but the phrases are more positive, rising before they fall, and there are more harmonic focal points. In these ways Gerarde paints the emotions in sound.

Example 7.117, *Je suis desheritee*, bars 20-23:

20

- Il Sans plus fai-re de-meu-re - e, Va t'en dire

- Il Sans plus fai-re de-meu-re - e, Va t'en dire

jo - il Sans plus fai-re de-meu-re - e, sans plus fai-re de-meu-re - e, Va t'en dire

Sans plus fai-re de-meu-re-e, de-meu-re - e, Va t'en dire a mon a-mi

- Il Sans plus fai-re, sans plus fai-re de-meu-re - e, Va t'en

Sans plus fai-re de-meu-re - e, Va t'en dire a mon a-mi

Tenor 1 Alto 2 Soprano

Bass Tenor 2 Alto 1 Soprano

In *Hellas, quel jour*, also in Source B₄, the texture is generally imitative, but Gerarde uses block harmonies at the opening,⁵⁶ emphasising *Hellas*, and at the equally emphatic *que mon ceuer desire*. The slightly aggressive nature of bars 1-27, particularly the imitative writing at *jamais si tost*, contrasts with the softer lines of *mais ie ne l'ose dire*, in keeping with the change of mood at this line, the essential point of the text. Thus the abrupt emotional juxtapositions in the short verse are mirrored in the music.

False relations are usually employed apparently for their own sake. In *C'est grand plaisir*, however, they are used to good effect expressing the interplay of love in the second line of the verse ...when one rejoices in one's love. In bars 8-16, the note B \flat appears six times, and by implication a seventh time, every time immediately contradicted by one or two B \natural s, mostly explicitly marked.

The secular motet *Dulces exuviae* is arguably Gerarde's finest work, one which expresses the emotion inherent in the words (Dido's final speech in the *Aeneid*) most successfully and effectively. The tools with which Gerarde achieves this expression are chromaticism, including many false relations, harmonic relationships, especially the careful placing of cadences and shifts in tonality. Example 7.72 demonstrated the power of the tritone false relation in bars 3 and 4. From this point on Gerarde does not release the harmonic tension until the end of the last line of the *prima pars* - ... shade shall pass to the underworld. The following demonstrates the level of harmonic power in this piece.

Example 7.118, *Dulces exuviae*, bars 20-27:

20 [4/4] [3/4]

et quem de - de - rat cur - sum for - tu - na per - e - gi, per -
 - xi] et quem de - de - rat cur - sum, et quem de - de - rat cur - sum for - tu -
 - xi, vi - xi et quem de - de - rat cur - sum for - tu - na
 quem de - de - rat cur - sum for - tu - na per - e - gi.
 - xi] et quem de - de - rat cur - sum for - tu - na per - e -

⁵⁶ Also the motifs here are triadic; see example 7.26, above.

25

e - - gi, for - tu - na per - e - gi, Et nunc
na per - e - - gi, for - tu - na per - e - -
per - e - gi, for - tu - na per - e - gi, per - e - gi, et -
per - e - gi, for - tu - na per - e - gi.
- gi. for - tu - na per - e - gi, et nunc ma -

In spite of the dominance of the harmony, the part-writing here is masterly, the continuous stream of cadences does not interfere with the forward movement and the false relations and augmented sixth are most effective. In the *secunda pars*, as Dido's anger increases, the passion in the setting also increases; in example 7.119, the searing soprano entries of *foelix* in bars 64-68, the tonality changes in bars 65, 68 and 70, the high tessitura of bars 68-69 and the proliferation of major triads in 70-71, all simple devices in themselves, are so well placed in the writing that their cumulative effect is out of proportion to their individual content.

Example 7.119, *Dulces exuviae*, bars 63-72:

65 [3/4] [4/4]

ce - pi Foe - - lix, foe - lix,
tre re - ce - pi, re - ce - pi Foe - lix, [foe - lix,] foe - - lix heu ni - mi - um foe -
a fra - tre re - ce - pi, re - ce - pi Foe - lix, foe - lix heu ni - mi - um foe -
fra - tre re - ce - pi, re - ce - pi Foe - - lix, foe - - lix heu ni - mi - um foe -
fra - tre re - ce - pi Foe - lix, foe - lix heu ni - mi - um foe -

70 [5/4]

foe - lix heu ni - mi - um foe - lix, si li - tto - ra, si li - tto - ra
- lix, foe - lix heu ni - mi - um foe lix, heu ni - mi - um foe - lix, si li - tto - ra tan -
- lix, foe - lix heu ni - mi - um foe lix, heu ni - mi - um foe lix, si li - tto - ra, si li - tto - ra tan -
- lix, foe - lix heu ni - mi - um foe lix, heu ni - mi - um foe - lix, si li - tto - ra, si li - tto - ra tan -
- lix, heu ni - mi - um foe lix, si li - tto - ra tan - tum,

This tension is again unremitting, this time continued to the end, where Gerarde's clearly written cautionary sharp (= *E \sharp*) in the soprano increases the power and effectiveness of the final cadence tremendously.

Example 7.120, *Dulces exuviae*, bars 83-86:

[4/4] [3/4]

- tra ca - ri - ne, ca - ri - ne, ca - ri - ne.

- tra ca - ri - ne, ca - ri - ne, ca - ri - ne.

- tit - gi - ssent no - stra ca - ri - ne, ca - ri - ne, ca - ri - ne.

- ssent no - tra, te - tit - gi - ssent no - stra ca - ri - ne.

te - tit - gi - ssent no - stra ca - ri - ne.

7.14.2 Harmonic movement

The effects in *Dulces exuviae* are created by a balance of polyphony and harmonic progressions, suspensions and other discords, together with modulations and other chromatic devices maintaining the tension. But the dominant partner is harmony. Elsewhere the effectiveness of a piece may also depend largely on the harmony, as in the two prayer-antiphons *Da mihi Domine* and *Non me vincat Deus meus*, where there is very little melodic interest. In the next example it is clear that the effective bass line, whichever stave it is on, is not just the lowest part, but is conceived as a harmonic bass, without any loss of melodic interest.

Example 7.121, *Benedictus Dominus Deus Israel*, bars 6-10:

Do - mi - nus, be - ne - dic - tus Do - mi - nus De - us Is - ra - el, 10

- tus Do - mi - nus De - us Is - ra - el, De - us Is - ra - el, De - us

- nus, Do - mi - nus, Do - mi - nus, Do - mi - nus De - us Is - ra - el,

- mi - nus, Do - mi - nus, [be - ne - dic - tus Do - mi - nus] De - us Is - ra - el, [De -

be - ne - dic - tus Do - mi - nus, Do - mi - nus De -

The suspension of *F* in bar 9, stave 2, leads, via a diminished triad, to an *F* major chord on beat 3, from which an unexpected shift in the harmony brings us to a cadence in *D* minor. This sort of harmonic progression elevates a piece from the ordinary to something special.

In the following example we see a short cycle of fifths, the only one in Gerarde's work, and a natural consequence of the zig-zag motif.

Example 7.127, *Or est venu le printemps*, bars 44-46:

Finally, the juxtaposition of harmonies a tone apart, with the root falling, can produce a variety of effects on the listener.⁵⁹ It is met often in a cadential situation, where it can be most misleading. The next example shows a pattern often found in Elizabethan music,⁶⁰ replete with characteristic false relation between the triads of C major and E \flat major on *a* and *mor* respectively.

Example 7.128, *Pour une seule*, bars 38-9:

⁵⁹ As in bars 33-7 of *J'attens secours II* mentioned above (example 7.94).

⁶⁰ For instance the example given above in note 49.

7.14.3 Imitation

Imitative points are generally treated conventionally: initial imitation is at the fourth or fifth above or below; subsequent entries may or may not be complete. Occasionally the opening imitation is at the octave. *J'attens secours I*, reconstructed from the lute version in Source H, opens with imitation at the octave, as does *En attendant secours*, from Source C, which also boasts two simultaneous imitative points (Example 7.129).⁶¹

Example 7.129, *En attendant secours*, bars 1-5:

The *secunda pars* of *Peccantem me quotidie* starts with a paired entry, i.e. two voices entering together in the polyphonic texture. In the more harmonic framework of *Ego autem cantabo II*, two pairs of voices enter together. These examples are important as models for the opening of the reconstruction of *Dominus dedit*, the *secunda pars* of *Si bona suscepimus*, which has no solution unless there is a paired entry.

Opening imitation is usually spaced unevenly, two or three voices close together, others as opportunities arise. *Le souvenir d'aimer* demonstrates a rare instance of even distribution of entries: all five spaced at one beat.

Example 7.130, *Le souvenir d'aimer*, bars 1-4:

⁶¹ The bassus part of this chanson is a clear example of a purely harmonic bass line, quite different in nature from the other four.

When there is an opportunity, Gerarde indulges in very close imitation. This inevitably involves a zig-zag in the imitative point, as shown in example 7.21, above, and the following example.

Example 7.131, *Ad te levavi oculos*, bars 18-19:

Interesting imitative devices include interlocked scales and canons. The following passage from *Beati omnes* shows the interlinking of a scalic motif, creating the very effective aural illusion of a much longer scale.

Example 7.132, *Beati omnes*, bars 15-20:

An even more effective use of this device, neatly encapsulating the poet's yearning, appears in *Je suis desheritee*.⁶²

Generally Gerarde's canons are not very interesting. They tend to progress in short phrases, hardly overlapped, so that true canonic writing does not occur. However three instances are of interest. The first is in *Domine clamavi ad te*, in which the canon gives rise to a pentuple

⁶² See above, example 7.117.

metre;⁶³ the second is that in *Ce mois de may II*, in which a canon at three beats co-exists with a regular four-beat metre;⁶⁴ the third is that in *Adieu mon esperance I*, which has a canon at seven beats - some of the time this generates a seven-beat metre, but otherwise co-exists with a regular metre, at one place triple time, at another quadruple.

Example 7.133, *Ce mois de may II*, bars 1-5:

[4/4]

Ce mois de may sur la rou-ssee Jou-er i-rons pour cueu-llier vert, # 5

Ce mois de may sur la rou-sse-e, la rou-sse-e Jou-er i-rons pour cueu-llier vert,

Ce mois de may sur la rou-sse-e, [sur la rou-se - e] Jou-er i-rons pour cueu-llier vert,

Ce mois de may sur la rou-ssee Jou-er i-rons pour cueu-llier vert,

Ce mois de may sur la rou-se - e, [sur la rou-sse - e] Jou-er i-rons pour cueu-llier vert, [pour cueu-llier vert], M'a -

Two other devices are noteworthy. The first is the ascending progression created by alternating $\frac{5}{3}$ and $\frac{6}{5}$ chords (example 7.134), which becomes a common feature of Gerarde's polyphonic development, usually, as here, associated with a stretto in the imitation.

Example 7.134, *Beati omnes*, bars 40-44:

40

fi-li-i tu-i si-cut no-vel-le

- li-i tu-i si-cut no-vel-le o-li-va-rum, fi-li-i tu-i si-cut no-vel-le

- e, do-mus tu-e, fi-li-i tu-i si-cut no-vel-le

- e, fi-li-i tu-i si-cut no-vel-le o-li-va-rum

- e, fi-li-i tu-i si-cut no-vel-le o-li-va-rum

The other is a chain of $\frac{6}{5}$ chords, used in the following example with great skill in an antiphonal passage, with very effective use of dissonance.⁶⁵

⁶³ Discussed above (section 7.10.1 example 7.6). This example also emphasises the nature of the bass line of this chanson, it being constantly oriented towards cadences.

⁶⁴ Also mentioned above (section 7.10).

⁶⁵ This example also appeared in Chapter Five, as example 5.12.

Example 7.135, *J'attens secours II*, bars 19-24:

que du tout la be-lle me di-ra, ou que du tout la be-lle me di-ra,
 - ra, Ou que du tout la be-lle me di-ra, ou que du tout, ou que du tout la be-lle
 Ou que du tout la be-lle me di-ra, _____ ou que du tout la be-lle
 _____ Ou que du tout la be-lle me di-ra, ou que du tout la be-lle
 - ra. _____ Ou que du tout la be-lle me di-ra,
 _____ Ou que du tout la be-lle me di-ra, _____

7.14.4 Technical errors and their avoidance

Consecutive octaves or perfect fifths by contrary motion, including those between outside voices, are so common in Gerarde's work that they merit no further comment. We do, however also find examples of parallel octaves, fifths, even unisons. Some of these were corrected in his revisions, but not all. In addition other occasional errors stand out because of their rarity. In addition there have been many homeoteleutic lacunae, not all the creation of Gerarde himself, nearly all of which were corrected by Gerarde.⁶⁶

Individual examples of lacunae, parallel fifths or octaves and other errors are all noted in the critical notes to the edition and need not all be repeated here; the parallels are relatively few and mostly inconsequential. However, it is of interest to observe how he avoids them, when this can be ascertained.

In example 7.136,⁶⁷ parallel fifths between staves 2 and 4, and between staves 4 and 5 are avoided by the syncopation of stave 4; parallel fifths are avoided (on paper - they are still audible) between staves 3 and 5 by the inessential harmony notes in stave 3. In fact the device used here in stave 3 here is used rather often to avoid parallel fifths or octaves. Example 7.137 shows part of the extant parts of *Peccata mea Domine*, as they were originally entered in the partbooks; the consecutive unisons were removed by altering the end of bar 19 in stave 1, to produce the parts as shown in example 7.138. The unprepared 7th is worse than the unisons, and an alteration to *b^b'* would create parallel octaves with stave 4.

⁶⁶ A short analysis of the distribution of Gerarde's uncorrected technical errors is in Chapter Eight, Section 8.2.7, Table 8.8.

⁶⁷ This is the same as example 7.12.

⁶⁸ In the edition *d'* replaces Gerarde's *a'*.

Example 7.136,
Ascendens Christus,
bar 29:

Example 7.137,
Peccata mea Domine,
bars 19-20, extant parts,
original:

Example 7.138,
Peccata mea Domine,
bars 19-20, extant parts,
after revision:

Another device used to avoid parallels is the delay of one part by (usually) a crotchet. Suspensions and springboards also delay one part, and are used to remove parallels. The two cadential formulae introduced in Section 7.11.2, examples 7.22 and 7.23 often let parallel fifths slide by un-noticed. In fact the second one is nearly always accompanied by a narrowly avoided pair of parallel fifths (example 7.139, staves 1 and 2).⁶⁹

Example 7.139, *Tous mes amis*, bars 20-22:

Two other cases of parallel fifths deserve to be mentioned. These are those seen but not heard (example 7.140, staves 2 and 4), and those heard but not seen (example 7.141, outside parts, onto beat 1 of bar 34).

⁶⁹ See example 7.67, above, for a pair of parallel fifths avoided by the first of these formulae.

Example 7.140,

J'attens secours II, bars 39-40:

[4/4] 40

- mour se - ra re - com - pen - se - e,
- e, re - com - pen - se e, a - mis
- se - e, se - ra re - com - pen - se -
- mour se - ra re - com - pen - se - e,
- se - e re - com - pen - se - e,

Example 7.141,

J'attens secours II, bars 33-34:

- com - pen - se - e,
- e, a - mis
- e,
- com - pen - se -
- se - e,
a -

7.15 SUMMARY

An attempt has been made here to draw examples from the widest possible range of pieces. Nevertheless it is clear that a few pieces are returned to many times. These inevitably are Gerarde's most memorable works, outstanding amongst them *Dulces exuviae* and *Timor et tremor I*. The effects in *Dulces exuviae* are created by a balance of polyphony and harmonic progressions, suspensions and other discords, together with modulations and other chromatic devices maintaining the tension. *Timor et tremor I* provides us with antiphonal writing, a monumental build up of harmony on the word *Domine*, and a composite bass line providing an ostinato, underpinning a completely tonal ending. In the two prayer-antiphons *Da mihi Domine* and *Non me vincat Deus meus*, there is very little melodic interest; the effects, which are also very powerful, come from the texture, the ametricity and the harmony.

Gerarde's output contains a wide range of music, sacred and secular, serious and light-hearted, large- and small-scale. We see many different examples of technical competence, at one extreme superb part-writing combined with a fine awareness of the consequences of the harmony, at the other the occasional inept passage replete with arrays of parallel fifths.

It is clear that Gerarde's work is very variable, but that at his best he is able to write music which expresses the mood of the text in a masterly way.

Chapter Eight

EVOLUTION OF STYLE AND CHRONOLOGY

8.1 INTRODUCTION

In an attempt to put Gerarde's work into some sort of chronological framework, this chapter hopes to show the natural evolution of his style, assessed in various ways, together with attempts to date, albeit roughly, some of the cornerstones of his output.

8.2 EVOLUTION OF STYLE

Information for this Section is taken from the previous chapter. If we assume that the order of writing the pieces into the partbooks roughly corresponds with that of composition, a number of trends emerge, most of them predictable. The data, mostly statistics, are presented in a series of tables. The purposes of this rather detached approach is that it is hoped that enough trends will be shown that the pieces in Sources E and F can be put more accurately into a relative chronology, and that we will be able to reposition in that chronology any other pieces that are out of order.

8.2.1 Formal Structure

The formal structure generally becomes more sophisticated

In Phase One, nearly all the 40 pieces are through-composed, the four exceptions being two adjacent chansons in A_2 - *Soions joyeux joyeuxment* and *Joieusement il faict* - and a third in A_3 - *Mon ceur chante I* - all a4, all in AAB form, and the curiously Edwardine-style psalm-setting - *Lorde be my judge* which has the form ABB.¹

In Phase Two twelve of 47 pieces have a distinct formal structure. There may be an element of experimentation here: AAB, AAB with a *petite reprise* and a canon, AABCC, ABB and ABB-C occur once each, ABA appears for the first time, as do two examples of

¹ The curiosity is that its date cannot be before 1561, the year when the text first appeared in the English Psalter. The Edwardian injunctions were relaxed when Mary Tudor came to the throne in 1553.

ABCB,² and there are two examples each of through-composed pieces based on canon and *cantus firmus*.³

Of the 52 pieces in Phase Three, 19 have a discernible structure, including the most sophisticated ones, *Ceste belle petite bouche* with ABACA, *Occurrerunt Maria et Martha* with ABCB on a repeating cantus firmus, *Domine clamavi ad te* with ABCB on a canon a3, and *Laudate Dominum in sanctis* with ABRR'CR'D, this last exhibiting a most successful blend of formal, tonal and textural structures.

Phase Four is the least clear in terms of order of composition, as 16 of the 31 pieces here appear only in the final anthologies. Curiously the other fifteen, in B₄ and D₂, are all through-composed. Of the sixteen that are only in E and F, seven are through-composed, nine have distinct formal structures, of which the most interesting is *Omnis caro fenum*, which repeats a section midway through each half, to a return of a phrase of text, giving AXB CXD.

In Phase One, only two pieces are in two sections, neither so marked. In Phase Two, fifteen are in two sections, nine of those being in C₁. It is also possible that *Tua est potentia* is intended as the *secunda pars* of *Congregati sunt*.⁴ In Phase Three, twelve pieces have two sections (in addition *Sic Deus dilexit mundum* will have a *secunda pars* in Phase Four); of these twelve, four are in D₂. In Phase Four, seven pieces have two sections, two have four, one has five.

This small example seems to indicate an interest in complicated structures in the middle of Gerarde's work, followed by a certain simplification. The increase in two-section pieces is mostly explained by liturgical considerations. The later works, however, are not simplistic - they are more sophisticated in other ways.

8.2.2 Variety of Texture

The variety of textures gradually increases.

Purely imitative pieces and those with minimal textural contrast are concentrated in Phase One. True antiphonal writing appears in Phase Two and becomes almost a *sine qua non* by Phase Three, two pieces - *Je suis amoureux* and *Le souvenir d'aimer* - written entirely with

² The form of the Responsory. Though there are many similarities between Gerarde's style and that of Lassus, the latter tends to set the Verse sections of responsories (the C of the form) for a reduced number of voices (as does also Gesualdo), while Gerarde keeps the texture full.

³ The *cantus firmus* of *Egrediente Domino* is a long one, occupying the full length of the piece. That of *O Maria vernans rosa* is a short one repeated a number of times at two pitches, alternating, a device used also in *Occurrerunt Maria et Martha* in the next Phase.

⁴ A possible source for these texts is the setting a6 by Crecquillon in RISM 1558⁶, Nonsuch Library M1(7) = P_M(7), which sets both texts as the [*prima pars*] and *secunda pars* of one motet.

this texture. It is less prevalent in Phase 4; however, the through-composed pieces in B₄ and D₂ depend mainly on the contrast between polyphony and antiphonal homophony for their structure.⁵

8.2.3 Metre

The metrical structure becomes more sophisticated.

From Chapter Seven, Section 7.10.1 we may recall that Gerarde was fond of assymmetric metres. The most extreme examples of these are as follows:⁶

TABLE 8.1: Assymmetric metrical schemes

Phase	Piece	Where	Metre
2	Adieu mon esperance I	opening and middle	7, generated by canon at seven beats
	Ce mois de may II	throughout	4, but with a canon at 3 beats
	Derelinquat impius viam II	opening	7
	Hodie nobis celorum rex	opening	9 (= 5+4)
3	Domine clamavi ad te	predominantly bars 22-3,50-1	5 7
	Sic Deus dilexit mundum,	original opening	17 (= 4+3+3+3+4)
		revised opening bars 24-29	10 (= 2+3+3+2) 7 (= 2+2+3)
	Voce mea ad Dominum clamavi	opening of secunda pars	7
4	Deus qui superbis resistis	opening	erratic
	Ego autem cantabo II ⁷	predominantly	11 (= 6+5)
	Da mihi Domine	throughout	ametric
	Non me vincat Deus	throughout	ametric
	Angelus ad pastores	opening	5

Again this shows an increasing interest in the unusual up to the final phase, where the interest takes a different turn.

⁵ This is not to say that these pieces are simplistic: Gerarde's technical skills are at their peak here.

⁶ Also many compositions whose general metre is arbitrary have sections strongly marked by cadences five or seven beats apart.

⁷ This is the final version. Note that this piece was specifically rewritten so that its original four-beat metre was converted to eevens. See Chapter Six, Section 6.3.2.

8.2.4 Mode

The choice of mode becomes more varied.

Table 8.2 clearly demonstrates this aspect of Gerarde's development. In this table + indicates a *Tierce de Picardie*, and 'unusual endings' indicates the number of pieces whose endings are not the expected final of the mode. N.B. This final column is in addition to the rest of the table, i.e. those counted here are also included in other columns.

TABLE 8.2: Number of pieces in each mode

Phase	Source	Final g/g+	F	C	G	d/d+	a	c+	unusual endings
1	A ₁	6							-
	A ₂	7	4	2	1	1			-
	A ₃	6	1	5					1
	A ₄	3	3		1				-
2	B ₁	8	2	8					2
	B ₂	8	2	7	1				-
	C ₁	3	1	5		2			3
3	C ₂	10	2	3		1	1		1
	G,H					1		1	-
	B ₃	12		10	3				2
	D ₁	1		1			5		2
4	B ₄	1	3	3	4		2		3
	D ₂	1					1		1
	E	6		4	3	2			-
	F	1							-

It is clear that the range of modes used is very limited, but expands with time, and that as the work progresses, a higher proportion of pieces use modes other than the transposed Dorian which dominates the early music.⁸ Interestingly all except one of the pieces in the Aeolian mode appear late, in D₁, B₃ and D₂. Furthermore the five Aeolian pieces in D₁ are next to each other in the partbooks, as are the two in B₃. In fact there is generally a tendency for Gerarde to write into the books groups of pieces in the same mode. At the end of this chapter the pieces are listed in an approximation to the order of composition, based on the order of entry into the

⁸ We may recall the single short passage in the Lydian mode in *Omnis caro foenum*, bars 14-16, to the words *quasi flos agri*.

partbooks and extra information from this chapter. Table 8.2 also shows that the unusual endings, in which the expected final of the mode is avoided, also increase in number up to the beginning of Phase 4.

8.2.5 Tonal Structure

The tonal structure becomes more apparent and important.⁹

Tables 8.3, 8.4 and 8.5 list all Gerarde's pieces which show an interesting tonal structure, i.e. where the opening or close or one or more section contradicts the overall mode. In the columns headed *mode* or *ending*, upper case letters indicate major tonalities, lower case letters minor ones; again, + indicates a *Tierce de Picardie*.

TABLE 8.3: Tonal peculiarities in single-section pieces

Phase	Source	Piece	Opening	Mode	Ending
1	A ₁	Tant qu'en amour	Entries on B \flat and F	g	g+
	A ₂	Ego Dominus	Entries on B \flat and F	g	g+
		Prenez plaisir	F major harmony	F	C
	A ₃	Je suis aitez	Entries on G and D	F	F
2	B ₁	O Maria vernans rosa	Entries on F and C	F	C
		Adieu mon esperanceI	Entries on D and A	g	g+
	C ₁	Quare fremuerunt	g minor	F	F
3	G	Sive vigilem	Entries on A and E	d	d+
	B ₃	Yf Phebus stormes	g minor	g	d+
		Laudate Dominum II	g minor	g	d+
4	B ₄	Domine ne memineris	Entries on G and D	g	d+
		Mon ceur chante III	Entries on F and C	F	C
		Hellas quel jour	F major	F	C
	D ₂	Deus qui superbis	Entries on G and D	g	d+

⁹ The information here comes from (a) Chapter Seven, Section 7.3, Tables 7.6 and 7.7, Section 7.4, Table 7.9, Section 7.6, Tables 7.11 and 7.12, and (b) this Chapter, Section 8.2.4, Table 8.2.

TABLE 8.4: Tonal peculiarities in two-section pieces

Phase	Source	Piece	Mode	End of <i>Prima pars</i>	End of <i>Secunda pars</i>
1	A ₃	Si bona suscepimus	C	a+	a+
2	B ₁ C ₁	Deus in nomine tuo	C	C	G
		Amor piangeva	F	C	F
		Già piansi	F	F	C
		Il foco ch'io sentia	C	G	C
3	D ₁	Magi veniunt ab oriente	a	a+	e+
		Versa est in luctum	a	a+	d+
		Or est venu le printemps	g	d+	g+
4	E	Nunquid adheret tibi	g	d+	g+
		Viri galilei	g	d+	g+
		Omnis caro foenum	d	a+	d+
		Timor et tremor I	F	C	F

TABLE 8.5: Tonal peculiarities in multi-section pieces

Phase	Source	Piece	Opening harmony	End of Sec. 1	End of Sec. 2	End of Sec. 3	End of Sec. 4
4	E	Da mihi Domine	g	d+	g+	B♭	g+
		Non me vincat Deus	a	a+	d+	F	d+

The oddities in source A concerning unorthodox openings could be explained by inexperience, or Gerarde's not making his mind up about the mode until the piece was well under way, but those of *Si bona suscepimus*, occurring at the ends of the sections, could not. The strong presence of C major till the perfect cadence at the end of the *prima pars* seems consciously diverted into A minor, in a very neat harmonic twist.¹⁰ The change at the end of the *secunda pars* is even more conscious, as there exists the precedent of the *prima pars*, and the two tonalities alternate before the final cadence. The earliest example we have of a dominant ending is in the chanson *Prenez plaisir*.

¹⁰ See Chapter Seven, Section 7.3, example 7.2.

In Phase Two we meet four more dominant endings, two of them after a *prima pars* ending with the normal modal final. We also meet the first two dominant-tonic related endings - *Amor piangeva* and *Il foco ch'io sentia*, a significant step on the way from mode to key.

Phase Three contains more examples of dominant endings, one more dominant - tonic relationship (*Or est venu le printemps*) and the two unusual endings in Source D₁ which Gerarde's rewriting altered conventional Aeolian endings to D minor and E minor respectively.

In Phase Four we have one tonic - dominant pair of endings, seven dominant - tonic pairs, which seems to establish this relationship as important, and the two multi-sectional works which strongly relate tonic, dominant and relative minor.

8.2.6 Size

The physical scale of the pieces increases.

There are two major aspects to this - the length of each work and the number of voices. In addition we may consider the number of levels which is an indicator of the spread of sound across the pitch spectrum.

The first table here analyses the distribution of lengths of the pieces, measured in longs. The bands are of course arbitrary, but whichever are chosen the results are the same - a concentration of short pieces in Source A and a fairly even spread thereafter. The totals here do not equate to others because the different versions of *Le bergier et la bergierre* and *Tous mes amys* are both considered, such is the degree of rewriting; also *Sic Deus dilexit mundum* and *Venite ad me* are considered as two pieces, as they were written at two markedly different times. That the pieces in Phase One are mostly short is not surprising - another indication of someone acquiring a technique; the two pieces longer than 40 longs (*Heu michi Domine* and *Si bona suscepimus*) are in two sections. A further observation is that in Phase Four there is a slight concentration in the shorter pieces again.

TABLE 8.6: Classification of pieces according to length

Phase	Source	Number of pieces whose length in longs is:								
		>20 up to 20	>25 up to 25	>30 up to 30	>35 up to 35	>40 up to 40	>50 up to 50	>60 up to 60	>80 up to 80	>80
1	A ₁	-	1	3	2	-	-	-	-	-
	A ₂	5	4	3	1	3	-	-	-	-
	A ₃	1	1	5	3	-	-	1	-	-
	A ₄	1	-	2	4	-	-	1	-	-
	totals	7	6	13	10	3	-	2	-	-
2	B ₁	-	1	5	4	2	-	3	2	1
	B ₂	-	6	3	2	6	2	-	-	-
	C ₁	-	-	-	1	1	-	1	7	1
	totals	-	7	8	7	9	2	4	9	2
3	C ₂	3	1	3	2	-	5	1	2	2
	G/H	-	1	-	-	-	-	1	-	-
	B ₃	4	3	3	5	2	3	1	3	2
	D ₁	-	1	1	1	-	-	1	3	-
	totals	7	6	7	8	2	8	4	8	4
4	B ₄	-	3	5	5	-	-	1	-	-
	D ₂	-	-	-	-	1	-	1	-	-
	E/F	-	1	2	4	1	1	1	5	1
	totals	-	4	7	9	2	1	3	5	1

The next table shows the distribution of the pieces according to number of voices and levels. That the average number of voices written for continually increases is surprising. The outputs of other better-known contemporary composers are far more consistent, but these others were writing professionally and had to consider their market. This factor may be another small piece of evidence supporting the idea that Gerarde was not a professional composer.

Expectedly, the majority of Gerarde's music is written for four levels, almost exclusively G2 C2 C3 F3 or C1 C3 C4 F4, though the early works for four voices written in high clefs use C4 for the bassus. The gradual addition of 5- and 6-level music is an interesting development, particularly the use of six different voices in six and seven parts (*J'attens secours, Or est venu le printemps* and *Ego autem cantabo II*).

TABLE 8.7: Classification of pieces according to number of voices and levels

Phase	Source	Number of pieces whose number of voices is:					Number of pieces whose number of levels is:				
		4	5	6	7	8	9/10	3	4	5	6
1	A ₁	2	4						6		
	A ₂	8	7					4	11		
	A ₃	1	11						12		
	A ₄	3	4						7		
	totals	14	26	-	-	-	-	4	36	-	-
2	B ₁	4	12		1	1		1	16		1
	B ₂	1	13	4					15	3	
	C ₁	1	8			2			9	2	
	totals	6	33	4	1	3	-	1	40	5	1
3	C ₂	1	7	9		2			10	8	1
	G/H		1	1						2	
	B ₃		12	6		7			22	3	
	D ₁			7					6		1
	totals	1	20	23	-	9	-	-	38	13	2
4	B ₄			11		2			13		
	D ₂			1	1				1	1	
	E/F			7	5	2	2	1	9	4	2
	totals	-	-	19	6	4	2	1	23	5	2

8.2.7 Technique

Gerarde's technique improves.

Of course, we should hope that it does! However these books demonstrate the fact also shows that he was learning his art, particularly during Phase 1, and one of the historically important aspects of studying Gerarde's work is that we can follow the development of his technique in many aspects. The next tables consider two aspects, musical grammatical errors and Gerarde's own chosen *bête noir*, accented doubled notes.¹¹

Counting as an error an uncorrected pair of parallel unisons, fifths or octaves, obviously wrong accidentals, but not lacunae or text errors, the following shows the gradual decrease as

¹¹ See Chapter Seven, Section 7.9.

Gerarde's work progresses. The figures for Phase 1 have to be considered in the light of the fact that the [bassus] and [quintus] books of Source A are missing, and the errors shown are therefore only those involving the three extant books.

TABLE 8.8: Errors

Phase	Pieces ¹²	Errors	Average errors per piece
1	40	52	1.3
2	47	34	0.7
3	52	12	0.2
4	31	3	0.1

A similar breakdown of accented doubled notes, shows an increase, contrary to expectation. However, this has to be examined against two other factors, the missing partbook(s) in Phase 1, and the general increase in the number of voices written for. In the following table, the figures for doubled notes are first averaged for the number of pieces, then given an index which takes account of the number of extant parts. The difficulty of avoiding doubled notes is related to the number of combinations of two voices; and may be roughly measured by this index which is measurable for each piece by the formula

$$\text{Index} = D/\sqrt[2]{C} \times 10$$

where D = number of doubled notes, V = no of extant voices, so that $\sqrt[2]{C}$ is the number of combinations of two voices available, and the final multiplier is an arbitrary factor.¹³ The index for a group of pieces is then simply the average of the indices for the individual pieces. In Source A, the number of extant parts is only three, so any doubled notes showing are likely to be only the tip of the iceberg, and this is reflected in the index.¹⁴

TABLE 8.9: Doubled notes

Phase	Number of pieces	Number of doubled notes	Average per piece	Index
1	40	49	1.2	4.83
2	47	75	1.6	1.45
3	52	86	1.6	0.73
4	31	45	1.3	0.69

¹² The number of pieces in Phase 3 given here and in Table 8.9 differs from previous totals because *J'attens secours J*, being entirely a reconstruction, is not counted here.

¹³ Ideally this index should also take account of the density of the texture and the number of notes in each part, but this would make the calculation ridiculously fussy.

¹⁴ A similar index could be created for the parallel intervals considered above and would probably show the improvement even more dramatically. However the plain averages show the trend clearly enough and such a sophistication is unnecessary here.

Measuring the index in each subdivision of the phases, we see the general trend, with a more realistic fluctuation, but a dramatic change during Phase 1.

TABLE 8.10: Doubled note index

Phase	Source	Index
1	A ₁	8.33
	A ₂	3.67
	A ₃	4.17
	A ₄	0.48
2	B ₁	2.54
	B ₂	1.06
	C ₁	2.17
3	C ₂ and G	0.88
	B ₃	1.37
4	D ₁	1.52
	B ₃	0.72
	D ₂	1.63
	E	0.96
	F	N/A

8.2.8 Melodic writing

Melismatic writing decreases and its function changes.

This section examines a lot of music in terms of its texture, the nature of imitative points and the effect of the melisma as an idiom, as decoration and as a functional device.

8.2.8.1 Phase One

In Source A₁, all the polyphonic passages (this includes the entirety of the four five-voice chansons) are highly melismatic, that is to say long melismas dominate the writing. This trend continues in A₂, with the exception of *Soions joyeux joyeusement*, which is predominantly chordal and syllabic, in fact its effect depends largely on the fast repeated chords. *Le bergier et la bergierre* should be examined in the parallel score to see the difference in the melodic lines compared with the revision in B₃, which has far fewer and shorter melismas. A₃ starts with *Tous mes amis* which also is highly melismatic, and again the parallel score shows the difference in approach in the revision in B₃. In A₃, melismas still dominate the polyphonic writing, though *Je ne desire que la mort* has some shorter melismas; *Je suis aimez* has all its melismas fairly short; *Fremuit spiritus Jhesus* has some shorter melismas. *Vias tuas Domirze* starts melismatically but becomes syllabic from bar 10.

The picture is different in A_4 . The motets are melismatic, but with generally short melismas; *Ego flos campi* also has homophonic, syllabic passages. The psalm-setting, *Lorde be my judge*, is mostly syllabic and homophonic in places, the polyphony remaining mostly syllabic. The Italian madrigal, *La neve i monti*, is mostly homophonic and syllabic, though there is some polyphony with a few melismas in bars 18-25. Of the two secular motets, *Omnibus in rebus* is essentially syllabic, while *Ex animo cuncto* reverts to melismatic writing, though not to the degree of A_1 and A_2 .

8.2.8.2 Phase Two

Of the four four-voice pieces in B_1 , all are polyphonic throughout with the exception of a few short passages in *Deus in nomine tuo*. The writing in that motet is also melismatic to a similar degree as the motets in A_2 . However *Respice in me* has far fewer melismas, and those are shorter, except at the end. *In patientia vestra* is mostly syllabic. The secular motet *Fortem vocemus I* alternates homophonic syllabic passages with imitative polyphony employing long melismas. The five-voice motets share this mixed texture - predominantly or exclusively polyphonic, with syllabic writing and short and long melismas. In the melismatic passages, particularly in *O Maria vernans rosa* there is frequently great difficulty experienced in fitting the words to the music; these pieces do not show Gerarde's later customary care to ensure that an idiomatic underlay is catered for. The chansons fare similarly, though the problems with underlay often stem from an insufficiency of text repeat signs. The other two pieces are quite different. *En attendant d'amour II a8* is mostly set syllabically, though, as has already been observed, in places the words do not actually fit the music at all, so that the antiphonal writing is compromised. *Ego autem cantabo II a7* is also mostly syllabic, with some homophonic writing; while there is little melismatic writing here, it will be seen from the parallel score that the later revision in E has even less. Thus we already observe a movement away from the early highly melismatic writing, sometimes with little regard for the problems of performance.

In B_2 , the motets are mostly polyphonic, with a mixture of long and short melismas and syllabic passages. Generally there are longer melismas here than in B_1 . The chansons also mix melismatic and syllabic passages, though the latter predominate in *Pour une seule* and take over completely in *Je ne suis pas de ses gens la II* and *Puis qu'elle a mis a deulx son amitie*, two *note nere* chansons.

There is a distinct change by C_1 . Gone are the long melismas; most of the pieces here - madrigals and motets - mix mainly syllabic writing with short melismas. In the madrigals the melismas are seen to be adorning the line; this is in keeping with the Italian view of ornament as decoration. Additionally, the madrigals employ much homophonic writing, as does the eight-voice motet *Hodie nobis celorum rex*.

¹⁵ The contrafactum, *Avecques vous*, appearing later in B_3 keeps the melismas, but Gerarde divides minims into pairs of crotchets to ensure a better marriage of words and music.

8.2.8.3 Phase Three

Fidem refondens, which opens C_2 , is written in seamless polyphony, the only two substantial cadences ending the two halves. This is somewhat of a reversion to an earlier style, and is matched by the use of archaic notation for the ligatures and the return of non-decorative melismas. But this piece is unique. As a total contrast, *Da pacem Domine* is almost totally syllabic. The six-voice motets mix syllabic with melismatic setting, the former predominating. The rewriting of *Animam meam dilectam* in E reduces the amount of melismatic writing; this is also true of *Occurrerunt Maria et Martha*, though less so. The two eight-voice motets in C_2 form a good contrast. *Illuminare Jerusalem* is mainly homophonic, with much antiphonal writing; *Cognovi Domine* is mostly polyphonic; there are more melismas in the polyphony, but both are heard as predominantly syllabic. Of the five chansons for five voices, *Amy souffrez*, *J'ay veu le temps* and *Je l'aime bien* are exceptions to the general trend - here the melismas are not decorative, but revert to being the essence of the lines. In *Bonjour m'amy* and *Est il possible*, the writing is syllabic, the melismas being decorative. The four chansons for six voices are all essentially syllabic settings. The melismas in *Petite fleur* and *J'attens secours* are heard as decorative, those of *Ceste belle petite bouche* are part of the structure, i.e. they are used as contrast to the pattering of the refrain to emphasise the ABACA form. *Adieu mon esperance II* lies between; the melismas contribute to the mood, by smoothing out the otherwise angular phrases.

Sive vigilem, in Source G, has much in common with *Quare tristis es* in C_2 , and has the same balance of syllabic and melismatic word setting.¹⁶

The trend set is followed in B_3 . Most of the writing is syllabic with some melismas, usually short, as decoration. The exceptions are notable. *Voce mea ad Dominum clamavi* is homophonic and syllabic except for the word *intende* at the end of the *prima pars*, set as long melismas in a unique passage of three against three antiphonal polyphony. In *Domine clamavi ad te* many of the decorative melismas consist of scales spanning a seventh. *Soions joyeux sur la plaisant verdure* has melismas in all three sections of its ABA form, less decorative than in most from this source. The two graces, *Pere eternel* and *O souverain Pasteur* are also in a slightly archaic style, utising many melismas, though not as long ones as in Phase 1. Also the parts for these graces are uncharacteristically, for Phase 3, lacking in details of underlay. Of the five-voice chansons, *Aiez pitie* is written in melismatic polyphony, *Vivre ne puis II* and *Je ne me puis tenir* are too, with syllabic passages, *Le souvenir d'aimer* is syllabic with some melismas, and *Je suis amoureux* is all syllabic, written throughout in antiphonal homophony. The two six-voice chansons use their melismas in an interesting way. *Oncques*

¹⁶ Again, *J'attens secours*, from Source H, cannot be included in this discussion, as it is entirely a reconstruction.

amour II is syllabic until the final phrase, in which all the melismas occur on the word *jouissance*, while in *Resveillez vous*, the only notable melismas, apart from the final cadence, are in the first phrase on the word *amoureux*. Thus B₃ is a mixture of many different styles. We know that during this period, Gerarde transferred *Le bergier et la bergierre* and *Tous mes amys* from Source A, thoroughly rewriting them. The fact that the expected reworking of these two chansons is not visible, plus the presence of the mixture of styles here, suggests that some of the other pieces may also have been written earlier, in other, lost, sets of books, and transferred into B₃ with or without rewriting. Suspects for this process include the two graces, *Pere eternel* and *O souverain Pasteur*, three chansons, *Aiez pitie*, *Vivre ne puis sur terre II* and *Je ne me puis tenir*, and the motet *Sic Deus dilexit mundum*.¹⁷

Source D was clearly originally intended as an anthology of other people's work. The appearance of the pieces that Gerarde added of his own, at the back, not entirely separated from the others,¹⁸ however, destroys any illusion that this was to be a definitive work. As discussed earlier, they are subjected to wholesale crossing-out, and very untidy rewriting, seemingly without thought for appearance. It is not clear whether these pieces were also 'collected', in this case from other Gerarde sources, since lost, or composed into these books and then hastily worked on before transferring some of them into Sources E and F. It is also odd that five of them, consecutively entered, are in the Aeolian mode, one that appears almost nowhere else in Gerarde's work. Of the others in this mode, *Letare Jerusalem* is also in Source D, separated from the others by *Or est venu le printemps* and apparently some passage of time; the other two are late additions to Source B, and also are adjacent.

However the seven pieces here, three motets and four chansons, have a number of things in common. We have observed the gradual reduction of the extended melismas of Phase 1, the increase in the amount of homophony and the move towards a tonal environment, changes that had been forced on English church musicians by the state, for ideological reasons. Here the texture remains predominantly polyphonic, the music is definitely still modal, and the melodic lines, syllabic in the main, contain numerous short melismas. That could be a description of almost every piece in Phase 3, but here there is a difference. The bassus parts are reserved for cadential movement, the imitative points seem designed to direct harmonic progressions, particularly when they reach the bass, and the melismas, while remaining decorative, serve to enhance the harmonic movement by assisting the ear to follow that movement.

¹⁷ The incomplete working score for this motet is written without most of its words, and certainly has the texture of the early polyphonic compositions. We do know that the opening, from that score, with long melismas, was altered to the one that we now have, with much shorter melismas. See Chapter Six, Section 6.3.2.

¹⁸ *Vivre ne puis sur terre*, by De Wismes, comes between the first two Gerarde items - *Dum transisset Sabatum* and *Magi veniunt*; thereafter all the music is by Gerarde.

8.2.8.4 Phase Four

The five motets of B₄ confirm the ideas described above. The two eight-voice motets (*Noe, Noe, Exultemus* and *Laudemus omnes*) show particularly clearly the shaping of imitative points designed to be bass lines in a harmonic context - leaps of fourths and fifths predominating. Among the six-voice motets, *Domine ne memineris* is mostly syllabic, *Venite ad me* is less melismatic than *Sic Deus dilexit mundum*, of which it became the *secunda pars*, sharing its *Alleluia*, and the only one showing any tendency towards melismatic writing is *Tribulationem nostram*, which has a few in the first section and a lot at the end, the *Amen* being entirely melismatic. The core of B₄ is the group of nine chansons for six voices, many of which were later copied into Source F. These follow the described pattern - mostly syllabic, with strong melodic lines full of fifths and fourths, the edges softened where appropriate by short melismas, the harmony bold and uncompromisingly tonal. Thus the values that became noticeable at the end of Phase 3 are now established as the norm.

The two motets which form D₂ differ in their treatment of melismas from the above, as there are far more of them. The points still reflect the trend in that they seem designed to direct harmony, but the language remains modal. These two pieces appear to have been written in a more hurried manner than the rest of Source D, and utilise a different F-clef; thus they were probably added later.

The motets that appear only in Source E form a varied group. Five of the six-voice motets possibly come from an earlier phase: their language is mainly imitative polyphony, with many short melismas. The other two, *Da mihi Domine* and *Non me vincat Deus meus* are quite the reverse. There is no melody here, only strong, dense, low-pitched harmony; the lack of metre has already attracted comment, as have the strong tonal schemes. Short melismas abound; these decorate and help move the harmony, suggesting that these two pieces are fairly late. There are four seven-voice motets in this group, including the recomposition of *Ego autem cantabo II* - this carries all the hallmarks of his later pieces: strong angular lines, syllabic setting, much chordal writing and a strong sense of a key. *Domine da mihi animum purum* is a veritable *tour-de-force* of vocal textures. The setting is almost totally syllabic with some strong homophonic passages. The polyphony is based on angular points designed for harmonic progression. *Honor virtus et potestas* reverts to a modal idiom with short melismas, but its harmonic interest is circumscribed by the fragmented three-voice canon. *In Monte Oliveti* is even weaker, hamstrung by the monotonous cantus firmus. Gerarde has tried here to make the harmony strong; but the result is very repetitive.

Among the eight-voice pieces are two newcomers. *Angelus ad pastores* is possibly again taken from an earlier collection; the melismas are decorative rather than functional. *Timor et tremor II* is quite different. The idiom is strongly tonal, most of the texture is antiphonal

homophony; melismas though are decorative. Finally the two motets for nine and ten voices are mainly syllabic, with huge textures grounded on bass lines moving in fourths and fifths. Melismas are almost non-existent, apart from the *Amen*¹⁹ that ends *Gratia vobis*, but are welcome as they soften the edges of the otherwise relentless harmony.

The single work unique to Source F, *Urbs beata Jerusalem* exists as one voice, apart from part of another in the fifth section. Very little can be said, other than that what we have conforms to the description of the content of B₃, so it is suggested that it was probably composed at about that time.

8.2.9 Revision of dissonance and decoration

Dissonance and decoration tend to decrease in revision.

There is no new evidence to bring to this section. Chapter Seven, Sections 7.11 and 7.12 demonstrate that Gerarde's use of dissonance and melodic decoration pervade his work, and the latter is confirmed by the previous section on melismas. We see, however, that the nature of melismas changed, becoming purely decorative and then functional, but he never dispensed with them entirely. However there is a tendency for the revised versions to be milder than their originals.²⁰ We have already seen in Chapter Four that inessential notes,²¹ particularly those decorating of the final cadence²² or chord²³ are sometimes removed by Gerarde in his revision, and that melodic, harmonic and rhythmic interest may well be reduced.²⁴

8.2.10 Summary

The overall trend shown above is fairly consistent - technique improving, the pieces getting generally bigger, with more interesting textures and more variety in choice of vocal combinations, and the complexity increasing up to the final phase, where we find, notably in the revisions, Gerarde ironing out dissonances, removing decoration and false relations. The other expected trends are also apparent - melismatic music gives way to syllabic settings and

¹⁹ The word *Amen* appears in only two of Gerarde's extant works, here and in *Tribulationem nostram* (see above). Both *Amens* are highly melismatic.

²⁰ e.g. *Quare tristis es*, bar 29, stave 2.

²¹ *Animam meam dilectam* provides many such examples.

²² e.g. *Laudate Dominum in Sanctis*, bar 45, stave 6.

²³ e.g. *Occurrerunt Maria et Martha*, bars 45 and 90, stave 4.

²⁴ e.g. *Hodie nobis celorum rex*, bars 6-8, quoted in Chapter Six, Section 6.2, Example 6.3, particularly the four note phrase first appearing in bar 9, stave 7, whose removal reduces melodic, harmonic and rhythmic interest.

modal polyphony yielding to tonal harmonic writing, often homophonic. However, we observe at the end of Phase Three that this tonal writing does not require the complete removal of melismas, nor polyphony, and is not compromised by their presence, providing they adapt to tonal requirements.

At a more detailed level, we also find that Phase One has the lion's share of errors (particularly since there are so many parts missing), a concentration of short pieces, little in the way of structure - formal, textural or tonal, much of the polyphonic pieces are also highly melismatic, with not much to help the reader in the underlay. In Phases Two and Three, pieces become less error-prone (Gerarde has corrected many of the errors here), longer, for more voices, for more combinations of voices, in more levels, melismas are becoming shorter and fewer, structure becomes more apparent in all three fields. However, many pieces in Phase Four are short, with simpler structures than those of Phase Three, indicating a conscious maturity of style.

The problems of underlay that occurred in A_1 , A_2 and A_3 (long melismas with little specific information on the placing of text repeats, and the presence of text repeat symbols in melismas in which there is no sensible place to start one) rarely recurs, the notable exceptions being the two graces which have been repositioned in our relative chronology to before A_4 . Underlay becomes progressively less problematic with time, much detail of syllabic placement being specifically shown, until by Source E, some pieces have their underlay completely specified.

In Chapter Four, Section 4.5, it was noted that in Phases One, Two and Three, the net cast for his texts was abruptly widened in the last section of each phase. There is an interesting correlation here, as in A_4 , C_1 and D_1 the nature of the writing, particularly in the treatment of melismas, alters, as though in preparation for the next stage of development.

8.3 RELATIVE CHRONOLOGY

During the above discussion, it was surmised that certain pieces were probably composed earlier than their positions in the written output suggests. An approximation of the order of events, as shown in Table 8.11, is offered. There follows a flow diagram showing the movement of material between the sources. Each speculative period of composition is represented by a horizontal band of double-outlined boxes, reading chronologically from left to right. Single-outlined boxes on the arrows list the pieces transferred and/or rewritten. This diagram graphically demonstrates that in the third period, the compilation of B_3 represents a particular focus of recomposition, works being transferred, heavily rewritten, from A_2 , A_3 , B_1 and B_2 , transferred from X_2 , and at least transferred, if the general theory outlined above is

valid, from X₁. Of the twentyfive pieces in B₃, ten come from those sources. Furthermore, of the other fifteen, seven, plus *Aspice Domine*, rewritten from B₂, ended up in E or F. As these eight pieces include all the Latin settings for six or more voices from B₃, the concept of B₃ as a focus for rewriting becomes stronger. From this the idea that there might have been other anthologies (at least intended) is bolstered.

TABLE 8.11: Relative chronology

First period:	A ₁ , A ₂ , A ₃ X ₁ , containing <i>Pere eternel, O souverain Pasteur, Aiez pitie, Je ne me puis tenir</i> and <i>Vivre ne puis sur terre II</i>
Transitional:	A ₄
Second period:	B _{1(a,b and c)} , including transfer of <i>Levavi oculos</i> from A ₃ B _{2(a and b)} X ₂ , containing <i>Sic Deus dilexit mundum</i> , possibly the quasi-score, part of which is pasted over <i>En attendant d'amour II</i>
Time gap	
Transitional:	C ₁
Time gap	
Third period:	C ₂ , including rewriting of <i>Egrediente Domino</i> X ₃ , including <i>Derelinquat impius viam III, Gloria tibi Trinitas, Nunquid adheret tibi, Omnis caro foenum, Sive vigilem, Viri Galilei, Urbs beata Jerusalem, Angelus ad pastores ait</i> and <i>J'attens secours I</i> B ₃ , including rewriting of <i>Le bergier et la bergierre</i> and <i>Tous mes amis</i> from A ₂ and the named pieces from X ₁ and X ₂
Transitional:	D ₁
Fourth period:	B _{4(a and b/c)} D ₂ Revision of material in B, C, D and X ₃ destined for E and F.
Final period:	X ₄ , the composition of the remainder of Source E The compilation of E and F, and possibly of other, lost, anthologies.

Notes on Table 8.11

(a) The terms 'Phase One', etc, have referred throughout this dissertation to the periods of time covered by the writing of the partbooks. The above table uses instead the term 'Period' to distinguish the relative time of composition.

(b) X₁, X₂, X₃ and X₄ are speculative, possibly multiple, lost sources in which the originals

of the suggested works were written. We have absolutely no proof that X_1 , X_3 or X_4 ever existed, though we do have part of a candidate for X_2 in the quasi-score fragments for *Sic Deus dilexit mundum*.

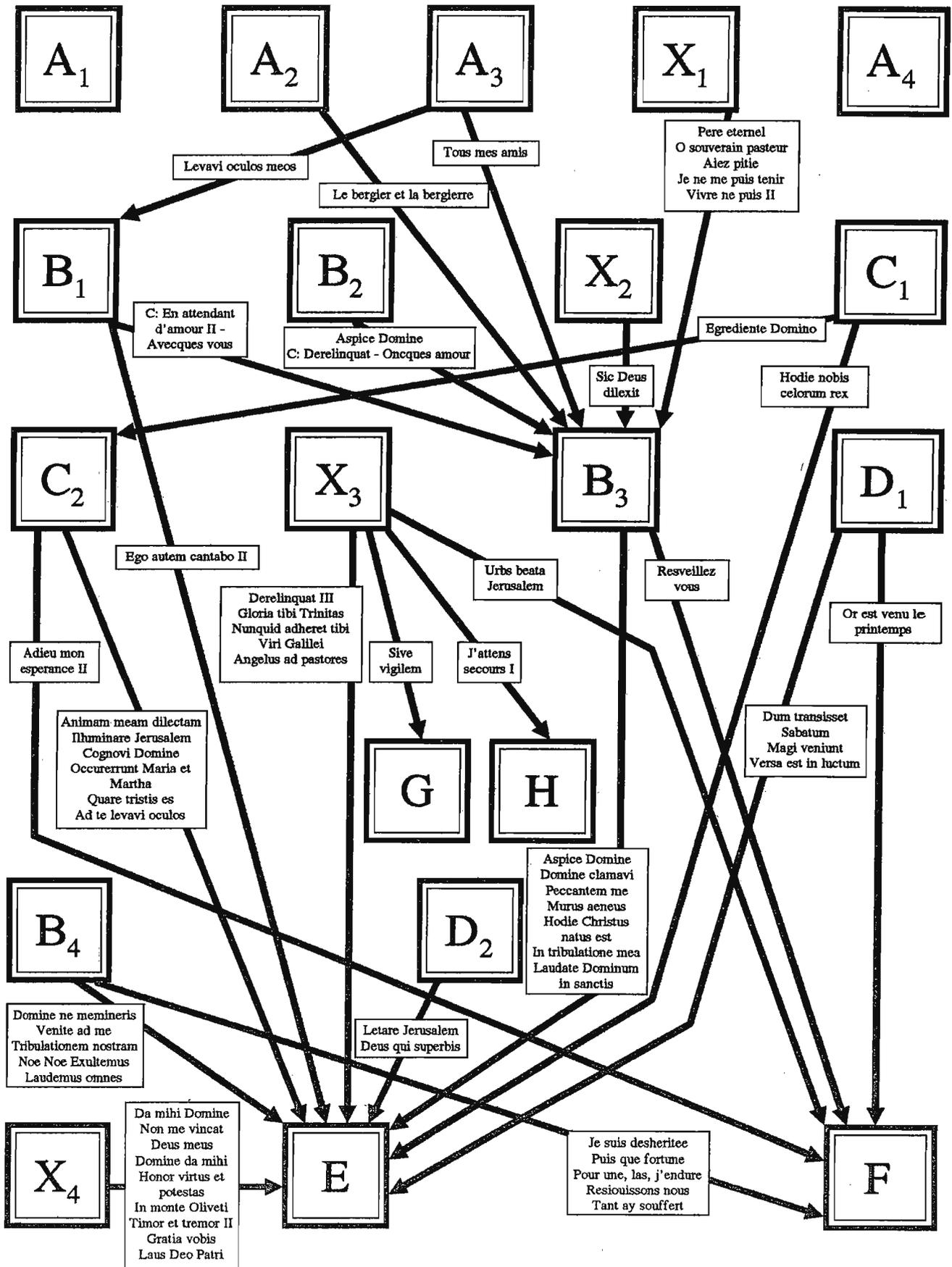
- (c) 'Transitional' indicates the final group of pieces from the first three Phases in which the nature of the music changes in preparation for the next.
- (d) 'Time gaps': these are postulated by the abrupt graphics change that separates the music on either side.²⁵
- (e) It must be emphasised that this table is tentative.^{25a} Deciding the precise order of the revisions, for instance, is beyond the scope of this study.

The flow diagram showing the movement of material between sources follows overleaf. Constraints of space have necessitated certain abbreviations of the titles. C: indicates a *contrafactum*.

²⁵ See Chapter Three, Section 3.4, and Section 3.7, Table 3.14.

^{25a} For instance, of the two settings of *Vivre ne puis sur terre*, setting I, which the table 8.11 suggests was the later to be composed, has a number of elements suggesting the contrary. Firstly words ending in *-e* (mute in spoken French) at the ends of lines, *terre*, *guerre*, *serre*, *ennemye* and *querre*, are inconsistently set without notes for the final syllable, whereas the other setting consistently provides the extra notes; secondly, setting I uses the unusual spelling *domy* for *demi*, which could be a copying error on Gerarde's part. These details point to setting I being the earlier - it was shown in Chapter Four that Gerarde's limited command of French led him to make some inappropriate settings at first. However, if setting II really was composed earlier, it could also originally have had such defects, rectified at the later date of its copying into Source B.

Flow diagram showing movement of material between sources



8.4 SPECULATIVE CHRONOLOGY

As none of the Gerarde sources is dated, any attempt to construct a chronology must be seen as speculative. With this proviso the following material attempts to rationalise what little chronological evidence there is.

In Chapter Four, Sections 4.3 and 4.4, the possibility that Gerarde took the texts for most of his early works, and indeed the texts of nearly all his chansons, from four series of sets of partbooks - S_M , P_M , S_C and P_C - was explored. We know that all four series and a fifth possibly relevant series - BN_M - were all represented at Nonsuch.

Eleven volumes of motets published by Susato, S_M , were all first published, as far as we know, in 1553.²⁶ The Nonsuch Library copy of $S_M(9)$ was the 1554 reprint; those of $S_M(10$ and $11)$ date from 1555. Of the eight volumes of motets published by Phalèse, $P_M(1-6)$ appeared in 1556 and $P_M(7-8)$ in 1555. Fourteen volumes of chansons published by Susato, S_C , appeared as follows: $S_C(1)$ in 1543, $S_C(2-5)$ in 1544, $S_C(6-10)$ in 1545, $S_C(11)$ in 1549, $S_C(12$ and $13)$ in 1550 and $S_C(14)$ in 1555. Of these the only one not identifiable at Nonsuch is $S_C(13)$. Of the first six volumes of chansons a4, $P_C(I:1-3)$, were first published in 1554 and $P_C(I:4-6)$ in 1555; $P_C(I:7)$ appeared in 1560; $P_C(II:1)$ for five and six voices dates from 1555. $P_C(I:1-6)$ and $P_C(II:1)$ are known to have been in the Nonsuch Library; the Nonsuch copies of $P_C(I:1$ and $2)$, however, are the reprints of 1558 and 1559 respectively. The fifth series is the Berg and Neuber motet series, $BN_M(1-5)$, published in 1564. In addition some chanson texts, by Marot, may have come directly from literary sources, all of which are earlier than these series.

Arundel and Lumley moved into Nonsuch in 1557, the year before Elizabeth I came to the throne. All the chanson books (and the Marot sources) predate their occupation of Nonsuch. If Gerarde got his early texts from the Nonsuch Library copies of these books, then the earliest date for all of them is clearly 1557. However, he could have known Arundel or Lumley and had access to those books before 1557; indeed he could have had access to them almost anywhere, including his own collection, if he had one, and as we have to bear in mind that Gerarde may well have been a talented amateur, i.e. himself leisured and moneyed, that is a distinct possibility.

In Source A_1 four chanson texts are from $S_C(1$ and $3)$, dating from 1543; that of *Amour au cœur* appears in $S_C(13)$ (1550 - probably not at Nonsuch) and $P_C(I:2)$ (1554), but also was published in Marot's *Adolescence de Clementine* in 1532. The text of *Pandalidon flaxos* remains an enigma. Thus we have two dates to consider for A_1 - 1543 and 1557, the first being the earliest possible, the second the earliest at Nonsuch.

²⁶ See Chapter Four, Section 4.4, note 14.

In A₂ all the texts appeared in the Susato and Phalèse series before 1557 except *Joisement il faict* which is of unknown provenence. In the first group of these pieces, all the texts appeared by 1554, giving us that year and 1557 as the key dates. For the group of four chansons written for TBaBa[B] which end A₂, the text of *Si j'ay du mal* which appeared in P_C(II:1) in 1556 but again is a Marot text, appearing earlier. However, the text of *En attendant d'amour* is presumed taken from P_C(1), which is the 1558 reprint if the text was taken at Nonsuch. Therefore we have two different dates for the second group of A₂ - 1556 as the earliest possible and 1558, this latter date being that for Nonsuch.

The text sources of all A₃ predate Nonsuch, the latest being P_C(II:1) - 1556 - for *Je ne desire que la mort*, though the composition of this group presumably was later than that of A₂.

The three identifiable motet texts in A₄ appear in Nonsuch Library books in 1553-5, but *Lorde be my judge* cannot be earlier than 1561, the date of the English Psalter in which this text first appeared. We do not know whether this text came from the Nonsuch Library.²⁷

Table 8.12 sums up the above information.

TABLE 8.12: Speculative dates for Source A

Source	Earliest date possible	Earliest date for Nonsuch
A ₁	1543	1557
A ₂ (1)	1554	1557
A ₂ (2)	1556	1558
A ₃	1556	1558
A ₄	1561	?

In Phase Two, dates are much harder to pin down. Again all chanson texts predate the Nonsuch Library. In B₁ all the motet texts are liturgical except that of *O Maria vernans rosa*,²⁸ which appeared in S_M(11) (originally 1553; the Nonsuch copy dating from 1555) and P_M(1), also dating from 1555. The text of *Fortem vocemus* has not been identified. From this section we can get no useful information.

In B₂ the situation is similar. The only non-liturgical text, that of *Vivere vis recte* appears only in BN_M(3), dating from 1564, which is our only clue to Phase 2, as Source C₁ is

²⁷ *Lorde be my judge* could have been added much later, indeed all A₄ could have been.

²⁸ We could speculate that *O Maria vernans rosa* might have been written to commemorate some event in the life of one of the three the Marys in FitzAlan's life. For example it could have been written for his marriage to Mary Arundell (15??), the marriage of his daughter to the Duke of Norfolk (c.1552), the accession of Queen Mary (1553), the death of Queen Mary (1557), the death of his wife (1557), the death of his daughter (1557). Of course it was probably simply a Marian hymn or antiphon.

undatable. However there is comfort in the fact that 1564 is at least later, and only slightly so, than the last date we arrived at in Phase 1 (1561).

Phase Three continues the above pattern. Now all the motet texts are biblical or liturgical; all the chanson texts of C₂ predate the Nonsuch Library, only in B₃ and D₁ do we find groups of texts apparently with no models at Nonsuch. Two clues to dating Phase 3 come from the watermark of D, the earliest known date for which is 1562,^{28a} and the motet *Murus aeneus sana conscientia*, which, as we have seen, is Lumley's family motto. Five speculative dates present themselves for this: (a) when Gerarde first met Lumley - unknown, (b) when Lumley moved to Nonsuch (1557), (c) when Lumley first 'inherited' Nonsuch²⁹ (1566), (d) Arundel's death, when Lumley again inherited Nonsuch (1579/80) and (e) Lumley's marriage to Elizabeth D'Arcy (1582). Of these the date which fits best into the pattern established above is 1566.

In Chapter Two, Section 2.5, concordances for those works in Source D which are not unique to this source were listed. Unfortunately the dates of most of these concordances are not helpful, as the other printed sources are generally much earlier (1528-54) than the apparent range of dates for Source D. The exception is that of Moulu's *J'ay mis mon ceur*, which was printed in 1572.³⁰ While we should not ignore this date, it must be pointed out that it is considerably later than the date of composition.³¹ It is much more likely that Gerarde copied the chanson from another, unknown to us, source. However, the same publication contains Phinot's seven-voice setting of *Sancta Trinitas* (Phinot's eight-voice setting of the same text was copied by Gerarde into Source D), of which the top three voices form a canon, and the piece is headed '*Canon trinitati in unitate*', which is the same heading given by Gerarde to *Honor virtus et potestas* in Source E, the words of which, if found at Nonsuch, would have been in M8, Vautrollier's edition of Tallis' and Byrd's *Cantiones Sacrae* of 1575. Activities at Nonsuch may have been curtailed by the imprisonment of both Arundel and Lumley in 1569-1573. We may recall, from Chapter One, that Arundel, having left the country in 1566 after incurring Elizabeth I's displeasure, returned in 1567, and continuing his machinations against the crown found himself under house arrest in 1569. Lumley was sent to the tower in the same year. Arundel was under house arrest again in 1571-2,³² and Lumley was under some sort of arrest from 1569 until 1573.

^{28a} Chapter Two, Section 2.5.1, note 26

²⁹ See Chapter One, Section 1.3, note 49.

³⁰ RISM 1572²: *Mellange de chansons tant des vieux auteurs que des modernes, a cinq, six, sept, et huict parties*, (Paris, A.Le Roy et R.Ballard, 1572).

³¹ Pierre Moulu (b. c.1480-90, d. c.1550) (Brown (4)).

³² Thomas Howard, Arundel's other son-in-law, and others were executed in 1572 for plotting to put Mary Stuart on the throne, a plot in which Arundel was involved.

We have no clues concerning the composition dates of the remainder of Gerarde's works other than that they obviously predate the anthologies, Sources E and F. Source E appears to be a presentation set. Like the other books there are no grease marks on the page corners which would give evidence of use, and we cannot tell when this set was copied, though it cannot have been written before 1566.^{32a} It is possible that it was also a gift to Lumley, so the dates mentioned above for *Murus aeneus* (which reappears here) again suggest themselves. Source F was written on particularly attractive paper and may also have been intended as a presentation set. The only Gerarde piece appearing for the first time here is the large-scale motet *Urbs beata Jerusalem*, which is a setting of a hymn for the dedication of a church. This could have been for the dedication of the private chapel in Nonsuch Palace, but we don't know when that happened, conceivably as early as 1557. However, if this motet is roughly contemporary with B₃, as suggested above, then 1557 is probably much too early a date.

Table 8.13, overleaf, shows the dates as derived above, and others, (in square brackets) interpolated as guesses, bearing in mind the largest changes to graphics, as discussed in Chapter Three.

It is necessary to verify that the suggested positions for X₁, X₂ and X₃ are possible, given the text source dates that we have. There is no relevant lower limit for the date of X₁ as all its chanson texts predate the Nonsuch Library. For X₂ *Sic Deus dilexit mundum* is a liturgical text, and also appeared in BN_M(3) in 1564. Of the texts in X₃, *Derelinquat impius viam* had already been set by Gerarde; the text of *Gloria Tibi Trinitas* is again liturgical and appeared in BN_M(1) in 1564; the other texts have not been found as settings at Nonsuch, but all are either biblical or liturgical. These factors are not helpful in trying to pinpoint events, but neither do they contradict the suggested timetable.

It remains to add that while Chapters Four and Five demonstrate certain streaks of independence in Gerarde's character, the overall style of his writing remains that of the mainstream of the Franco-Flemish school, as exemplified in the works of Lupi,³³ Crecquillon, Gombert and Lassus. This at least is in accord with the tentative dating suggested above, though of course nothing has been shown for certain.

^{32a} The earliest date known for the watermark - see Chapter Two, Section 2.6.1, note 43. Interestingly, of the three candidates cited by Briquet, two are dated 1566, the other 1580.

³³ Johannes Lupi (c. 1506-1539). There is a particularly marked similarity between Lupi's *Il me suffit*, printed in 1540¹⁴ and Blackburn (3), III, and Gerarde's *Ce mois de may I*, from Source A₂. Lupi's musical language generally mirrors Gerarde's in the matters of dissonance treatment, particularly springboards and trailing cambiatas in the bass (for example the end of the *prima pars* of *Salve celeberrima Virga*, printed in 1542, L3089 and Blackburn (3), I). Such similarities reinforce the assumed dates of at least Phase One.

TABLE 8.13: Speculative chronology

Period	Source	Earliest date possible/likely	Earliest date for Nonsuch	Latest likely date
First period	A ₁	1543	1557	
	A ₂ (1)	1554	1557	
	A ₂ (2)	1556	1558	
	A ₃	1556	1558	
	X ₁			
Transitional	A ₄	1561		
Second period	B ₁	1555	1559 (later than A ₃)	
	B ₂			1564
	X ₂			
Time gap				
Transitional	C ₁			[1565]
Time gap				
Third period	C ₂			[1565]
	B ₃	1557		1566
	X ₃		1564	
Transitional	D ₁	1562	[1565]	1572
Fourth period	B ₄			
	D ₂			
	X ₄			
	Revisions			
	E	1566		1579/80
F	later than 1566		later than 1580	

8.5 CHRONOLOGICAL LIST OF GERARDE'S COMPOSITIONS

Table 8.14 lists Gerarde's compositions in the chronological order suggested by the above speculations. The list includes the major recompositions, but is by no means complete, as it would be desirable to add the positions of all revisions and copies, but this is beyond the scope of this study.³⁴ The final column lists any re-appearances.

³⁴ It is also not known in what order the different layers of the partbooks were entered in each Phase, for instance A_{1(a)} and A_{1(b)} are probably contemporary.

TABLE 8.14: Speculative chronological list of Gerarde's compositions

Source	Title	Type	vv	Scoring	Reappearances
A _{1(a)}	Reviens vers moy	Chanson	a4	MTBa[B]	
	Pandalidon flaxos	Part-song	a4	MTBa[B]	
A _{1(b)}	Oncques amour I ³⁵	Chanson	a5	MT[T]Ba[B]	
	Tant qu'en amour	Chanson	a5	MT[T]Ba[B]	
	Amour au cuer I	Chanson	a5	MT[TbaB]	
	Par vous seulle	Chanson	a5	S[AA]T[Bba]	
A ₂ (1)	Angelus Domini descendit	Motet	a5	S[A]AT[Bba]	
	Ego Dominus	Motet	a5	MT[T]Ba[B]	
	Soions joyeux joyeusement	Chanson	a4	SAT[Ba]	
	Joieusement il faict	Chanson	a4	SAT[Ba]	
	Le bergier et la bergierre	Chanson	a5	SA[A]T[Bba]	B ₃
	Peccata mea Domine	Motet	a5	MT[T]Ba[B]	
	Ce mois de may I	Chanson	a4	MTBa[B]	
	Miserere mei Deus	Motet	a5	MTT[BaB]	
	Je ne suis pas de ces gens la I	Chanson	a4	SAT[Ba]	
	Misit me vivens Pater	Motet	a5	MT[T]Ba[B]	
	Proba me Domine	Motet	a5	MT[T]Ba[B]	
	A ₂ (2)	Prenez plaisir	Chanson	a4	TBaBa[B]
Si j'ay du mal		Chanson	a4	TBaBa[B]	
En attendant d'amour I		Chanson	a4	TBaBa[B]	
Donez secours		Chanson	a4	TBaBa[B]	
A ₃	Tous mes amys	Chanson	a5	MT[T]Ba[B]	B ₃
	Ta bonne grace	Chanson	a5	MT[T]Ba[B]	
	Je ne scay pas coment I	Chanson	a5	MT[T]Ba[B]	
	Je ne desire que la mort	Chanson	a5	MMTBaB	
	Adieu celle que j'ay servi	Chanson	a5	SA[A]T[Bba]	
	Je suis aimez	Chanson	a5	[S]A[A]TBa	
	Si bona suscepimus	Motet	a5	SA[A]T[Ba]	
	Parvulus filius hodie natus est	Motet	a5	A[A]T[Bba]	
	Fremuit spiritus Jhesus	Motet	a5	MT[T]Ba[B]	
	Levavi oculos meos	Motet	a5	MTTBaB	B ₁
	Mon cuer chante I	Chanson	a4	SAT[Ba]	
	Vias tuas Domine	Motet	a5	MT[T]Ba[B]	

³⁵ The numbering of different settings of the same text follows the number of voices, which in most cases is the same as the order of entering into the partbooks. Exceptions will be noted.

Source	Title	Type	vv	Scoring	Re-appearances
X ₁	Pere eternel	Grace	a5	MTTBaB	B ₃
	O souverain Pasteur	Grace	a5	MTTBaB	B ₃
	Aiez pitie	Chanson	a5	SATBaB	B ₃
	Je ne me puis tenir	Chanson	a5	MMTBaB	B ₃
	Vivre ne puis sur terre II ³⁶	Chanson	a5	MTTBaB	B ₃
A ₄	Lorde be my judge	Anthem	a4	SAT[Ba]	
	Ego flos campi	Motet	a5	MT[T]Ba[B]	
	La neve i monti	Madrigal	a4	SAT[Ba]	
	Omnibus in rebus	Secular motet	a5	SA[A]T[Bba]	
	Ex animo cuncti	Secular motet	a5	SA[A]T[Bba]	
	Heu michi Domine	Motet	a4	SAT[Ba]	
	Creator omnium	Secular motet	a5	MTBa[BaB]	
B _{1(a)}	Christus factus est	Motet	a5	MTTBaB	
	Fortem vocemus II	Secular motet	a5	MTTBaB	
	Se dire ie l'osoie	Chanson	a5	MMTBaB	
	Vivre ne puis sur terre I	Chanson	a5	MMTBaB	
	Je ne scay pas coment II	Chanson	a5	MMTBaB	
	Benedictus Dominus	Motet	a5	SATTB	
	Miserere mei Domine	Motet	a5	SATBaB	
	O Maria vernans rosa	Motet	a5	SSATBba	
	Dictes pour quoy	Chanson	a5	MTTBaB	
	Vivons joyeusement	Chanson	a5	MTTBaB	
	Adieu l'espoir	Chanson	a5	SATTBba	
	Adieu mon esperance I	Chanson	a5	SAATB	
	B _{1(b)}	Respice in me	Motet	a4	SATBa
Deus in nomine tuo		Motet	a4	SATBa	
Fortem vocemus I		Secular motet	a4	SATBa	
In patientia vestra		Motet	a4	SSMA	
B _{1(c)}	En attendant d'amour II	Chanson	a8	MMTTBaBaBB	(B ₃)
	Ego autem cantabo II ³⁷	Motet	a7	SMATBaBB	E

³⁶ Probably composed before *Vivre ne puis sur terre I*, but entered after it.

³⁷ Composed before *Ego autem cantabo I* a5.

Source	Title	Type	vv	Scoring	Re-appearances	
B _{2(a)}	Aspice Domine	Motet	a6	SATBaBB	B ₃ ,E	
	Hodie nobis de celo	Motet	a5	MATTBba		
	Vivere vis recte	Motet	a6	SAAT[Ba]B		
	Ego autem cantabo I	Motet	a5	SSATBba		
	Derelinquat impius viam I	Motet	a6	MTTBaBB	(B ₃)	
	Amour au ceur II	Chanson	a5	SATTBba		
	Tu Bethlehem terra Juda	Motet	a5	SAATBba		
	J'ay si fort bataillez	Chanson	a5	SAATBba		
	En attendant secours	Chanson	a5	SATTB		
	Congregati sunt inimichi nostri	Motet	a5	SSATBba		
	Tua est potentia	Motet	a5	SSATBba		
	Misericordia et veritas	Motet	a6	MMTBaBB		
	Je ne suis pas de ses gens la II	Chanson	a5	SSATBba		
	Pour une seulle	Chanson	a5	SATBaB		
	Ce mois de may II	Chanson	a5	MTTBaB		
	Puis qu'elle a mis a deux son amitie	Chanson	a5	MTTBaB		
	Mon ceur chante II	Chanson	a5	SATBaB		
	B _{2(b)}	Laudate Dominum omnes gentes I	Motet	a4	MTBaB	X ₂
		Sic Deus dilexit mundum ³⁸	Motet	a6	MTTBaBB	E
C ₁	Die lume un tempo	Madrigal	a5	MTTBaB		
	Amor piangeva	Madrigal	a5	MTBaBaB		
	Già piansi	Madrigal	a5	MMTBaB		
	Quare fremuerunt gentes	Motet	a5	MATBaB		
	Egrediente Domino	Motet	a5	SAABaB	C ₂	
	Dulces exuviaie	Secular motet	a5	SATTB		
	Multiplicati sunt	Motet	a5	MTTBaB		
	Timor et tremor I	Motet	a8	SSATBaBaBB		
	Il foco ch'io sentia	Madrigal	a4	MTBaB		
	Hodie nobis celorum rex	Motet	a8	MMTTBaBaBB	E	
	Ascendens Christus	Motet	a5	SSATB		

³⁸ The quasi-score fragments described in Chapter 2, Section 2.3, Chapter Six, Section 6.3.2 and in more detail in the critical notes for *Sic Deus dilexit*.

Source	Title	Type	vv	Scoring	Reappearances
C ₂	Fidem refundens	Motet	a4	MATBa	
	Egrediente Domino (revision) ³⁹	Motet	a5	SAABaB	
	Amy souffrez	Chanson	a5	SSATBba	
	Puer qui natus est	Motet	a6	SMTBaBB	E
	Petite fleur	Chanson	a6	SMTTBbaB	
	Ceste belle petite bouche	Chanson	a6	SMTTBbaB	
	Bonjour m'ame	Chanson	a5	SMATBba	
	J'ay veu le temps	Chanson	a5	SMATBba	
	Est il possible	Chanson	a5	SMTBaB	
	J'attens secours II	Chanson	a6	SMATBaB	
	Adieu mon esperance II	Chanson	a6	MATTBaB	F
	Animam meam dilectam	Motet	a6	MTBaBaBbaB	E
	Illuminare Jerusalem	Motet	a8	MMTTBaBaBB	E
	Cognovi Domine	Motet	a8	SSAATBaBB	E
	Da pacem Domine	Motet	a5	SAATBba	
	Je l'aime bien	Chanson	a5	MTTBaB	
	Occurrerunt Maria et Martha	Motet	a6	MMTBaBB	
	Occurrerunt (revision)	Motet	a6	MMTBaBB	E
	Quare tristis es ⁴⁰	Motet	a6	MMTBaBB	E
	Ad te levavi oculos	Motet	a6	MTTBaBB	E
X ₃	Derelinquat impius viam III	Motet	a6	M[M]TBaB[B]	E
	Gloria tibi Trinitas	Motet	a6	SS[M]MAA	E
	Nunquid adheret tibi	Motet	a6	SATT[Ba]B	E
	Omnis caro foenum	Motet	a6	MMTBaBaB	E
	Sive vigilem	Motet	a6	MMTBa[B]Bpr	G
	Viri Galilei	Motet	a6	MTTBaBbaB	E
	Urbs beata Jerusalem	Motet	a7	[MMTT]BaB[B]	F
	Angelus ad pastores ait	Motet	a8	MMTTBaBaBB	E
	J'attens secours I	Chanson	a5	[SATBaB]	H

³⁹ This revision is placed here for convenience, as it is not possible to determine where in the sequence of compiling Source C₂ it comes.

⁴⁰ Note that this piece was entered after *Occurrerunt Maria et Martha*, although it appears first in the partbooks. See Chapter Three, Section 3.4, Diagrams 3.1 to 3.8.

Source	Title	Type	vv	Scoring	Re-appearances	
B _{3(a)}	Oncques amour II	Chanson	a6	MTTBaBB		
	Yf Phebus stormes	Part-song	a5	SMTTBba		
	Aspice Domine (revision)	Motet	a6	MATBaBB	E	
	Le bergier et la bergierre (revision) ⁴¹	Chanson	a5	SSATBba		
	Derelinquat impius viam II	Motet	a6	MMTBaBB		
	Adhesit pavimento anima mea	Motet	a5	SATTBba		
	Laudate Dominum omnes gentes II	Motet	a5	SATTBBa		
	Tous mes amys (revision) ⁴²	Chanson	a5	MTTBaB		
	Voce mea ad Domine clamavi	Motet	a5	SSATBba		
	Je suis amoureux	Chanson	a5	SATBaB		
	Le souvenir d'aimer	Chanson	a5	MTTBaB		
	Beati omnes	Motet	a5	MTTBaB		
	Domine clamavi ad te	Motet	a6	SAATBaB	E	
	Peccantem me quotidie	Motet	a6	MTTBaBaB	E	
	Resveillez vous	Chanson	a6	MTTBaBB	F	
	B _{3(b)}	J'ay tant chasse ⁴³	Chanson	a8	MMTTBaBaBB	
		Soions joyeux	Chanson	a8	MMTTBaBaBB	
Murus Æneus		Secular motet	a8	SSATTBaBB	E	
Avecques vous mon amour finera		Chanson	a8	MMTTBaBaBB		
Hodie Christus natus est		Motet	a8	SSATTBaBB	E	
In tribulatione mea		Motet	a8	MMTTBaBaBB	E	
Laudate Dominum in sanctis		Motet	a8	MMTTBaBaBB	E	
Compilation of Source D ⁴⁴					D ₁	
Dum transisset Sabatum		Motet	a6	SSATBbaB	E	
Magi veniunt ab oriente		Motet	a6	MTTBaBaB	E	
Versa est in luctum	Motet	a6	MTTBaBaB	E		
Las, voulez vous	Chanson	a6	MTTBaBB			
C'est grand plaisir	Chanson	a6	MTTBaBB			
Hatez vous	Chanson	a6	MTTBaBB			
Or est venu le printemps	Chanson	a6	SMATBaB	F		

⁴¹ Another arbitrary positioning, determined only by the position in the partbooks.

⁴² Another arbitrary positioning, determined only by the position in the partbooks.

⁴³ For the argument relating to the ordering of this and the following six eight-voice compositions, see Chapter Three, Section 3.4, Tables 3.3 to 3.6.

⁴⁴ That is, the compilation of the first section of the partbooks, containing works by other composers. As Gerarde's *Dum transisset Sabatum* and *Magi veniunt* are separated in the partbooks by De Wismes' *Vivre ne puis sur terre*, it may be that the said compilation and the composition of Source D₁, or at least of *Dum Transisset Sabatum* were contemporaneous.

Source	Title	Type	vv	Scoring	Re-appearances
B _{4(a)}	Je suis desheritee	Chanson	a6	SAATTBba	F
	Puis que fortune	Chanson	a6	SAATTBba	F
	Pour une, las, j'endure	Chanson	a6	MTTBaBB	F
	Resiouissons nous	Chanson	a6	SAATTBba	F
	Plaisir n'ay plus	Chanson	a6	MTTBaBB	
	Tant ay souffert	Chanson	a6	MTTBaBB	F
	Domine ne memineris	Motet	a6	MTTBaBB	E
	Venite ad me	Motet	a6	MTTBaBB	E
	Tribulationem nostram	Motet	a6	MTTBaBB	E
	Mon ceur chante III	Chanson	a6	SAATTBba	
	Le rossignol plaisant ⁴⁵	Chanson	a6	SAATTBba	
	Hellas quel jour	Chanson	a6	SAATTBba	
	B _{4(b/c)}	Noe Noe exultemus ⁴⁶	Motet	a8	SSAATTBB
Laudemus omnes		Motet	a8	MMTTBaBaBB	E
D ₂	Letare Jerusalem	Motet	a6	MMTBaBB	E
	Deus qui superbis resistis	Motet	a7	MMTTBaBBpr	E
X ₄	Da mihi Domine ⁴⁷	Motet	a6	MMTTBBp	E
	Non me vincat Deus	Motet	a6	MMTTBBp	E
	Domine da mihi animum purum	Motet	a7	MMTTBaBBpr	E
	Honor virtus	Motet	a7	MMTBaBaBB	E
	In monte Oliveti	Motet	a7	MMTTBaBB	E
	Ego autem cantabo II (revision) ⁴⁸	Motet	a7	SMATBaBB	E
	Timor et tremor II	Motet	a8	MMTTBaBaBB	E
	Gratia vobis	Motet	a9	MMATTBaBaBB	E
	Laus Deo Patri	Motet	a10	SSMATTBaBaBB	E
Compilation of Source E ⁴⁹					
Compilation of Source F					

⁴⁵ For the argument relating to the ordering of this and *Hellas quel jour*, see Chapter Two, Section 2.3.1.

⁴⁶ For the argument relating to the ordering of this and *Laudemus omnes*, see Chapter Three, Section 3.5, Table 3.7.

⁴⁷ Though these two motets are not adjacent in the partbooks, their similarities suggest that they were composed fairly close together. See Chapter Seven, Section 7.2, Table 7.4, Section 7.3, Table 7.7, and Sections 7.4, 7.9, 7.14.2 and 7.15.

⁴⁸ Another arbitrary positioning, determined only by the position in the partbooks.

⁴⁹ This could, of course, be concurrent with the composition of the works listed above as Source X₄.

Chapter Nine

SOME CONCLUSIONS

9.1 IDENTITY AND NATIONALITY

We have 169 compositions signed by or for, or otherwise attributed to, a 'Dyricke Gerarde' who composed them probably between c.1550 and 1580. They are written in the musical language of the Franco-Flemish school of that time, but no concordances with any other piece have been found, nor is there any evidence of parody or borrowing. The handwriting is clear and confident and the writer was (eventually) fluent in Latin, English,¹ French² and Italian.³ 'Dyricke Gerarde' was also a collector of other peoples' music, and seemed to have spent a number of decades attempting to create anthologies of his own and others' compositions, almost always without success.

All lines of investigation aimed at determining the identity of this composer have proved fruitless. It has to be admitted that we do not know who 'Dyricke Gerarde' was, nor whether that was his (or her) name. The amount of Latin Church music,⁴ particularly that based on non-scriptural words,⁵ and the presence of motets to the B.V.M., albeit only two of them,⁶ implies that he was writing for an unreformed household or institution. However, there are no texts to other Saints, and many of the non-scripturally based texts are prayers addressed directly to God,⁷ which may indicate an awareness of, and a partial adherence to, the various Edwardian and Elizabethan injunctions. The other texts are mostly liturgical. If this music was written in England, the dates arrived at in Chapter Eight show that at least some of it, possibly most of it, was composed during Elizabeth I's rule, implying a recusant household, and

¹ Compared with that in Machyn and that quoted in Duffy, his English spelling is seen to be completely normal for mid-sixteenth-century England.

² He had some problems with French at first. See Chapter Four, Section 4.2, particularly examples 4.3 and 4.11.

³ The words of the first of Gerarde's Italian madrigals to appear, those of *La neve i monti* are not in Gerarde's hand; those of all subsequent ones are.

⁴ 83 extant sacred motets in four to ten parts.

⁵ 35 of the 78 texts set in the extant motets.

⁶ *O Maria vernans rosa* and *Laudemus omnes*. The latter is for the feast of the Presentation. Edwardine injunctions removed all B.V.M. feast except the Annunciation.

⁷ *Congregati sunt inimichi nostri, Da mihi Domine, Da pacem Domine, Deus qui superbis resistis, Domine da mihi animum purum, Gratia vobis, Letare Jherusalem, Non me vincat Deus meus, Tribulationem nostram, Tua est potentia* and *Vivere vis recte*.

probably a recusant composer as well. Whether Gerarde was Flemish or English, a pseudonym may have been necessary under those circumstances.⁸

We know that he had some connection with Lord Lumley,⁹ and that his manuscripts ended up in the latter's possession. He was known in England outside Lumley's circle, but perhaps only to a limited degree - only two works are known not in his own hand and in his own books, and there is otherwise apparently no mention of him. His handwriting shows him to be either English or Flemish, and while the name (real or adopted) sounds and looks Flemish, and the compositional style is continental, weighting the evidence in favour of his being Flemish, a few small pieces of evidence raise doubts. Firstly, there are instructions in his books, either to singers or to copyists (for transfer into other sets of books), in English. If the books were used at all regularly for performance we would expect there to be grease marks on the corners of the pages, but there are none; in addition some of the compositions for which there are fewer part-books than parts have the parts distributed among them in such a way as to make performance very awkward and impractical.¹⁰ Thus any instructions in the partbooks must be to copyists - but for the most part, and always in the cases concerned, he recopied the pieces himself. Also there are two settings of English texts, and consistently sets the word *Alleluia* either as *Al-le-lu-i-a* or as five syllables¹¹ - *Al-le-lu-i-a*, the latter is known to be almost exclusively an English trait.¹² Could an English musician in the middle of the sixteenth century have adopted the continental musical language to such an exclusive degree?

Most of the manuscripts were eventually in Lumley's possession at Nonsuch. Of course Arundel and Lumley were both book collectors, but the Gerarde manuscripts did not have the expected fine bindings that such collectors would be looking for, and there is evidence that they were not in good condition.¹³ However, we do not know that they were in Lumley's library, only that they were in his possession. The 1596 catalogue of the library is lost; the

⁸ The most obvious need for this would be to avoid attention as a recusant, but if 'Gerarde' were a nobleman, the stigma attached to being too competent at his craft might also force a pseudonym upon him.

⁹ *Murus Aeneus* - the text is Lumley's family motto; see Chapter One, note 109.

¹⁰ Some pieces with two sections have the voice parts for the *secunda pars* distributed differently from those of the *prima pars*. These include the intermediary version of *Occurrerunt Maria et Martha* in Source C - intended possibly as a working document prior to copying into Source E, but separated from the latter by some time. Also in Source C, the parts of *Cognovi Domine* are awkwardly placed: one of the Bassus parts migrates from 26 to 28 for the *secunda pars*, while one of the ContraTenors moves from 30 to 27. The polychoral motet, *Sancta Trinitas* by Phinot, copied by Gerarde in Source D, has the Contratenor parts of both choirs in 51, while the Tenor of choir one and the Mean of choir two are both in 49, making performance from these books with physically separated choirs impossible.

¹¹ *Ascendens Christus*, in Source C.

¹² See Chapter Four, Section 4.2.

¹³ Notably 34, which has at some point come apart and been reassembled with its pages in a different order; see Chapter Two, Section 2.3.

1609 catalogue is more an inventory of what was being given to the Crown and certainly included some oddments.¹⁴ There is an assumption,¹⁵ but no evidence, that the two catalogues were the same, and if they were not, the difference could well include these books. The links to Lumley and Nonsuch are small but interesting. *Murus Aeneus*, we know, is a setting of Lumley's family motto, and there is a link through the enigmatic 'Morel'¹⁶ and other books in the Nonsuch Library, to Arundel and Nonsuch. That Gerarde took many of his early texts, and possibly all his chanson texts, from other compositions, is fairly certain.¹⁷ That most of these sources were at Nonsuch is at least a suspicious coincidence.¹⁸

Also of great importance is the fact that while Gerarde was obtaining his chanson texts from the series discussed in Chapter Four, he studiously avoided compromising his musical independence by utilising any musical material from those books. Further, he seems to have gone out of his way to make his settings as different, melodically, as possible from all the available versions.¹⁹ That he did not feel the need to honour other musicians by accepting ideas from them suggests a non-professional musician, and paints a picture of a gifted and wealthy amateur indulging a hobby and developing a substantial technique. The wealth is suggested by the waste of space in many of the books - leaving them incomplete²⁰ or laying out the parts with little regard for the cost of the paper,²¹ and by the seemingly obsessive and compulsive correction and revision of almost every piece that has survived, occasionally up to four times.²² Amateur status is suggested by the fact that nothing he wrote was in print and that his technique was not fluent enough to maintain interest in more than eight voices. Also all his compositions are occasional pieces; there are no settings of the Mass or collections of Responsories that one might expect from a professional composer.

¹⁴ Item M42 of the Nonsuch Library (Jayne and Johnson no 2606): *Divers imperfect bookes of Musicke, bothe printed /and written hande.*

¹⁵ Jayne and Johnson, 5.

¹⁶ Morel helped Gerarde in the copying of at least one piece (*Derelinquat impius viam II* a6, Source B) and annotated two printed partbooks in the Nonsuch Library. See Chapter Four, Section 4.6.

¹⁷ See Chapter Four, Sections 4.3 and 4.4.

¹⁸ Even if he didn't live there, he may have had access to the library. John Milsom surmises that Byrd and others may have used the Nonsuch Library both as a source of texts (Milsom (1), 173-4) and as a way of absorbing Flemish, French and Italian musical stylistic influences (op.cit., 146).

¹⁹ See Chapter Five, Tables 5.1 - 5.4.

²⁰ Sources A and B. Source F was also left unfilled; it is an unfinished project - possibly his health failed.

²¹ Source E. Some pages are almost unused, so that as far as possible each piece or sections appears on one opening.

²² Including the change of text, the opening of *Oncques amour II* underwent three layers of changes from the original version of *Derelinquat impius viam I. Aspice Domine* shows four layers of alteration, as do bars 67-74 of *Puer qui natus est* and bars 14-17 of *Deus qui superbis resistis*.

There is another facet to the lack of shared musical material with other settings of the same texts. With such a large number of compositions available to him, it is almost certain that he must have studied the music in the motet and chanson series from which he obtained the words, if only to avoid their influence. If this is true, then it could explain how an Englishman might acquire a taste for writing in the Franco-Flemish style and the skills with which to do it.²³ That other continental musicians were also present at Nonsuch is very likely - Lumley had a passion for Flemish art²⁴ - and if we are right that Gerarde was a wealthy amateur, he might well have travelled on the continent, meeting other Flemish musicians there. Certainly he collected music from other composers who have also disappeared without trace apart from the clues he has left us - George Paon and Noel Truie, and from some who are virtually unknown - Latfeur and the 'Nonsuch' Morel. He has given us unique sources for pieces by better-known composers, and it is not too fanciful to suppose that he knew these men personally.

Thus we are left in some doubt over his name, his nationality and status, and in total mystery concerning his identity.

9.2 AN ASSESSMENT OF GERARDE'S MUSIC

The quality of Gerarde's music is very variable, as is to be expected from someone who has preserved all the experiments as well as the finished articles. At his best, with such pieces as *Sive vigilem*, *Da mihi Domine*, *Ego autem cantabo II* (revised version), *Hodie Christus natus est*, *Timor et tremor I*, *Già piansi*, *Soions joyeux joyeusement*, *Bonjour m'amy*, *Je ne suis pas de ses gens la II*, *Adieu mon esperance II*, *J'attens secours II*, *Or est venu le printemps*, and, best of all, *Dulces exuvia*, he is very good indeed: the music expresses deep feelings and matches the text closely, it is extremely satisfying to sing and is well received by audiences. At his worst his music is commonplace.

There are a few idiosyncracies in his writing, but, as shown in Chapter Eight, nothing that does not appear elsewhere, the most interesting being the insistence on melodic tritones. He thus shows some personal quirks, but probably innovated nothing. He does, in the development of his style, which can be roughly traced by the relative chronology of the manuscripts and their contents, demonstrate expected tendencies - the progression from melodically to harmonically based textures, with the consequent change from modality

²³ It has been observed, in Chapter Eight, Section 8.2.1, that *Lorde be my judge* is written in an English style, in fact it could have been taken for an Edwardine anthem were it not for the fact that the text did not appear until 1561.

²⁴ He patronised the Dutch artist Richard Stevens (See Chapter One, Section 1.3, note 46) and owned a Flemish statue of a horse and rider now in Leeds Castle, Kent).

towards tonal writing, melismas giving way to syllabic setting, *musica ficta* interpretation gradually being made redundant, the partbooks becoming more prescriptive and exact, with the underlay specifically placed, sometimes in individual syllables.

9.3 THE IMPORTANCE OF DYRICKE GERARDE

As was stated in the introduction to this dissertation, Gerarde is important for three reasons, firstly that he has left us such a large amount of apparently holograph music, secondly because nearly all of it is corrected in some way, with many pieces appearing in two or more versions, during the development of which we can get an insight into the workings of a sixteenth-century musical mind, and thirdly because, as a collector, he has left us unique copies of a number of works by other composers.

Does his importance stretch further? Because Dyricke Gerarde's music exists only in his own collections, and perhaps because of his continual desire to make collections, they are presented to us in roughly chronological order. Perhaps because he was an amateur, he kept many of his formative pieces. Perhaps he kept all of them; it is speculated that there were other sets of books since lost. When he revised his music he generally kept the originals, with all their erasures and crossings out, with all the changes of mind, with all the corrected errors. The fragments of working material for *Sic Deus dilexit* together with the different versions of it in the partbooks show us how at least some of the music was prepared.

We therefore have a vitally important, if convoluted, document. We can observe, at second hand, a sixteenth-century musician searching for material, studying styles, acquiring techniques, experimenting, discarding, improving, rewriting, collecting, and finally presenting and preserving his life's work.

