

PRE-EXISTENT MUSIC IN THE  
WORKS OF PETER MAXWELL DAVIES

by

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## I. THE MUSIC OF PETER MAXWELL DAVIES

Beginning in the mid-1950s, a striking and fundamental change came over the British musical world. Young musicians and composers, dissatisfied with the traditional ideas of their elders, began to write more avant-garde music influenced by the Viennese school of the earlier twentieth century. In these works, the new school of British composers rejected the neo-Romanticism favored by their English predecessors. The popularity of established, traditional music gave way to new, more experimental works.

Prominent among this new school of composers was the "Manchester Group" to which Peter Maxwell Davies belonged. Davies was born on September 8, 1934 in Manchester. His earlier childhood was marked by England's involvement in World War II. This undoubtedly affected the composer, as Paul Griffiths notes: ". . . the story is told how he declared his own little kingdom among the streets, with its own particular customs and language."<sup>1</sup> Probably the first formative influence on Davies' composing career took place when he was four years old. He states that after being taken to see Gilbert and Sullivan's The Gondoliers, ". . . I made up tunes and sang them to myself. What they were like I've no idea," but I remember the event of composing them in my head and considering whether they should go up or down. I had no idea of notation."<sup>2</sup>

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<sup>1</sup>Paul Griffiths, Peter Maxwell Davies (New York: Universe, 1981), p. 14.

<sup>2</sup>Ibid., p. 101.

When he was eight Davies began to study the piano and teach himself to compose, partly from books, partly by studying any music he could obtain at the Henry Watson Music Library in Manchester. As a teenager at Leigh Grammar School, he was already familiar with a vast repertory of piano, chamber and orchestral music. He amazed the examiner at his A-level exam in music by playing all nine Beethoven symphonies at the piano from memory.<sup>3</sup>

Davies' opus 1, the Trumpet Sonata of 1955, was written while he was a student at Manchester University and at the Royal Manchester College of Music. It was during this period (1952-57) that the Manchester Group was formed. In addition to Davies, the group consisted of composers Harrison Birtwistle and Alexander Goehr, and pianist John Ogdon. These young musicians all shared an enthusiasm for the works of Stravinsky, Schoenberg, Berg, Webern, Bartok, and for other music being written in Europe by Messiaen, Stockhausen, Boulez, and Nono, to name a few. Messiaen's influence was especially apparent in Davies' studying of Indian music in addition to his normal academic work.

Davies also began to study and make use of early music in his own works at this time. The other members of the Manchester Group, however, did not share his enthusiasm for these earlier works. Davies states: "I was accused of burying my head in the sand so that I wouldn't have to face the questions of how to write music now. But I didn't see it like that at all: I just wanted to learn what I could

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<sup>3</sup>Ibid., p. 102.

from these composers and from plainsong. I could see in it so many pointers to large-scale design . . ."4

In addition to the Trumpet Sonata, Davies also wrote two other works while at Manchester: Five Piano Pieces (1955-56) for John Ogdon and the wind sextet Alma redemptoris mater (1957). Even though his first acknowledged works date from the Manchester period, Davies did not study composition formally with anyone at the university. He says, "I started at the university music department as a composer student, but after two or three lessons I was slung out, which suited me, because I quickly realised that I would find no stimulation and no interest in doing the kinds of things they required their composer students to do . . ."5

Davies also published his first article on music in the March 1956 issue of The Score. In this article he reacted against the insularity of British music and insisted that the composer was obligated to study the works of Medieval and Renaissance composers, in addition to Classical and contemporary music, in order to gain technical expertise. He also espoused the necessity of analysis of a great deal of music and the stringent application of compositional technique for the young composer in England.

In 1957 Davies was released from military service and accepted an Italian Government Scholarship which enabled him to study composition under Goffredo Petrassi in Rome. Davies said of his teacher:

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<sup>4</sup>Ibid., pp. 103-04.

<sup>5</sup>Ibid., p. 104.

"Petrassi was very clever. He took a great deal of trouble looking at my scores and my sketches, and he'd ask questions. The lesson consisted basically of questions, and I had to answer sensibly and carefully. If there was something wrong with my answer he would really interrogate me."<sup>6</sup> Frances Routh also writes about Davies' period in Rome: "Here for the first time his technique was thoroughly scrutinised; every note was checked. During this time he continued to assimilate influences from all sources, and also pursued his involvement with old music of the Medieval and Renaissance periods, which were shortly to have such a pronounced influence on his work and style."<sup>7</sup>

Two important works were the result of his study in Rome: St. Michael, Sonata for Seventeen Wind Instruments (1957), first performed at the Chittenham Festival in 1959; and Prolation for orchestra (1957-58), first performed at the 1959 festival in Rome. Because he was as yet unable to make a living as a composer, he returned to England and took a position as Director of Music at Cirencester Grammar School in January 1959.

While at Cirencester (1959-62) Davies initiated a new approach to school music by writing works which exhibited a more direct relationship with early music. As Paul Griffiths states: "He was obliged to write pieces that could be guaranteed to work, stretching

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<sup>6</sup>Ibid., pp. 104-05.

<sup>7</sup>Frances Routh, Contemporary British Music (London: MacDonald, 1972), p. 231.

his young performers but not confusing them or presenting them with material that they could not possibly understand."<sup>8</sup> These simpler works, written for young and inexperienced performers, included Davies' original arrangements of pieces by Attaignant, Byrd, Gabrieli, Monteverdi and Couperin, as well as arrangements of works by Stravinsky, Satie, Bartok, and Milhaud. Davies and others felt that the works were considerably better than the condescending, even bad music being written for public school performance at that time.

Instead of singing poorly arranged folk-song settings during music periods, the students were also encouraged to compose and improvise in small groups. Routh writes, "Children whose ability in other academic directions might be distinctly limited found that they could respond in a positive way to this most refreshingly unorthodox of music masters, who invited them to participate, to improvise."<sup>9</sup>

While many works were written for Cirencester Grammar School during this period, two especially stand out: O Magnum mysterium, which includes a cycle of four carols for choir, two sonatas for fourteen players, and a fantasia for organ (1960); and Five Klee Pictures for school orchestra (1960, revised 1976).

Davies also completed the first of his works based on the "In Nomine" from the Missa Gloria tibi trinitas by the sixteenth-century English composer John Taverner. The First Fantasia on an "In Nomine" of John Taverner (1962) was written for orchestra and performed at the 1962 Promenade Concerts at Royal Albert Hall. Finally, he wrote three

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<sup>8</sup>Griffiths, p. 16.

<sup>9</sup>Routh, pp. 231-32.

works based on Monteverdi's Vespers of 1610: Leopardi Fragments, a cantata for soprano and nine instruments, was written in 1961, followed later that same year by the String Quartet; and in 1962 the Sinfonia for orchestra was completed.

After leaving Cirencester, Davies went to Princeton (1962-64) on a Harkness Fellowship to study with Roger Sessions and Earl Kim. This occurred through the instigation of the American composer Aaron Copland, who had heard and liked Davies' early piano pieces, and who commissioned the Ricercare and Doubles (written in 1959 while Davies was at Cirencester) for the Dartmouth Festival in America.

During his two years at Princeton Davies was able for the first time to compose as much as he wanted, and he completed two other "In Nomine" works: Seven in Nomine (1963-64) for chamber orchestra commissioned by the Melos Ensemble, and his Second Fantasia on Taverner's "In Nomine" (1964) for orchestra. The latter was commissioned by the London Philharmonic Orchestra and premiered on April 30, 1965 at the Royal Festival Hall in London. The centerpiece of the "In Nomine" group is the two-act opera Taverner, which was begun as early as 1957 while Davies was a student at Manchester. At Princeton he completed the first act of this work. Rounding out important works written in America were Veni sancte spiritus (1963) for chorus, soloists, and small orchestra and Shakespeare Music (1964) for instrumental ensemble.

While at Princeton, Davies actually saw and experienced the musical situation in America for the first time, and he became aware of the isolation of the young American composer from the rest of his society. This prompted him to write an article entitled "The Young

Composer in America" for the United Chapters of Phi Beta Kappa. In this article he discussed the problem facing the young American composer of having two distinct polarities in the mathematical precision of Milton Babbitt and the aleatoric works of John Cage. In discussing the Babbitt-Cage dichotomy Davies wrote:

These are the two most 'way-out' figures in American composition; how is the younger composer to go on from there, to react against such a background, to come to terms with and even replace such paradoxical 'father figures'? One can out-Cage Cage by indulging in more and more 'aleatoric' stunts, or one can out-Babbitt Babbitt by spinning even more complex mathematical-musical sets, but this hardly amounts to establishing a distinct musical identity. One can react against Cage and Babbitt by writing music that has more in common than their work with Schoenberg or older music, but is this not being 'reactionary'? Even if the 'progressive' faction is in America now 'official', it is not easy for a young composer to be 'anti-official' when this implies being a reactionary anti-progressive.<sup>10</sup>

By the time Davies returned to England from Princeton in 1964, he had come to be regarded as one of the leaders of a new generation of English composers, as were his Manchester colleagues Alexander Goehr and Harrison Birtwistle. The three of them organized the Wardour Castle Summer School of Music in 1964 and 1965. During 1965 Davies also lectured in Europe, Australia, and New Zealand; and in 1966 he was composer-in-residence at the University of Adelaide in Australia.

In 1967, after Davies had returned to England from Australia, he and Birtwistle formed their own performing ensemble, the Pierrot Players. This sextet, consisting of the performers required for Schoenberg's Pierrot lunaire (together with the two conductors, Davies and Birtwistle), first performed this work in 1967 at Queen Elizabeth

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<sup>10</sup>Peter Maxwell Davies, "The Young Composer in America," Tempo 72 (1965): 4.

Hall in London. On that same program was Davies' Antechrist (1967). Other important dramatic works by Davies premiered with the Pierrot Players included: Revelation and Fall (1966) for soprano and instrumental ensemble; Eight Songs for a Mad King (1969) for male voice and instrumental ensemble; Missa super L'Homme armé (1968) for speaker and instrumental ensemble; and Vesalii Icones (1969) for dancer, solo cello, and instrumental ensemble. These works--featuring a screaming nun, an insane monarch, and a semi-nude dancer as Christ--". . . were greeted on one side by shock and outrage, and on the other with intense excitement."<sup>11</sup>

Such sensational works did not appeal to Birtwistle, and so it was inevitable that the cooperation between Davies and Birtwistle became more difficult to sustain. Thomas Sutcliffe writes of the eventual break in 1970 between the two:

His [Davies] career has been not without professional rifts. The friendly Manchester days of the 1950s, with Alexander Goehr a Schoenbergian father figure to both Davies and Birtwistle . . . were not to continue into the 1960s, and if the Pierrot Players was an ideal ensemble for small-scale music-theatre works . . . it was a somewhat sensational medium which suited Harrison Birtwistle less than comfortably . . . Few musicians are gifted with diplomacy, and when the break with Birtwistle came, the Pierrots continued under another name.<sup>12</sup>

The group changed its name to the Fires of London and was under Davies' sole direction. He has since written an abundance of works for the ensemble.

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<sup>11</sup>Griffiths, p. 18.

<sup>12</sup>Tom Sutcliffe, "A Question of Identity," Music and Musicians 20 (1972): 27.

In addition to the dramatic works of the late 1960s, Davies also composed two major orchestral works during this period: Worlds Blis (1969) and St. Thomas Wake: Foxtrot for Orchestra on a Pavan by John Bull (1969), which has since become one of his most popular and frequently performed pieces. The previous year saw the first completion of his opera which Taverner, was finished a second time in 1970 and was premiered at Covent Garden in 1972.<sup>13</sup>

In 1970 Davies visited the island of Hoy in the Orkneys (off the coast of Scotland) for the first time, and its isolation immediately appealed to him. In 1964, when Davies had returned from Princeton, he had moved into a cottage in the Dorset countryside, but in 1974 he moved to the deserted village of Rackwick on the island of Hoy. The influence of Orcadian landscape, legend, and literature on Davies' music since 1970 is evident in the more quiet, reflective works written during this period. In 1976 he said of his new home, ". . . there is no escape from yourself here, you just have to realize what you are through your music, with much more intensity than in urban surroundings."<sup>14</sup> Davies' compositional activities, directly stimulated by the Orcadian scene and culture, resulted in a prolific creative period during which he produced such works as From Stone to Thorn (1971), for mezzo-soprano and instrumental ensemble, Hymn to St. Magnus (1972) for mezzo-soprano obligato and instrumental ensemble, Stone

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<sup>13</sup>The circumstances surrounding the writing of this opera are more fully explained in Chapter IV.

<sup>14</sup>Griffiths, p. 80.

Litany-Runes from a House of the Dead (1976). These works were all written for soprano Mary Thomas of the Fires of London, known for her dramatic skills and vocal virtuosity.

Purely instrumental works from the Orcadian period include A Mirror of Whitening Light (1977) for chamber ensemble (dedicated to Roger Sessions) and two symphonies for orchestra: Symphony No. 1 (1976), premiered at the Royal Festival Hall in London in 1978, and Symphony No. 2 (1980), commissioned by the Boston Symphony Orchestra and first performed in Boston on February 26, 1981.

Paradoxically, Davies' years of isolation in the Orkneys has also been a period of increasing public recognition in the musical world. In 1970-71 he composed music for two films by Ken Russell, The Devils and The Boy Friend, and he has received several important commissions to date: the masque Blind Man's Buff (1972) for the BBC, Ave maris stella (1975) for the Bath Festival, and The Lighthouse (1979) for the Edinburgh Festival.

Davies also has become involved in the Orkney community through his establishment in the last 1970s of the St. Magnus Festival. This event occurs during the few days around the mid-summer solstice and gives Davies an opportunity to compose and share his music with the people of the islands, who have now accepted him as part of their community.

More recently, Davies accepted the position of musical director of the Dartington Summer School in Devon in 1980. He is currently living on Hoy and continues to compose there. Another major work in progress, the opera Resurrection, is in fact based on a scene from his first opera Taverner.

Because Davies' music changed considerably after his move to the Orkneys in 1970, and because the later works are so recent that their role is more difficult to assess, the remainder of this study will be devoted to those works written before the Orkney period. Although stylistic differences are apparent in the works written from 1957 to 1970, a common denominator ties them together. Pre-existent music and techniques are the basis for these works, from Alma redemptoris mater of 1957 to St. Thomas Wake written in 1969. In addition to employing pre-existent music, Davies also began to parody this source material in the works composed after 1964, particularly the music written for the Pierrot Players and The Fires of London.

The next chapter includes a discussion of this use of earlier musical sources, and the parody of this pre-existent music where applicable, in eight selected works written during the period 1957-1969. Chapter III presents more detailed analyses of three works written during this same period: Second Fantasia on Taverner's "In Nomine" (1964) and Antechrist (1967) are non-dramatic works for full orchestra, while Eight Songs for a Mad King (1969) is a musico-dramatic work written for the Pierrot Players (later The Fires of London). Chapter IV is a critical analysis of Davies' opera Taverner (1962-68); pre-existent music and Davies' parody of it are examined in detail. The study ends with a summary of findings.

## II. PRE-EXISTENT MUSIC IN DAVIES' WORKS

As noted in Chapter I, a persistent feature and prime musical factor of Peter Maxwell Davies' music up to 1970 was the use of earlier musical material and techniques borrowed primarily from Medieval and Renaissance sources. Davies' appreciation of the music of the past and its aesthetic appeal for him are described by the composer:

The whole of medieval art and its association with medieval life interests me, especially, I think, because the two are related closely in a way in which they no longer are today. Today the artist tends to work in isolation away from everything with spiritual or practical meaning. I have a certain nostalgia for the medieval period, where life had very deep levels of meaning and symbolism, without being in the least self-conscious. . . . I feel that the music of that period can stand up favourably with music of any other. Naturally what one draws on for spiritual nourishment gets absorbed into one's own personality, and the personality transforms the raw material and illuminates it with new meaning.<sup>15</sup>

Works utilizing pre-existent material in the manner described above include Alma redemptoris mater, St. Michael: Sonata for 17 Wind Instruments, Prolation, Ricercare and Doubles, String Quartet, Sinfonia, Leopardi Fragments, the four "In Nomine" works, Shakespeare Music, The Shepherd's Calendar, Revelation and Fall, Antechrist, Veni sancte spiritus, Missa super L'Homme armé, Vesalii Icones, and St. Thomas Wake.

In many of the works written after 1964, Davies not only utilizes earlier music and techniques, but parodies this source material. His works which include this parody of earlier music are for the most part theatrical: Revelation and Fall, Missa super L'Homme armé, Eight Songs for a Mad King, Antechrist, the opera Taverner, St. Thomas Wake, and Vesalii Icones.

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<sup>15</sup>Murray Schafer, British Composers in Interview (London: Faber and Faber, 1963), pp. 173-74.

The discussion of eight works which employ pre-existent music comprise the remainder of this chapter. They are presented in chronological order, so that continuity and changes in style will be more evident.

Alma redemptoris mater

John C. G. Waterhouse has described Davies' development from 1957 to 1964 as ". . . the conquest first of lyricism and then of 'atmosphere' and dramatic incisiveness."<sup>16</sup> The lyrical phase culminated in the beautiful String Quartet of 1961 but its roots can be found in the wind sextet Alma redemptoris mater (1957). The sextet, the first in a long line of works based on Medieval and Renaissance sources, is characterized by long expressive lines and a lyrical beauty. Its gentle diatonic flow shows the clear imprint of Dunstable, on whose motet setting of the Marian antiphon Davies' work is based. Robert Henderson states: "The gentle melancholy and calm resignation that surround the sextet are characteristic of much English music, and more particularly that of the middle ages and of such composers as Dunstable and later John Dowland."<sup>17</sup>

In Alma redemptoris mater, as in St. Michael, the original plainchant or setting is integrated into Davies' own texture, much in the same way as Medieval cantus firmus technique. Because Davies also applies serial procedures to his source material the aural link between his work and that of Dunstable is indirect. Bayan Northcott has observed that ". . . it is a keen and knowledgeable ear that can trace Dunstable's tenor. . ."<sup>18</sup>

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<sup>16</sup>John C. G. Waterhouse, "Peter Maxwell Davies: Towards an Opera," Tempo 69 (1964): 19.

<sup>17</sup>Robert Henderson, "Peter Maxwell Davies," Musical Times 102 (October 1961): 624.

<sup>18</sup>Bayan Northcott, "Peter Maxwell Davies," Music and Musicians 17 (1969): 39.

Dunstable's setting of "Alma redemptoris mater" provided Davies' work with certain formal principles. Dunstable's tripartite form, with three-voice counterpoint enclosing a central duo, is reflected in Davies' three-movement piece with two Andantes surrounding a central Presto. Northcott describes this formal plan as ". . . an audible dialogue of contrasting motives rising, fantasia-like, to a satisfying climax, a twittering puppet Scherzo and a slow finale, in which long cantus firmus-type lines blossom with decorative melismata . . ."19

A comparison of the beginning of Dunstable's setting (Ex. 1a) with the first ten measures of Davies' work (Ex. 1b) shows Davies' use of Dunstable's melodic material. In Ex. 1a, the notes in the soprano with crosses over them indicate the original plainchant. The circled notes in Ex. 1b show these corresponding notes transposed to D<sup>b</sup> in Davies' work. In this Andante the actual pitch material is developed from the six-note figure: C-E-F-G-A-C (the original plainchant) and is subjected to Davies' quasi-serial technique.

Ex. 1a. Dunstable, "Alma redemptoris mater," mm. 1-10.<sup>20</sup>

<sup>19</sup>Ibid., p. 39.

<sup>20</sup>Gustave Reese, Music in the Middle Ages (New York: W. W. Norton & Company, 1940), p. 418.

Ex. 1b. Davies, Alma redemptoris mater, mm. 1-10.

Peter Maxwell Davies

1 5

Andante

Flauto

Oboe

\* Clarinetti

\* Corno

Fagotto

poco rit. .... tempo 1

10

Fl

Ob

Cl

Cor

Fag

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The last movement, also marked Andante, again makes use of the cantus firmus, this time beginning on C (Ex. 2). The cantus firmus C-E-F-G-A-C in long temporal values in the oboe can be heard clearly in the interplay between the plainchant and the melismatic passages of the other instruments.

Ex. 2. Davies, Alma redemptoris mater, third movement, mm. 6-24.

10

15

10 poco animando.

20

Fl.  
Ob.  
Cl.  
Cor.  
Fog.

*pp*  
*mp*  
*fp*  
*p*

*mp*  
*f*  
*fp*  
*p*  
*ppp*

*ppp*  
*p*  
*mp*  
*fp*  
*f*

But it is in the Presto movement that Davies most clearly follows Dunstable's duo section. The Dunstable setting (Ex. 3) contains three phrases of nine, eight, and ten measures (in modern notation) respectively; and Davies reflects these relative values by constructing sections of proportionally similar lengths of fifteen, twelve, and eighteen measures in 2/4 meter in his Presto (Ex. 4). Ex. 3 also shows that Dunstable's duo exhibits a ternary form: A B A', as the outer subsections are thematically related; the outer subsections of Davies' Presto also have this feature. The first A section has the cantus firmus split into three fragments, while in the final A section of the Presto this source material appears without elaboration in the final six measures of the movement (see Ex. 4). Davies' twelve-note cantus firmus here is again derived from the beginning of the Dunstable model.

Ex. 3. Dunstable, "Alma redemptoris mater," duo section.

The image displays a musical score for a duo section, consisting of three systems of vocal lines. Each system features a vocal line (soprano or alto) and a lute line (treble clef). The lyrics are in Latin and are written below the vocal lines. The first system begins with the word 'Dico' above the vocal line. The lyrics for the first system are: 'Tu, que ge-nu-i sti'. The second system continues with: 'na-tu - ra mi-ran - te'. The third system concludes with: 'tu - um san - ctum ge - ni - to - rem.' The score includes various musical notations such as clefs, time signatures, and dynamic markings.

Ex. 4. Davies, Alma redemptoris mater, second movement. The notes of the cantus firmus are circled.

||

Presto

5

Flauto

Oboe

Clarinetti

Corno

Fagotto

Fl.

Ob.

Cl.

Cor.

Fag.

10

Fl.

Ob.

Cl.

Cor.

Fag.

15

quasi cadenza

7

Ex. 4 (cont.)

This musical score is divided into four systems, each starting with a measure number in a box: 20, 25, 30, and 35. The instruments are Flute (Fl), Oboe (Ob), Clarinet (Cl), Cor (C), and Bassoon (Fag). The score includes various musical notations such as dynamics (p, mf, f, pp), articulation (accents), and phrasing slurs. Measure 20 shows a complex texture with multiple instruments playing. Measure 25 features a prominent Cor part with a 5-measure phrase. Measure 30 has a dense arrangement with many notes and rests. Measure 35 continues the intricate musical development.

## Ex. 4 (cont.)

The image shows a musical score for five wind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor), and Bassoon (Fag.). The score is divided into two systems, labeled 40 and 45. The Flute and Oboe parts feature dynamic markings of *f* and *sf*. The Clarinet and Cor parts feature dynamic markings of *p* and *f*. The Bassoon part is mostly silent. The score includes various musical notations such as notes, rests, and dynamic markings.

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St. Michael: Sonata for 17 Wind Instruments

St. Michael was written in Rome in 1957 while Davies was studying with Petrassi. Like Alma redemptoris mater it is based on Medieval plainchant, in this case selected chants from the Requiem Mass. The title of the work comes from two sources, as Davies explains:

The work was written when I was in Rome in 1957, living under the shadow of the statue of St. Michael which surmounts the Castel S. Angelo. But the real St. Michael of the title is that of the big stained-glass window at Fairford which shows St. Michael weighing the souls of the dead in the Last Judgment. I was much torn by the fundamental question of good and evil at that time and, in fact, I still am. Writing that work was an attempt to come to terms with that problem.<sup>21</sup>

In this work the composer turned from the closely integrated chamber sextet of Alma redemptoris mater to a more dramatic orchestration of wind instruments in two choirs. One group consists of double woodwinds and horn, the other a brass octet. While the instrumentation recalls Stravinsky's Symphonies of Wind Instruments, its real precedent can be found in the sixteenth-century Venetian polychoral style of Gabrieli,

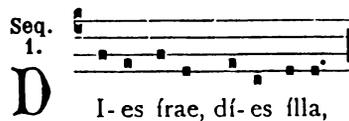
<sup>21</sup>Schafer, p. 177.

especially in Davies' antiphonal writing and echo effects reminiscent of this earlier period.

The work is in five contrasting movements, each based on a particular chant from the Requiem Mass. As in Alma redemptoris mater, Davies applies quasi-serial techniques to the plainsong, making it difficult for the listener to recognize the source material. Only in the second and third movements is the plainchant easily identifiable.

The first movement, a Moderato introduction, is followed by a second movement, a lively Allego based on the first phrase of the sequence "Dies Irae" (Ex. 5).

Ex. 5. "Dies Irae," Liber Usualis, p. 1810.



This second movement is divided into seven sections of unequal length, corresponding to the repetitions of the cantus firmus. The beginning of the first section is shown below (Ex. 6). Four statements of the cantus firmus can be seen in these six measures, and they are presented as a four-part mensural canon. The first voice begins the theme in quarter notes, while the second follows with it in dotted quarter notes; a rhythmic relationship of 2:3 results. The order of entry of the four statements is as follows:

1. Original melody on B in the second brass
2. Original melody on F in the first woodwinds
3. Inversion of the melody on C in the second woodwinds
4. Inversion of the melody on F# in the first brass

Ex. 6. Davies, *St. Michael*, second movement, mm. 1-6.  
The score is written in C.

Allegro  $\text{♩} = 100$  5

CHOIR I

Flauto 1

Oboe 1

Clarinetto 1 in Sib

Fagotto 1

Coro in Fa

Flauto 2

Oboe 2

Clarinetto 2 in Sib

Fagotto 2

Allegro  $\text{♩} = 100$  5

CHOIR II

Corno 1 in Fa

Tromba 1 in D

Tenore Trombone 1

Bass Trombone

Corno 2 in Fa

Tromba 2 in Sib

Tenore Trombone 2

Tuba

The beginning of the second section of this movement (Ex. 7) presents the "Dies Irae" melody in consecutive statements by the two trumpets of the brass octet. Again a 2:3 temporal ratio is used.

Ex. 7. Davies, St. Michael, second movement, mm. 21-27.

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The middle movement, based on the opening motive of the Sanctus from the Requiem Mass (Ex. 8), is slow and laboring, marked *Lento molto*, in contrast to the previous "Dies Irae" movement. The falling two-note figure or its inversion seen at the beginning (Ex. 9) provides the source material for the entire movement. Every note of Ex. 9 is derived from the Sanctus or its inversion.

Ex. 8. "Sanctus," Liber Usualis, p. 1814.

S Anctus, \* Sáncetus,

Ex. 9. Davies, *St. Michael*, third movement, mm. 1-8.

Lento molto  $\text{♩} = 44$  5

CHOIR I

Flauto 1  
Oboe 1  
Clarinetto 1 in Sib  
Flauto 2  
Oboe 2  
Clarinetto 2 in Sib

Lento molto  $\text{♩} = 44$  5

CHOIR II

Corno 1 in Fa  
Tromba 1 in D  
Tenore Trombone 1  
Bass Trombone  
Corno 2 in Fa  
Tromba 2 in Sib  
Tenore Trombone 2  
Tuba

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The Allegro fourth movement features woodwinds alone. It moves immediately into the last movement, a gradual acceleration in tempo from Adagio to Vivace, and the work ends with strident passages in the brass.

First Fantasia on an "In Nomine" of John Taverner

Davies' First Fantasia on an "In Nomine" of John Taverner (1962) was the first of the four important works based on music by John Taverner written by Davies in the 1960s. The others included the Second Fantasia on John Taverner's "In Nomine" (1964), Seven in Nomine (1963-64), and the opera Taverner (1962-68). The four works are based on the setting of the "In Nomine" from the Missa Gloria tibi trinitas by Taverner.

John Taverner is often considered one of the most important of all the English pre-Reformation composers. His output was primarily sacred and included mass settings, magnificats, and motets. The "In Nomine" from his Missa Gloria tibi trinitas began to be played independently on instruments by mid-sixteenth-century English musicians and appears in the Mulliner Book of circa 1560-70.

The First Fantasia is for large orchestra, and in it Davies turns to a more conventional instrumentation this time. The orchestra includes flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, tubas, percussion, and strings. Davies gives much of the important musical material to the strings, saving the brass instruments for more dramatic moments. This increased emphasis on theatricality shows the influence that Taverner, written at about the same time, had on Davies' writing.

The form of the First Fantasia is also more conventional in structure in that it is in an extended sonata allegro design with introduction and coda, all preceded by the "Gloria tibi trinitas" plainchant and the original Taverner setting of the "In Nomine." This form is outlined in Table 1.

Table 1. Formal design of the First Fantasia.

"Gloria tibi trinitas"  
Taverner "In Nomine"

Introduction

1-7

Theme 1

Recitative I	8	
Exposition	9-13	Themes 1 and 2 (repeated)
Development	14-18	
Recapitulation	19	Themes 1 and 2
Recitative II	20-21	
Coda	22-23 <sup>22</sup>	Theme 1

The introduction (Ex. 10b) begins with the trumpets playing a passage based on the soprano line of the Taverner "In Nomine" (Ex. 10a).

Ex. 10a. Taverner, "In Nomine" in the Mulliner Book, Vol. 1 of Musica Britannica, No. 35, mm. 1-14.

Ex. 10b. Davies, First Fantasia, beginning of introduction.

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<sup>22</sup>The numbers in this column refer to section numbers in the score, rather than to measure numbers.

The rest of the introduction features the strings playing a brief development of this idea presented in the trumpets. The simultaneous tonal centers of D and F along with D# and F# define the sonata allegro form and are introduced here; at the end of the introduction the low brass enter with an important sonority used in the two recitatives. This whole-tone chord is comprised of two superimposed major thirds: D-F# and E-G#, and will henceforth be referred to as the [2,4,6,8] sonority.<sup>23</sup> This chord is also featured in the Second Fantasia and takes on a special significance in the opera Taverner. The sonority is continued in the low brass in Recitative I (Ex. 11), featuring the wind instruments.

Ex. 11. Davies, First Fantasia, beginning of Recitative I, low brass.

Lento  $\text{♩} = 48$

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The exposition begins with theme 1 (Ex. 12) played by trumpet, flute, and clarinet and accompanied by low strings. Its relationship with the trumpet passage in the introduction is evident (see Ex. 10b).

---

<sup>23</sup>The series of numbers enclosed in brackets is based on the system of pitch-classification used by Allen Forte in his The Structure of Atonal Music.

## Ex. 12. Davies, First Fantasia, beginning of exposition.

9 Allegro  $\text{♩} = 116$

Fl. *1*

Cl. *mf* *f* *f* *p* *f*

Hr. *f* *p* *f* *fp* *p*

Via. *pizz.* *f* *ff*

Vic. *pizz.* *ff*

Cb. *ff*

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Theme 2 (beginning at section 11) features the strings, and the D-F tonal center of theme 1 changes to D#-F#. Both of the themes are repeated with a slightly different orchestration, including the addition of horns, before the end of the exposition.

The development is described by Griffiths as a "decoration" of the exposition. The brass is absent here but returns for the short recapitulation before Recitative II. This recapitulation reaffirms the two tonal centers of D-F and D#-F# and includes truncated appearances of themes 1 and 2.

The second recitative following the sonata allegro design is again introduced by the [2,4,6,8] sonority, this time played by the strings. The brass instruments are featured here, accompanied by whirling woodwind passages (Ex. 13). This dramatic section is heightened by the addition of handbells, which appear frequently in subsequent works by Davies.

## Ex. 13. Davies, First Fantasia, beginning of Recitativo II.

RECIT. II  
20 *Lentiss.* ♩ = 48

•whirling  
a2

continua simile

ff •whirling  
a2

continua simile

ff •whirling

continua simile

ff •whirling

continua simile

Bsn.  
*f* *p* *pp*

Hrn.  
*p*

Trpt.  
*f*

E. Tbn.  
*fp* *ff*

Tuba

Hand-  
bells

20 *fff*  
*Lentiss.* ♩ = 48

1  
*f* *fff* *p*

2  
*f* *fff* *p*

Vla.  
*f* *fff* *p*

Vic.  
*f* *fff* *p*

cb.  
*f* *fff* *p*

\*This figure is repeated freely, as quickly as possible, until the bar before fig. 21. The instruments do not synchronise. This is *fuori tempo*.

The work ends with a long coda to be played lentissimo. This section is sparsely scored for flute, oboe, trumpet, and cello with fragments of the "In Nomine" theme (theme 1) prominently heard in the handbells. The final statement of this theme begins on B<sup>b</sup> (Ex. 14), and the piece concludes quietly.

Ex. 14. Davies, First Fantasia, final nine measures.

The musical score for the final nine measures of Davies' First Fantasia is presented in four staves. The top staff is for Flute (Fl.), the second for Oboe (Ob.), the third for Clarinet in B-flat (Cl. Bb.), and the bottom for Violoncello (Vcl.). The Flute part begins with a first ending bracket over the first two measures, marked *mp*, then *p*, then *pp*. The Oboe part has a *p* dynamic. The Clarinet part has *p* and *pp* dynamics. The Violoncello part has a *ppp* dynamic. The tempo marking "sempre più lento" is written above the Flute and Violoncello staves.

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### Shakespeare Music

The three works previously discussed in this chapter are based on Medieval and Renaissance sources, and Davies continues this practice in Shakespeare Music (1964) for chamber ensemble. Here he turns from the sacred to the secular in choosing Elizabethan dance music as the basis for the work.

While Shakespeare Music occupies a somewhat minor position in the composer's oeuvre of the 1960s, this modest work shows Davies' growing ability in the handling of borrowed material. Robert Henderson states:

. . . Shakespeare Music marks a further step in the process of uniting a lucidity of form and harmony, transparent and often extremely beautiful instrumental textures, with an immediately recognisable logical coherence and inherent dramatic strength. It is, however, in the flexibility and plasticity of its melodic writing that the music reveals its most telling advances.<sup>24</sup>

Direct melodic and rhythmic references to the original dance music also occur more frequently, allowing the listener to identify the source material more easily.

Davies' borrowing from sixteenth-century virginal dance music can be seen in the overall structure of the work, which is a suite that begins with an Intrada followed by three paired dances (Table 2).

Table 2. Formal design of Shakespeare Music.

<u>Section</u>	<u>Measure Nos.</u>	<u>Meter</u>	<u>Tempo</u>
Intrada	1-20	c	Allegro
Pavan	21-58	c	Andante
Galliard	59-94	6/4	Andante
Miserere	95-126	9/4	Andante-Allegro moderato
Coranto	127-161	6/4	Allegro
Passamezzo	162-194	4/2	Lento
Alman	195-239	c	Andante moderato

Each pair of dances is related thematically, as was the practice with English composers in the sixteenth century. The beginnings of the Pavan and Galliard, a common pairing in Elizabethan dance music, are shown below and illustrate this thematic similarity for the first two measures, even though octave displacement is used (Exx. 15a and 15b).

---

<sup>24</sup>Robert Henderson, "Peter Maxwell Davies's Shakespeare Music," Tempo 72 (1965): 16.

Ex. 15a. Davies, Shakespeare Music, Pavan, mm. 21-25.

**PAVAN**  
andante

Alto Fl. *molto p dolce*

Cl. *molto p senza vib.*

B. Cl. *molto p senza vib.*

Bsn. *pp acmpis*

Guit. *p*

Vla. *cun sord.* *arco very thin sound*  
*pp* *(spiccato)* *p* *pp*

25

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Ex. 15b. Davies, Shakespeare Music, Galliard, mm. 59-64.

**GALLIARD**  
l'istesso tempo

Cl. *pp dolce*

Bsn. *pp sim*

Perc. *3:2* *6* *4* *pp* *p*

Alto Fl. *poco sf. p*

Cl. *p*

Bsn. *p*

Perc. *Lib.* *p pp* *p pp* *p*

60

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The Pavan itself is based on six repetitions of the material presented in Ex. 15a. The various figurations accompanying these presentations are modeled after the discant variation technique of Elizabethan composers. Although the opening material in the clarinets (see Ex. 15a) is strikingly similar to that of Orlando Gibbons' "Lord Salisbury Pavan" (Ex. 17), its actual source material can be traced once again to Taverner's "In Nomine."

Ex. 17. Gibbons, "Lord Salisbury Pavan," Musica Britannica, Vol. 20, p. 37, mm. 1-2.



The soprano line from Taverner's work appears, with added flats, in the clarinet and bass clarinet, while the alto flute plays the inversion of this idea beginning on G (compare Exx. 15a and 10a). The "Gloria tibi trinitas" plainsong is played simultaneously in the bassoon beginning on B<sup>b</sup> in long temporal values, and the two statements of this cantus firmus, the second of which begins on F, coincide with the two sections of the Pavan.

The Galliard which follows also exhibits a two-part form. Both sections are based on two presentations of the material in Ex. 15b, with the second presentation in each section accompanied by a running figuration in the guitar. The beginning of the second presentation in section one of the Galliard features the oboe (Ex. 18), whose melody here is identical to that found in the clarinet at the beginning of the dance (see Ex. 15b).

Ex. 18. Davies, Shakespeare Music, Galliard, mm. 67-70.

Alto Fl. *sf*

Ob. *ppp staccatiss*

Cl.

Perc. *pp* *mp*

Guit. *p dolc*

Alto Fl. *sf*

Ob. *sf*

Guit.

70

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The use of a running figuration as an accompaniment to a melodic idea is characteristic of the galliards of John Bull. Two examples from one of these galliards show the opening theme and first variation respectively (Exx. 19a and 19b); Davies' Galliard exhibits a striking similarity in style to these examples, and he probably borrowed from this earlier galliard.

Ex. 19a. Bull, "Galliard", Musica Britannica, Vol. 19, p. 38, mm. 1-2.

C3

Ex. 19b. Bull, "Galliard," Musica Britannica, Vol. 19, p. 38, mm. 9-10.



### The Shepherd's Calendar

In The Shepherd's Calendar (1965) Davies again turns to Medieval sources, both textual and musical. The work was commissioned for the UNESCO Conference of Music in Education in Sydney, Australia and was premiered there in 1965 under the composer's direction.

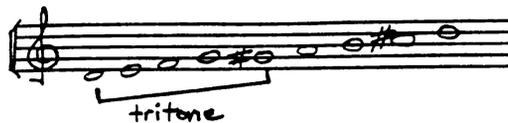
The work was designed for a chorus and orchestra of young people. There are two main groups of performers: Group I, consisting of chorus and small wind ensemble with three percussionists on one side of the stage; and Group II, consisting of a solo string quartet and a small wind ensemble with seven percussionists on the other side. Another small group made up of a treble soloist, handbells, and glockenspiel is placed farther away in an elevated position.

The text is taken from the Goliard poems of the thirteenth century found in the Carmina Burana, and their arrangement depicts the cycle of the four seasons. In fact, the piece was originally to have been entitled The Four Seasons. The form of the work consists of a presentation of spring, summer, and fall by the chorus and instruments of Group I, each time followed by a musical description played by the instruments of Group II. The music for fall moves directly into the music for winter--there is no choral presentation of winter--and the work ends with a presentation of the antiphon "Veniet, veniet Dominus" sung by the treble soloist and

accompanied by the chorus.

After a brief recitation in plainchant style by solo tenor, the work begins with the chorus singing "Salve ver optatum" ("Hail, longed for spring") in conductus style accompanied by the wind ensemble doubling the choral parts. The following scale is the basis for the material used in the tenor solo and choral sections (Ex. 20).

Ex. 20. Scale used in The Shepherd's Calendar.



It contains both perfect and augmented fourths and the tritone D-G# present in this scale figures prominently throughout the work.

The basic notes of the soprano line of the chorus serve as source material for much of the remainder of the work. This melodic idea is shown below (Ex. 21), together with its presentation in the trumpet in the music for spring, employing octave displacement (Ex. 22).

Ex. 21. Melodic outline of soprano line in the music for spring of The Shepherd's Calendar.



The music for spring is also reminiscent of program music of earlier composers, specifically that of Vivaldi, in its use of birdcalls (Ex. 23).

Ex. 23. Davies, *The Shepherd's Calendar*, music for spring, flute, oboe, and clarinet parts.

mf sometimes octave higher  
if possible — ♩ = c. 84 basically,  
but vary this sometimes (until double barline)

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A more recent precedent for the use of birdcalls is the music of Olivier Messiaen.

The choral presentation of summer features two pitch centers--F# in the soprano and bass, and F in the alto and tenor--and is followed by the music for summer played by the solo string quartet. This music for summer is based on a melodic line that is presented first in the first violins and derived from the soprano line of the preceding choral section.

The choral presentation of fall is presented in a ". . . limping rhythm of two and three beat patterns . . ."25 and is based on the scale emphasizing the tritone D-G# (see Ex. 20). The beginning of this section is shown below (Ex. 24). Davies' text painting of the leaves falling and fluttering from the trees is achieved through the descending melodic lines of the soprano and alto parts and the alternating duple and triple meters.

<sup>25</sup>Donald Peart, "Peter Maxwell Davies: *The Shepherd's Calendar*," *Miscellanea Musicologica: Adelaide Studies in Musicology I* (March 1966): 255.

Ex. 24. Davies, The Shepherd's Calendar, music for fall, choral and wind instrument parts only.

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Text painting is also used in the orchestral music which follows.

This section is highlighted by the percussion section which includes xylophone, stone discs, and metal claves. A recorder sextet announces the coming of winter with the following performance directions: "RECORDERS--entering in order as shown--make WINTERWIND sounds at first quietly, gradually getting louder until like a gale just before carol." At this point (letter W) the whole orchestra has entered, and at the climax of the "gale" the solo treble cries out a prayer as the orchestra instantly ceases to play (letter AA).

The text and melody of this prayer are from the antiphon "Veniet, veniet Dominus" ("The Lord will come") sung at Vespers on the third Sunday of Advent. The original antiphon and Davies' version of it, accompanied

by glockenspiel and handbells, are shown below (Exx. 25a and 25b).

Ex. 25a. Antiphon "Veniet Dominus," Liber Usualis, p. 338.

1. Ant. 1. a  
**V** Eni-et Dóminus, \* et non tardá-bit, ut illúminet  
 abscondi-ta tenebrárum, et mani-festábit se ad ómnes  
 géntes, alle-lú-ia. E u o u a e. U Erúsa-lem gáu-

Ex. 25b. Davies, The Shepherd's Calendar, letter AA.

**AA** ♩ = c 40  
 TREBLE SOLO  
 ♩ = c 72 more flowing  
 Ve-ni-et. ve-ni-et Do-mi-nus, et non tar-da-bit. ut i-llu-mi-net ab-scon-di-ta te-ne-bra-rum  
 Glock. do not dampen!  
 Hand bells do not dampen!  
 Vlc. *molto piano senza vib.* *tenuto*

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The choir answers this solo with "Ave, sol de stella" ("Hail, sun from the star") and continues to repeat this with the antiphon until the music gradually dies away into nothing. The cycle of seasons has thus been completed, preparing the way for the coming of spring once again.

### Revelation and Fall

In the latter half of the 1960s Davies began composing an important

group of works for the music theatre. 1968 saw the completion of Taverner and three other works soon followed: Missa super L'Homme arme, Eight Songs for a Mad King, and Vesalii Icones. The satirization, or parody, of borrowed materials forms an important basis for all these works, heightened by the theatrical approach which Davies employs. This period in Davies' composing career, coinciding with the formation of the Pierrot Players, really begins with Revelation and Fall (Offenbarung und Untergang), commissioned by the Koussevitsky Foundation and completed in 1966.

The work, scored for soprano and sixteen players, is a setting of a prose-poem by Georg Trakl, written shortly before his death in 1914. The text is given below:

I sat in silence under the charred beams of the abandoned inn,  
 alone with my wine. A glittering corpse leaned over a dark pool  
 and a lamb lay dead at my feet. Out of the dissolving azure  
 stepped the pale form of the Sister, and so spoke her bleeding  
 mouth: stab of the black thorn. Ah, still resound to me the  
 silvery arms of wild tempests. Let blood flow from moonlit feet  
 and blossom on nocturnal paths where the screeching rat  
 rushes. Flare, you stars, in the vaults of my brow, and my heart  
 will peal gently into the night. A crimson spectre broke into the  
 house with flaming sword, but fled with a snowy brow. O bitter  
 death.

And a dark voice spoke from within me: in the nocturnal  
 forest I broke my steed's neck, for madness leapt from his  
 crimson eyes; the shadows of elms fell on me, the blue laughter  
 of the spring and the black coolness of night. I was a wild  
 hunter in a snowy wilderness; in a rocky wasteland my face  
 dissolved.

And shimmering, a drop of blood fell into my lonely wine; and  
 when I drank, it tasted bitterer than opium; and a dark cloud  
 surrounded my head, the crystalline tears of fallen angels; and  
 gently blood ran from the silver wound of the Sister and fell on  
 me in a fiery rain.<sup>26</sup>

In his setting of the works, Davies introduced a more noticeably  
 avant-garde, grotesque style suited to Trakl's bizarre imagery. The

---

<sup>26</sup>Peter Maxwell Davies, Revelation and Fall (London: Boosey & Hawkes, 1971), introduction to the score.

religious parody in the work is seen in Trakl's "Sister" dressed in a red nun's habit, and recalls Schoenberg's Pierrot lunaire and works of the Expressionist movement in general.

The virtuoso soprano part includes a range of three octaves, various types of vocal delivery (including Sprechgesang and screaming through a bullhorn), complex rhythms, and rapid angular melodies. Davies' theatrical approach to the instrumentation shows a greater emphasis on the percussion section. He states: ". . . it requires specially constructed percussion instruments. These, made by Noah Morris, include a metal cylinder with protruding steel rods, a ratchet turned by a clock mechanism, and a glass-smashing machine, as well as ordinary pebbles, clapping sticks, anvil, handbells, railway guard's whistle, and knife-grinder."<sup>27</sup> In addition to the three groups of percussion instruments, Davies' orchestration includes flute (doubling on piccolo), oboe, clarinet (doubling on bass clarinet), bassoon, horn, trumpet, trombone, harp, and solo string quintet.

The chamber work's ternary design is shown below and includes corresponding measure numbers and instrumentation (Table 3).

Table 3. Overall form of Revelation and Fall.

<u>Section</u>	<u>Measure Nos.</u>	<u>Instrumentation</u>
Introduction	1-45	Instruments and voice
Chorale-canon	46-52	Piccolo, flute, violins I and II
A	53-212	Instruments and voice
Chorale-canon	213-218	Woodwinds, trumpet, violins I and II, viola
B	219-264	Instruments and voice
A'	265-303	Instruments
Coda	304-end	Voice, bassoon, percussion

---

<sup>27</sup>Peter Maxwell Davies, "Sets or Series," The Listener 79 (1968): 250.

While Revelation and Fall is similar in mood and style to the expressionistic Pierrot lunaire, Davies turns to Medieval and Renaissance music for his compositional techniques and intricate contrapuntal writing. Two chorale-canons separate the first A section from the Introduction and B section. In the first chorale-canon (Ex. 26) the bottom three lines are the retrograde, at different levels of transposition, of the piccolo. In the second chorale-canon (Ex. 27), the clarinet has the former piccolo line; the other parts contain the inversion, retrograde, and retrograde inversion of this line. These two canons also provide material for the B and A' sections.

Ex. 26. Davies, Revelation and Fall, mm. 46-52.

46  $\text{♩} = 25$  50

picc

ob

I

II

H harmonies where convenient  
otherwise quasi harmonics  
(no vibrato!)

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Ex. 27. Davies, Revelation and Fall, mm. 213-218.

213 *adagio*  $\downarrow$  50

pic

fl

cl

ba

on Sord

tr

vl I  
ff harmonics

vl II  
ff harmonics

via  
ff harmonics

vibrato sentimentale

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A restatement (A') of the music that follows the orchestral introduction to the A section also helps to define the form of the work. The beginnings of these two sections (A and A') are shown below (Exx. 28 and 29). The major difference in the presentation of the musical material is that in its second appearance it is re-orchestrated so that the flute and oboe now have the voice part.

Ex. 28. Davies, Revelation and Fall, mm. 137-140.

137 *allegro molto* P. 184

perc (i:1) METAL CYLINDER WITH PROTRUDING RODS  
*sf sf sf f dol.* *sf sf* *p dol.* *piercing*

II (i:1) SMALL EXTREMELY HARD CLEVES OF WOOD. *ff sempre*

II (i:1) GLASS SMASHING *ff*

harp (2x7P) *f molto ornate*  
 gliss C D# E F G# A B Bb with cardboard helmet  
 (Bb, then to Bb) *glisse sempre*  
 (Flu wacker disappears several other notes end.)

voice *ff* *p sotto voce* *ff* *p sotto voce*  
 Ach, ach, noch, noch

vla *mp* *mp*

db (i:1) *arco* *ff* *risorgente* - *prestissimo pass.*

140

Ex. 29. Davies, Revelation and Fall, mm. 265-270.

265 *allegro molto* ♩ = 184

270

fl. *ff* *mf* *ff* *ff* *mf*

cl. *mf*

tp. *f* *f* *f*

hp. *f molto sonore* *sempre sim*

vl. 1 *sempre sim*

vl. 2 *steady gliss.* *mf* *sempre sim*

vla. *mf* *sempre sim*

cb. *f* *p* *f* *p*

The A' section also has the addition of a six-part mensural canon in the clarinet, horn, violins I and II, viola, and cello that employs material from the two previous chorale-canons. Finally, there is yet another appearance of the "Gloria tibi trinitas" plainsong beginning on A in the trombone in long temporal values (mm. 281-303).

In addition to using characteristics of the Expressionist composers, Davies also borrows from the popular dances of the 1920s and 1930s, particularly the foxtrot. But he parodies these dances as they reflect Trakl's text. The second chorale-canon is immediately preceded by a particularly disturbing passage where, at the words "O bitterer Tod" ("Oh, bitter death"),

the orchestra slips into a parody of early twentieth-century dance band music (mm. 203-212). This type of parody appears consistently throughout the work.

Missa super L'Homme armé

The terror of Revelation and Fall was followed by another theatrical piece, Missa super L'Homme armé (1968, revised 1971), written for voice and chamber ensemble. These instruments include piccolo, clarinet, percussion, keyboard (piano, harpsichord, and harmonium), violin, and cello. Here the singer, either male or female, is again dressed in a religious fashion, although vested in robes of the opposite sex. It should be noted, however, that in the work's first version (1968) the voice part was delivered by a boy's voice pre-recorded on tape.

Missa super L'Homme armé began as an exercise for Davies: the completion of an incomplete, anonymous, fifteenth-century Agnus Dei on a fragment of the popular song "L'Homme armé." Other possibilities soon suggested themselves, as Davies explains:

I was rereading the Ulysses of Joyce and the form of the eventual work was suggested by the chapter in which a conversation in a public house (in Dublin vernacular) is interrupted by inserts which take up an idea from the conversation, and develop this in a fantasy which, as far as story or style goes, has nothing in common with the conversation itself. These inserts are often parodies-- of a wedding as reported in a provincial newspaper, of a children's book, of the Anglican creed, and so on.<sup>28</sup>

This type of parodic treatment was used by Davies to fill in the incomplete sections of the Agnus Dei, and the styles in which they were completed cover a wide range from the original to the present day.

Parody in this work, as in Revelation and Fall, is achieved through

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<sup>28</sup>Ibid., p. 250.

the use of what may seem to be inappropriate and exaggerated expressive effects, unbalanced textures, extreme registers, and parodic imitations. These imitations include a Victorian hymn, a 1930s foxtrot, and a Baroque trio sonata.

The form of the work is that found in the Agnus Dei: It falls into nine sections which divide into a three-times-three construction. The fragment of the "L'Homme armé" tune (Ex. 30) which serves as a cantus firmus for several of the sections, is shown below as it appears in the piccolo in the introduction to the work (Ex. 31). Davies describes this presentation of the cantus firmus fragment in Ex. 31 as one which is harmonized in the manner of a vaudeville number of the earlier twentieth century.

Ex. 30. "L'Homme armé," Harvard Dictionary of Music, p. 467.

8 L'hom-me, l'hom-me, l'homme ar-mé, l'homme  
 8 ar-mé, L'homme ar-mé doit on doub-ter, doit  
 8 on doub-ter. On a fait par-tout cri-er Que chas-  
 D.C. *al*  
 cun se viegne ar-mer D'un hau-bre-gon de fer.

Ex. 31. Davies, Missa super L'Homme armé, mm. 1-6.

**Moderato** ♩ = 60

The musical score consists of two systems of staves. The first system includes Piccolo, Clarinet, Percussion (Small Cym. (susp.)), Harmonium, Violin, and Violoncello. The second system includes Picc., Cl., Perc. (S.D., Small Tabur, Cym.), Harm., Vi., and Vc. The score features various dynamics such as *ff*, *p*, *sfz*, and *f*, along with articulations like *vib.* and *relax wind pressure*. There are also markings for *gliss* and *gliss uguale*. The tempo is **Moderato** with a metronome marking of ♩ = 60.

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The beginning of the first section presents the opening of the original anonymous Agnus Dei with the cantus firmus in the handbells (Ex. 32).

Ex. 32. Davies, Missa super L'Homme armé, mm. 7-14.

**A** poco più mosso  $\text{♩} = 80$

Picc. *pp sempre*

Cl. *flutter accel.*

Handbells (or Crotales)

Perc. *Tab. ff* *p sempre*

Harm. *pp* *wind on*

Vi. *con quasi flauti dolci, senza vib. sord.* *pp sempre*

Vc. *p sempre*

---

Picc. *come prima*

Cl. *pp* *mp* *p* *f vib.* *meno f*

H.B.

Perc.

Harm. *swell* *f* *p*

Vi. *gliss. uguale*

Vc. *gliss. uguale*

The remaining eight sections employ either this cantus firmus fragment or a Victorian hymn tune shown below as it appears in the harmonium in the seventh section of the work (Ex. 33).

Ex. 33. Davies, *Missa super L'Homme armé*, letter M.

The image displays four systems of musical notation for a harmonium. Each system consists of a treble clef staff and a bass clef staff. The first system is marked with 'con amore' and a tempo of '♩ = 60'. It begins with a piano (*p*) dynamic and includes the instruction 'add suitable ornamentation'. The notation shows a cantus firmus fragment in the treble staff, which is harmonized in the bass staff. The subsequent three systems continue this piece with various rhythmic and melodic patterns.

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Two uses of borrowed materials are also illustrated. The beginning of the foxtrot in the third section (Ex. 34) shows the second half of the Victorian hymn tune in the clarinet (compare with Ex. 33), while the style of a Baroque trio sonata is employed in the fourth section (Ex. 35). Here the "L'Homme armé" cantus firmus is again heard in the handbells.

Ex. 34. Davies, Missa super L'Homme armé, letter G.

**G** Tempo di Foxtrot  $\text{♩} = 112$

Picc.

Cl.

Perc. T.C. Temple Block *varv and syncopate*  
(v.m. (susp)) B. D. (with foot) *f*

Harm.

VI. *sul G arco* *sentimental vib., whole bow*  
*ff* *f* *pizz.* *s*

Vc.

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Ex. 35. Davies, Missa super L'Homme armé, letter H.

**H** Moderato  $\text{♩} = 96$  Handbells (or Crot.)

Perc. *f*

Harm. *realise bass in style*  
*ff*

VI. *con bravura. con vertigine*  
*ff* *f* 5 8 6 3<sub>b</sub> 6 8 1 6 4 8 7<sub>b</sub> 7-6 8 6 4 3<sub>b</sub> 5 6 6

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Fragments of text from St. Luke 22 concerning the Last Supper and the betrayal of Christ by Judas ("And Peter went out and wept bitterly;" "for the cock has crowed three times and you have denied me three times") are

declaimed by the speaker in the fourth, fifth, eighth, and ninth sections.

Davies has described Missa super L'Homme armé as ". . . not so much a completion of a mass as a sacrifice of the mass itself, a splintering, a disintegration of the idea of the ritual--like the comedies I admire most, its underlying basis is tragic. Underneath the comedy there is a serious story of corruption."<sup>29</sup>

St. Thomas Wake: Foxtrot for Orchestra on a Pavan by John Bull

Unlike Revelation and Fall or Missa super L'Homme armé, this orchestral work is non-theatrical. It was commissioned by the city of Dortmund, England and was first performed there by the Dortmund Philharmonic Orchestra in June 1969.

In St. Thomas Wake Davies employs two performing groups. A nine-piece 1930s dance band plays foxtrots based on John Bull's sixteenth-century "St. Thomas Wake Pavan;" pitted against this dance band is the orchestra which plays music based on distorted fragments of the foxtrots. The orchestral passages also exaggerate stylistic elements of the band. Michael Chanan describes the conflict between these two opposing groups of performers and the effect it has on the listener:

Here, the foxtrots comprise music with a clear social function, music you can rely on. Its recurrence, and the regularity of the beat, should be reassuring, as in ordinary life where it (or its counterparts) form part of the decor. Initially it seems to want to blot out the wavering, anxious, exploratory thought of the musical style to which it is opposed . . ., but with each break-up of the foxtrot, its recurrence acquires an inverted significance, like a neurotic symptom, because we develop anxiety about the break-up which we know it heralds.<sup>30</sup>

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<sup>29</sup>Michael Chanan, "Dialectics in Peter Maxwell Davies," Tempo 90 (1969): 14.

<sup>30</sup>Ibid., p. 15.

The work divides into five large sections. The first section (mm. 1-31) features the dance band playing a foxtrot based on the harmonic outline of the original John Bull pavan. The beginning of this pavan is shown below (Ex. 36), together with the beginning of Davies' foxtrot (Ex. 37). The notes of Bull's pavan that are used by Davies in his foxtrot are indicated in the first three measures of the pavan (see Ex. 36).

Ex. 36. Bull, "St. Thomas Wake Pavan," *Musica Britannica*, Vol. 19, p. 146, mm. 1-16.

Ex. 37. Davies, *St. Thomas Wake*, mm. 1-7.

Following this first foxtrot the orchestra interrupts the band to parody its stylistic elements in a rather long passage (mm. 31-217). The orchestra covers a wide variety of moods as it moves from a hesitant to lyrical, expressionist, and finally "bluesy" style.

In the third section (beginning at m. 215) the dance band cuts in to present a series of five foxtrots, all based more or less on the harmonic outline of the original John Bull piece. The beginning of the second foxtrot (Ex. 38), while in the key of A major, shows this similar harmonic outline (compare with Ex. 36).

Ex. 38. Davies, St. Thomas Wake, mm. 251-256.

The musical score for Ex. 38 is a band arrangement for measures 251-256. It features the following parts and markings:

- Tempo:** Quarter note = 112.
- Key Signature:** One sharp (F#).
- Parts:** Picc., Cl., Pno., Perc., V.I., Vc., Db.
- Dynamic Markings:** *mf* (mezzo-forte) is used throughout.
- Articulation:** *stacc.* (staccato) is marked in the piano part.
- Percussion:** SMALL CYMBALS (hi-hat) and TEMPLE BLOCK are indicated.
- Other:** A vertical label "BAND" is on the left side of the score.

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Simultaneous with the end of the last foxtrot the orchestra presents another long, slow reworking of the musical material from the preceding dance band. This orchestral passage comprising the fourth section (mm. 337-467) is followed by a final appearance of the dance band playing a foxtrot based on the harmonic skeleton of the original pavan, together

with a portion of the actual pavan performed simultaneously on the harp  
(Ex. 39).<sup>31</sup>

Ex. 39. Davies, St. Thomas Wake, mm. 480-491.

**ORCH.** R

of band

Harp  
(without  
amplification) *forte*!

**BAND**

Pno

Perc

Db

**ORCH.**

Harp

Pno

Perc

Vi

Vc

Db

*meno forte*

*meno forte*

*meno forte*

*p*

*pizz. sord.*

*f*

*meno forte*

\* The harp part conforms graphically with the original Dr. John Bull.

<sup>31</sup>The section of the pavan played by the harp is indicated with brackets in Ex. 36.

(Ex. 39 cont.)

ORCH.

Harp

Pho

Perc

BAND

VI

Vc

Db

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After a brief orchestral passage featuring the first trumpet, only the honky-tonk piano of the dance band remains to finish the work with a final fragment of foxtrot music ending with an arpeggio on the dominant of G major, the key of the original John Bull pavan.

Davies has described the interplay of the three primary musical ideas of St. Thomas Wake--the original pavan on the harp, the foxtrots played by the dance band, and the orchestral passages--as follows:

These three levels interacted on each other--a visual image of the effect would be three glass sheets spaced parallel a small distance apart, with the three musical "styles" represented on them, so that when one's eye focuses from the front on to one sheet, its perception is modified by the marks on the other glass sheets, to which one's focus will be distracted, and therefore constantly changing.<sup>32</sup>

<sup>32</sup>Griffiths, p. 152.

In this chapter examples of pre-existent music in the works of Peter Maxwell Davies were discussed. In St. Michael, The Shepherd's Calendar, Revelation and Fall, and Missa super L'Homme armé a single cantus firmus appeared in, or provided the basis for the work. In Shakespeare Music and St. Thomas Wake sixteenth-century English dance music served as the source material. Medieval polyphonic settings were identified in Alma redemptoris mater, the First Fantasia, and Missa super L'Homme armé. Examples of eighteenth- and nineteenth-century music were also present in Missa super L'Homme armé; while in Revelation and Fall, Missa super L'Homme armé, and St. Thomas Wake the foxtrot of the early twentieth century was employed.

### III. THREE IMPORTANT COMPOSITIONS OF THE 1960S

The three works chosen for analysis in this chapter have been selected because they represent excellent examples of Davies' borrowing of pre-existent music. The Second Fantasia on John Taverner's "In Nomine" and Antechrist are instrumental works, while Eight Songs for a Mad King belongs to the theatre music genre. In all three, Davies not only utilizes earlier music, but he also parodies this material in a variety of ways.

#### Second Fantasia on John Taverner's "In Nomine"

Davies' Second Fantasia was composed in 1964, shortly after Seven In Nomine and two years after the First Fantasia. It could be called a Taverner symphony, as the work contains musical segments from the first act of the opera Taverner and other segments which will appear in the second act, not yet written at that time.<sup>33</sup> Indeed, the Second Fantasia is of symphonic proportions; it was Davies' largest and most important work of the 1960s.

The strict serialism that Davies previously employed gives way to a freer, more mature style. However, the assimilation of Medieval contrapuntal techniques into the music makes it a forbidding piece to perform. Because of the highly complex score and its difficulty for the orchestra, the first performance of the Second Fantasia had to be delayed for a year. It was finally premiered by the London Philharmonic Orchestra on April 30, 1965.

The Second Fantasia is a powerful work. Bayan Northcott states: "At the first performance of the Second Fantasia, as the tattered trumpets

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<sup>33</sup>Ibid., p. 45.

swept toward the opening climax, I recall a woman a row in front turning to her companion with a look of incredulity to gasp, 'It's hideous!--a tribute really, I felt, to the power of Davies' unsettling vision."<sup>34</sup>

While the work's effect in performance is one of orchestral virtuosity, the use of the orchestra is functional and always secondary to the musical material. Routh adds, ". . . beyond a certain level of complexity of part-writing, and beyond a certain dynamic level, individual part-writing becomes lost in the overall sound."<sup>35</sup>

The work lasts 40 minutes, and is divided into thirteen sections played without a break. An overall three-part form evolves in these thirteen sections as: Sonata-Allegro; Scherzo-Trio-Scherzo; and Lento.

Table 4. Formal design of the Second Fantasia.

<u>Section</u>	<u>Measure Nos.</u>
1a. Introduction	1-20
1b. Development of the Introduction	21-127
2. Exposition	128-218
3. Development	219-446
4. Recapitulation	447-504
5. Development of Brass Fanfare	505-538
6. Climax	539-548
7. Transition to Scherzo	549-607
8. Scherzo	608-759
9. Trio	760-865
10. Scherzo	866-1008
11. Transition to Lento	1009-1021
12. Lento	1022-1201
13. Coda	1202-1215

#### Section 1a. Introduction

The introduction is shown below (Ex. 39). In many ways this short

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<sup>34</sup>Northcott, p. 80.

<sup>35</sup>Routh, p. 237.

passage for string quartet predicts the shape and tonal framework of the work to follow. It is comprised of three small, linked sections featuring the cello (mm. 1-5), viola (mm. 5-14), and second violin (mm. 15-20), respectively. The pitch-classes of the first seven measures of this introduction: [0,1,3,6,7,9,10] form an octatonic scale ([4] is absent). This scale also appears in mm. 1202-1209 of the coda in the first bassoon (see Ex. 55). One of two other possible transpositions of this octatonic scale (yielding another set of pitches) can be found in the first violin part in Ex. 42.

The introduction also contains important source material and sonorities which will be employed and developed as the work progresses. The first of these is the cello theme in mm. 1-5. It is based in part on the soprano line of Taverner's sixteenth-century "In Nomine": The first four notes of this theme-- $E^b$ , C,  $D^b$ ,  $E^b$ --are a transposed inversion of the soprano line from the original Taverner piece. This cello passage also contains the first of three important sonorities or tonal centers in the Second Fantasia: the  $E^b-D^b-G^b$  or [1,3,6] chord. These first five measures also move from  $E^b$  to A, the interval of a tritone, as does the introduction itself and the entire work. The second passage of the introduction featuring the viola contains the third important sonority of the work: the whole tone [2,4,6,8] chord (mm. 10-11).

## Ex. 40. Davies, Second Fantasia, introduction.

Violin I Solo 5 *pp*

Violin II Solo

Viola Solo *ppp* *pp*

Violoncello Solo *pp dolce* *a niente*

---

VI. I Solo 10 *p* *pp* *rit.* *lunga* *poco sf-pp* *pizz*

VI. II Solo *mf*

Via Solo *p-pp* *pp* *poco poco sf-pp*

Vc Solo *pp*

---

15 *a tempo lento molto* *molto rit.* 20

VI. I Solo *mp-p* *pp* *mp-p* *pp* *mp-p* *pp*

VI. II Solo *arco* *pp* *p* *p-pp* *p* *pp* *ppp* *pp*

Via Solo *pizz.* *mp* *poco sf* *p* *pp* *arco*

Vc Solo *pp*

## Section 1b. Development of the Introduction

This section consists almost entirely of derivations of the cello theme from the introduction, followed by a fanfare for brass (mm. 117-127). It begins with a statement of the previous cello passage played again by cellos at the original  $E^b$  level (Ex. 41). It then progresses through several other statements of this theme on  $A^b$ ,  $F$ ,  $E^b$ ,  $G^b$ ,  $D^b$ ,  $F$ , and  $E^b$ , respectively.

Ex. 41. Davies, Second Fantasia, development of introduction, mm. 21-23, string parts.

(21) Lento  $\text{♩} = 40$   
pizz.

Vla  
Tutti div *mf*  
div pizz.

Vc  
Tutti div *mp* *p*  
div *mp* *p*

Db  
div  
pizz. *mf*  
*mf*

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The entire section appears to vacillate tonally between  $E^b$ -C and F-D, particularly at mm. 107-117. The first violins enter at mm. 107 with the theme (in canon) beginning on F (Ex. 42); but at mm. 116, immediately preceding the brass fanfare, the tubas enter on  $E^b$  in long temporal values. This  $E^b$ -C tonality predominates in the following fanfare for brass, as the tubas continue. The beginning of the fanfare, including the theme in the tubas, is shown below (Ex. 43).

Ex. 42. Davies, Second Fantasia, development of introduction, mm. 107-109, string parts.

Violin I (VI. I) *mf* *f* *mp* *f* *mp* *f* *molto* *mp*

Violin II (VI. II) *mp* *f* *molto* *mp* *f* *mp*

Viola (Via) *f* *ff* *f* *ff*

Double Bass (Cb) *f* *p* *mp*

*mf*

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Ex. 43. Davies, Second Fantasia, development of introduction, mm. 117-120.

117 Presto  $\text{♩} = 120$

120

Horn 1 (Hn 1) *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Horn 2 (Hn 2) *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Trumpet 1 (Tr 1) *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Trumpet 2 (Tr 2) *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Tuba 1 (Tuba 1) *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Tuba 2 (Tuba 2) *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Percussion (Perc) *ff* *f* *ff* *f* *ff*

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## Section 2. Exposition

As illustrated in Table 4, the first six sections of the Second Fantasia can be grouped together to form a large sonata allegro design, with Section 2 as the exposition of this large form.<sup>36</sup> It begins with the first theme played by first and second violins (Ex. 44). This theme can be described as a derivative of the cello theme in the introduction (see Ex. 40).

Ex. 44. Davies, Second Fantasia, exposition, mm. 128-131, string parts.

The musical score for Ex. 44 shows the first six string parts (Violin I, Violin II, Viola, Violoncello, and Double Bass) for measures 128-131. The tempo is Presto alla breve with a metronome marking of 120. The key signature has one flat (B-flat). The score includes dynamics such as *ff vigoroso* and *pizz.*, and performance instructions like *unis.*, *(div)*, and *pizz.*. Measure numbers 128 and 130 are circled above the staves.

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The presentation of a second theme group (mm. 163-204) features the [2,4,6,8] sonority in flutes, oboes, and violins at mm. 194-204. The first theme, transposed up a half step, returns at mm. 204 in the first and second violins. This somewhat truncated version of the first theme ends the exposition.

<sup>36</sup>Ibid., p. 235.

## Section 3. Development

As in the development of the introduction, this section contrasts the pitch centers of  $E^b$  and C with that of D and F. This contrast of pitch centers is first seen in the first and second violins (mm. 242-244) where the sustained pitches of D and  $E^b$  are juxtaposed (Ex. 45).

Ex. 45. Davies, Second Fantasia, development, mm. 241-244, string parts.

The musical score for Ex. 45 consists of four staves: Violin I (half), Violin II, Viola, and Violoncello. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into four measures. Dynamics include *ff*, *pp*, *mf*, *p*, and *mp*. Performance instructions include *con sord.*, *thin sound, minimum vibrato*, and *half only*. The Violin I part starts with a *ff* dynamic and a *half only* instruction. The Violin II part starts with a *pp* dynamic and a *half only* instruction. The Viola part starts with a *mf* dynamic and a *pp* dynamic, then changes to *mp*, *p*, and *mf*. The Violoncello part starts with a *p* dynamic and a *mf* dynamic, then changes to *pp*, *mp*, *p*, and *mf*.

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The first part of the development (mm. 219-266) also refers to the fanfare for brass from the development of the introduction (mm. 117-127) and includes a statement of the first theme in the viola beginning on  $E^b$ . This is followed by the development proper featuring the [2,4,6,8] chord in the four horns, with contrasting low  $E^b$ -C chords in the tuba and harp (Ex. 46).

Ex. 46. Davies, Second Fantasia, development, mm. 265-269.  
low brass, percussion, and harp.

The musical score is arranged in four systems. The first system contains four staves for Horns (Hn.), numbered 1 through 4. Each staff begins with a dynamic marking of *sf pp*. The second system contains two staves for Tubas, numbered 1 and 2. The first tuba staff has dynamic markings of *p* and *p stacc*. The third system contains two staves for Percussion (Perc.). The top staff has markings for *S.D.* (snare drum) with dynamics *p* and *pp*, and *Cym susp* (cymbal suspension). The bottom staff has markings for *S.D. stick* with dynamics *pp* and *pp*. The fourth system contains two staves for Harp. The top staff has a key signature of one flat (B-flat) and a list of notes: C, D-flat, E-flat, F, G, A, B-flat. It includes markings for *gliss* (glissando), *mp* (mezzo-piano), *f secco* (forte secco), and *ord* (ordine). The bottom staff has dynamic markings of *mp* and *pp*.

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Finally at the end of the development section (mm. 379-446), the D-F tonal center seems to predominate. This tonal center is punctuated by two appearances of the original "In Nomine" material in long temporal values in trombones and oboes, respectively. The trombone passage (mm. 379-405) is the soprano line from the original Taverner piece, while the following oboe line (mm. 415-442) is the "Gloria tibi trinitas" cantus firmus from the "In Nomine." Stephen Pruslin discusses the temporal

relationship of this oboe cantus firmus with the rest of the musical material being played simultaneously by the other instruments:

The "oboe cantus" . . . occurs in very long values toward the end of the "development section" of the first movement. Underneath it, thematic transformations are occurring at a considerably faster rate. The relation of the cantus to the rest of the texture thus becomes one of enclosure . . . . The cantus represents the moment in objective or chronological reality, and the material below it comprises the vivid detail that stretches the moment in the mind. . . . The two levels are set into further relief through the fact that the cantus unfolds in three stages . . . . In the intervening moments, the focus shifts back to the other content, giving the temporary illusion that this is perhaps the "real" level after all.<sup>37</sup>

#### Section 4. Recapitulation

The recapitulation is an inversion of the material from the exposition in Section 2. The beginning of Section 4 is shown below (Ex. 47). Here the inversion of the first theme beginning on A is found in the first and second violins, accompanied by the [2,4,6,8] sonority in the woodwinds. The E<sup>b</sup>-A tritone is again apparent here as the exposition began on E<sup>b</sup> (see Ex. 44) and the recapitulation begins on A.

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<sup>37</sup>Stephen Pruslin, "Maxwell Davies's Second Taverner Fantasia," Tempo 73 (1965): 4-5.

Ex. 47. Davies, Second Fantasia, recapitulation, mm. 447-450, string parts.

The musical score for string parts (VI I, VI II, VIa, Vc, Db) of Davies' Second Fantasia, mm. 447-450. The score shows two staves for violins (VI I and VI II) with 'ff vigoroso' markings. The viola (VIa) and double basses (Vc and Db) have 'pizz' and 'div' markings. The tempo is marked 'ff'.

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#### Section 5. Development of Brass Fanfare

This section leads to the climax of the sonata allegro design and features the brass, woodwinds, and side drum. In fact, this section and the following one are the only two sections in the entire work in which the strings are absent. Again the D versus E<sup>b</sup> pitch center is emphasized. This is particularly apparent where statements of the soprano line from the "In Nomine" appear simultaneously beginning on D and E<sup>b</sup> in sustained notes in the first and second tubas (mm. 516-538).

#### Section 6. Climax [of Sections 1-6]

The climax of the sonata allegro design begins with the first theme played fortissimo in long temporal values in the low strings, tubas, bassoon, and double bassoon. The soprano line of the "In Nomine" appears simultaneously in the violas and horns beginning on F. Finally, the woodwinds play rapid figurations similar to those found in the First Fantasia (see Ex. 13), marked "ff whirling" and with the performance

directions: "Repeat the flourish, as quickly as possible, fuori tempo, until the double bar-line." (see Ex. 101).<sup>38</sup>

Section 6 ends with the three important sonorities of the Second Fantasia: the [2,4,6,8] chord in the horns (mm. 546), and the tritone E<sup>b</sup>-A in the bassoons along with the [1,3,6] sonority in the cellos (mm. 548). These three sonorities are shown below as they appear in Section 6 (Exx. 48a and 48b).

Ex. 48. Davies, Second Fantasia, climax of Sections 1-6, horn, bassoon, and cello.

a. mm. 546

b. mm. 548

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### Section 7. Transition to the Scherzo

This rather short transition to the middle sections of the Second Fantasia features solo violin and then viola playing pizzicato, followed by the flute, which presents material to be used in the trio, Lento movement, and coda. This basic source material is shown below as it appears in the solo flute (Ex. 49).

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<sup>38</sup>Peter Maxwell Davies, Second Fantasia on John Taverner's "In Nomine" (London: Boosey & Hawkes, 1968), p. 67.

Ex. 49. Davies, *Second Fantasia*, transition to scherzo, mm. 581-587, flute part.



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### Section 8. Scherzo

Davies refers to this section, and Sections 9 and 10 as Scherzo-Trio-Scherzo. However Griffiths states that these three sections " . . . can also be viewed as two linked sets of variations separated by a prestissimo interlude."<sup>39</sup> The first scherzo, or set of variations consists of four varied statements of a ternary melody (A B A') emphasizing the tritones E<sup>b</sup>-A and later C#-G, played by various woodwind instruments and accompanied by pizzicato strings. These four statements are separated by three interludes played by low strings, harp, and double bassoon, and include an outline of the "Gloria tibi trinitas" cantus firmus: D-F-C-G-A in the solo first violin. A passage from the first interlude shows the entrance of this solo violin (Ex. 50). The precedent for the vibrato effect indicated by Davies in the performance directions in this example can be found at the end of Act I, Scene 4 of Taverner, and later was employed in Revelation and Fall (see Ex. 29).

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<sup>39</sup>Griffiths, p. 46.

Ex. 50. Davies, Second Fantasia, scherzo, mm. 632-635, solo violin, harp, and double bassoon.

1 Solo con sord 635

*pp*

*pp*

*f*

*mf*

5

Each long note starting *pp* with no vibrato, increasing the vibrato with the crescendo until it is exaggerated at the end of the note (*f molto*)

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Because the cantus firmus in these interludes is centered around D and the statements of the scherzo melody emphasize the  $E^b$ -A tritone, Davies has once again set up a conflict between the tonal centers of  $E^b$  and D.

### Section 9. Trio

Seven statements of a musical idea presented in the strings and accompanied by various woodwinds, percussion, and harp make up this section, marked prestissimo. This melody--A, G, B, C#, D#, E, G#, C--is based on the material presented in the viola, violin, and flute in Section 7 (see Ex. 49) and is shown below at the beginning of the trio (Ex. 51).



search for the right fit."<sup>40</sup>

### Section 11. Transition to Lento

This short section begins with material in the trumpets and handbells similar to that of the flutes in the transition to the first scherzo (mm. 575-579). It ends with the tritones G-C# and F#-C, representing the two possible whole-tone scales. These conflicting tritones are shown below as they appear in the clarinets, trumpets, and handbells at the end of the transition (Ex. 52).

Ex. 52. Davies, Second Fantasia, transition to Lento, mm. 1018-1021.

- - - - - Lentiss.  $d=40$   
1020 *lunga*

1  
Cl  
*poco sf-pp* *lunga*

2  
*poco sf-pp* *lunga*

1  
Tr  
*poco sf-pp* *lunga*

2  
*poco sf-pp* *lunga*

Perc  
*plú p* *pp* *ppp* *lunga*  
Tub bells  
*sonare lasciar vib.*

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### Section 12. Lento

Like the first scherzo, this section, marked Lento, is made up of four statements of a musical idea separated by three interludes. It is scored for strings only until the fourth statement, where the addition of

<sup>40</sup>Ibid., p. 46.

brass leads up to a final climax before the short coda ending the work.

The first thematic idea is almost identical to that at the beginning of the trio section (Ex. 53).

Ex. 53. Davies, Second Fantasia, Lento, mm. 1022-1032.

Handbells  
Perc. *lasciar vib.*  
T - tam  
*ppp* *lasciar vib.*

Vc. *arco*  
*ppp* *pp* *ppp* *pp* *ppp*

Db. div. *ppp* *ppp* *ppp* *pp* *ppp*  
*arco*  
*ppp* *a niente* *ppp*

Vc. *pp*

Db. div. *pp* *pp* *pp*  
*a niente*

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The second statement of the theme begins at the original tonal level, whereas the third statement begins a half step lower on  $A^b$  and includes another appearance of the "Gloria tibi trinitas" cantus firmus in long temporal values in the cellos (mm. 1125-1134). The fourth appearance of the theme includes the gradual addition of brass which leads to the climax of the work (mm. 1178-1180). The brass parts create this climax as they present the three sonorities first heard in the introduction, and, later, in Section 6 of the work (Ex. 54). The [2,4,6,8] chord at the climax has been filled out to include all the notes of the whole-tone scale on D, followed by the [1,3,6] sonority in the trumpets and the  $A-E^b$  tritone in the trombones.

Ex. 54. Davies, Second Fantasia, Lento, mm. 1178-1180,  
brass parts.

poco allarg. - - - - -

1  
2  
3  
4  
1  
2  
3  
4  
1  
2  
1  
2  
1  
2

*f* *molto ff* *Sfz ff*

*f* *molto ff*

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The final chord in the cellos and violas immediately preceding the coda also presents a final appearance of the conflicting G-C# and F# (notated as G<sup>b</sup>)-C tritones, which were also prominent in the trio and transition to the Lento section. In referring to these tritones Andrew Whittal states that ". . . the conflict has been normalised, not

resolved."<sup>41</sup>

### Section 13. Coda

The short march-like ending to the Second Fantasia is one of Davies' first and best examples of parody in all his music. This coda is marked pppp and is scored only for solo woodwinds introduced by clarinet, with all harmonic support removed. In these fourteen measures Davies manages to satirize the entire preceding material of the Second Fantasia by adding a sort of question mark to the work in that he closes the section without a clear sense of finality. In this final ironic gesture, thirty minutes of music have been negated by the thirty second coda. Pruslin states: "It is as if a puppet walks on to the stage and quietly pulls the floor out from under the work."<sup>42</sup>

The coda (Ex. 55) also brings back material from the introduction to the work. The first bassoon line in this section is an exact repetition of the cello and first violin lines of mm. 1-13, except for the order of the first three pitches (see Ex. 40). The coda also contains an outline of one final statement of the "Gloria tibi trinitas" plainsong, played by the solo flute in the final nine measures of the piece. The work concludes with the flute's final A, immediately preceded by the double bassoon playing E<sup>b</sup> to C, the two notes with which the work began.

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<sup>41</sup>Andrew Whittal, "Post-Twelve-Note Analysis," Royal Musical Association Proceedings 94 (1967-68): 11.

<sup>42</sup>Pruslin, p. 11.

## Ex. 55. Davies, Second Fantasia, coda, mm. 1202-1215.

♩. 100

1202 Doppio movimento, tutti *pppp* al fine 1205

C A

Cl 1 *pppp*

B Cl

Bsn 1

D Bsn

Hn 1 2 *ppp*

Vla 1202 Doppio movimento, tutti *pppp* al fine 1205

Vc *p-pp* a niente

*p-pp* a niente

1210

Fl 1

C A

B Cl

Bsn 1

D Bsn

1215 *lunga*

Fl 1 *lunga*

C A *lunga*

Cl 1 *lunga*

B Cl *lunga*

Bsn 1 *lunga*

D Bsn *lunga*

### Antechrist

Antechrist, written in 1967 and scored for piccolo, bass clarinet, violin, cello, and three percussionists, is important for two reasons. It was the first work written by Davies for the Pierrot Players, and it was the first to employ a Medieval piece as an integral part of the composition. Discussing its title, Michael Chanan remarks: "At the time of its first performance most critics judged it as a slight and entertaining work, but quite clearly this is not so. Is it likely to be merely entertaining with so ominous a title as that?"<sup>43</sup>

The title does not refer to the Pope with the face of an ape seen in Act I, Scene 4 of the opera Taverner, nor to the figure by that name in the biblical reference in I John 2 and II John 7, but to a figure from Medieval Christian mythology seen in the fifteenth-century woodblock cuts entitled "Traicte de l'advenement de l'antechrist" and "Entchrist," in which Christ is portrayed with horns on his head. This figure is barely distinguishable from the real Christ, yet he negates all Christian ideals and doctrine, and thus represents to Davies the concept of ". . . things not being quite what they seem to be . . ." <sup>44</sup> This idea also runs throughout the libretto of the opera Taverner when John Taverner comes to serve the Antichrist, believing he is following the will of God.

One way to present the concept of an image and its mirror or inversion musically is through the use of parody. The source material parodied in this case is the thirteenth-century motet "Deo Confitemini--Domino"<sup>45</sup>,

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<sup>43</sup>Chanan, p. 13.

<sup>44</sup>Ibid., p. 13.

<sup>45</sup>This motet is number 32c in Vol. 1 of the Historical Anthology of Music.

in which the cantus firmus is taken from the versicle "Benedicamus Domino" (Ex. 56). In fact, the first section of Antechrist is a literal presentation of this motet.

Ex. 56. "Benedicamus Domino," Liber Usualis, p. 124.

2. **B** Enedi-cámus Dó-mi-no.  
R̄. Dé-o grá-ti-as.

Antechrist is divided into ten short sections played without a break, and the work's duration is only about six minutes. The beginning of the first section presents the original motet, and the elaborated cantus firmus can be seen in the bass clarinet (compare with Ex. 56 at the word "Domino"), while the middle and upper voices of the original motet are in the cello and piccolo respectively (Ex. 57).

The already dissonant harmonies of the motet are further heightened by Davies' doubling of the piccolo line at the interval of a fourth in the violin. The two upper parts are consonant, as are the two lower parts (bass clarinet and cello), but together all four parts produce a strident sound, aided by Davies' choice of instrumentation which divides the individual lines over a wide range. Rhythmically in this section Davies follows the original motet in which the trochaic rhythmic mode is employed almost exclusively. However a conflict is present because the half note-quarter note pattern is set against the following pattern in the tabor: . The misplaced accents which result and Davies' other parody techniques give an unsettling mood to the motet.

Ex. 57. Davies, Antechrist, Section 1, mm. 1-16.

♩ = 100

5

Piccolo

Bass Clarinet

Hand Bells

Tambourine

Tabor

Violin

Violoncello

10

15

Picc.

Bass Cl.

H. B.

Tamb.

Tab.

Vln.

Vc.

Section 2 begins at letter B and is comprised of a series of canons for piccolo and violin over the "Domino" cantus firmus played in long temporal values in the bass clarinet. Each canon is introduced by the cowbell, while claves round out the instrumentation.

The piccolo part in mm. 43-46 is based on a derivation of the "Deo Confitemini--Domino" motet treble line (see piccolo line in Ex. 57), and can be divided into two groups of five notes each, representing the two possible whole-tone scales from  $D^b$  to A and C to  $A^b$ , respectively. These two groups of pitches also use all the chromatic notes except B and  $B^b$ ; because the range of the original motet treble is C to A, B and  $B^b$  can be regarded as boundary pitches.

Davies' "set transformation" technique<sup>46</sup> is used in the piccolo part. The intervals between the successive pitches first seen in mm. 43-46 are progressively transformed in each succeeding canon until the final statement of this pattern (mm. 70-73), which is an almost exact inversion of the first presentation. The series of transformations begins on the successive notes of the original set; these transformations are shown below (Table 5). The numerals in Table 5 indicate the number of half steps between successive pitches; and in the actual music the lines should be read alternately forward and backward (the notes in mm. 43-54 of Ex. 58 which is to follow have been numbered to show the first three series of transformations). Through the gradual contraction and expansion of the intervals of each transformation, the original material loses its identity and assumes its inversion. However the final statement outwardly has the general shape and contour of the first, and thus is similar in nature to

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<sup>46</sup>This "set transformation" procedure is discussed more fully in Chapter IV.

the Antichrist figure.

Table 5. Set transformations used by Davies in the piccolo line of Section 2 of Antechrist.<sup>47</sup>

$$\begin{array}{l}
 A \xrightarrow{10} G \xrightarrow{10} F \xrightarrow{10} E\flat \xrightarrow{10} D\flat \xrightarrow{3} F\flat \xrightarrow{10} D \xrightarrow{10} C \xrightarrow{6} G\flat \xrightarrow{2} A\flat \\
 G \xrightarrow{10} F \xrightarrow{10} E\flat \xrightarrow{11} D \xrightarrow{10} C \xrightarrow{3} E\flat \xrightarrow{10} D\flat \xrightarrow{11} C \xrightarrow{4} E \xrightarrow{2} F\sharp \\
 F \xrightarrow{11} E \xrightarrow{10} D \xrightarrow{11} D\flat \xrightarrow{10} C\flat \xrightarrow{3} D \xrightarrow{11} C\sharp \xrightarrow{11} C \xrightarrow{3} E\flat \xrightarrow{1} E \\
 E\flat \xrightarrow{11} D \xrightarrow{11} D\flat \xrightarrow{0} D\flat \xrightarrow{10} B \xrightarrow{3} D \xrightarrow{11} D\flat \xrightarrow{11} C \xrightarrow{2} D \xrightarrow{1} E\flat \\
 D\flat \xrightarrow{0} D\flat \xrightarrow{11} C \xrightarrow{1} D\flat \xrightarrow{10} C\flat \xrightarrow{2} D\flat \xrightarrow{0} D\flat \xrightarrow{11} C \xrightarrow{1} D\flat \xrightarrow{0} D\flat
 \end{array}$$

F $\flat$  : line omitted

$$\begin{array}{l}
 D \xrightarrow{1} E\flat \xrightarrow{1} F\flat \xrightarrow{2} G\flat \xrightarrow{10} F\flat \xrightarrow{11} E\flat \xrightarrow{1} F\flat \xrightarrow{0} F\flat \xrightarrow{11} E\flat \xrightarrow{0} E\flat \\
 C \xrightarrow{1} D\flat \xrightarrow{1} D \xrightarrow{2} E \xrightarrow{0} E \xrightarrow{11} E\flat \xrightarrow{2} F \xrightarrow{0} F \xrightarrow{9} D \xrightarrow{11} C\sharp \\
 F\sharp \xrightarrow{2} G\sharp \xrightarrow{1} A \xrightarrow{2} B \xrightarrow{0} B \xrightarrow{11} B\flat \xrightarrow{2} C \xrightarrow{1} C\sharp \xrightarrow{7} G\sharp \xrightarrow{11} G \\
 A\flat \xrightarrow{2} B\flat \xrightarrow{2} C \xrightarrow{2} D \xrightarrow{2} E \xrightarrow{9} C\sharp \xrightarrow{2} E\flat \xrightarrow{2} F \xrightarrow{6} B \xrightarrow{10} A
 \end{array}$$

Set against this piccolo line in each canon is its retrograde, often shortened and/or varied, in the violin. The entire section is shown below (Ex. 58) and Griffiths states that it ". . . emerges from its world at an angle."<sup>48</sup>

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<sup>47</sup>Griffiths, p. 59. It should be noted that Griffiths has taken liberties in his analysis of the sixth series of pitches (to be read backward) beginning on D. In the score they appear in mm. 61-62 as: E $\flat$ , F $\flat$ , E $\flat$ , G $\flat$ , D.

<sup>48</sup>Ibid., p. 57.

Ex. 58. Davies, Antechrist, Section 2, mm. 43-73.

**B**  $\text{♩} = 138$  43

Picc.  $\text{♩} = 138$   
 8 8 1 2 3 4 5 6 7 8 9 10 9 8 7

Bass Cl.  $\text{♩} = 138$   
*mf-pp sub. poi sempre simile*

Bass Dr.  $\text{♩} = 138$   
*sfz* Claves *sempre mf*

Cowbell in C  $\text{♩} = 138$   
*sempre f*

Vln.  $\text{♩} = 138$   
 10 9 8 7 6 4 3 1  
*gliss. uguale* *sim*  
*[5:6 in each 8 group]* *sfz* *f* *ff* *p* *ff*

---

50

Picc.  $\text{♩} = 138$   
 8 8 7 6 5 4 3 2 1 9 8 1 2 3 8 4 5

Bass Cl.  $\text{♩} = 138$

Claves  $\text{♩} = 138$

Cowbell in C  $\text{♩} = 138$   
*sempre f*

Vln.  $\text{♩} = 138$   
 8 8 1 2 3 4 7 8 10 9 8 10 9  
*ff* *f* *ff* *f* *ff*

---

**C** 55

Picc.  $\text{♩} = 138$   
 6 7 8 9 10 3 8 8 *ff*

Bass Cl.  $\text{♩} = 138$

Claves  $\text{♩} = 138$

Cowbell in C  $\text{♩} = 138$   
*sempre f*

Vln.  $\text{♩} = 138$   
 9 6 5 4 3 2 1  
*f* *ff* *f* *ff*

(Ex. 58 cont.)

60

Picc.

Bass Cl.

Claves

Cowbell in C

Vla.

65

D

Picc.

Bass Cl.

Claves

Cowbell in C

Vla.

70

Picc.

Bass Cl.

Claves

Cowbell in C

Vla.

The third section of Antechrist begins at letter E and features a short solo for cello, accompanied by a repeated rhythmic and melodic pattern played by the Burmese gongs. The violin and bass clarinet enter just before the fourth section begins at letter F.

Section 4 can be described as a variant of Section 2, with the Burmese gongs as the only major instrumental addition. Again a series of canons between the piccolo line and its varied retrograde in the violin is employed; however, the piccolo line in each canon is the retrograde of its corresponding line in Section 2. The first two canons of Section 4 (Ex. 59) are shown below. This section also includes the cantus firmus in long temporal values again in the clarinet, but ornamented. This longer section (mm. 74-114) leads to a return of the original motet setting in Section 5.

Ex. 59. Davies, Antechrist, Section 4, mm. 84-91.

F  
 l'istesso tempo  
 9/8  
 85  
 Picc.  
 Bass Cl.  
 Claves  
 Tamb.  
 Burmese gongs  
 Vln.  
 (pizz.) arco  
 sfz  
 p  
 ff  
 p  
 p sempre  
 in o. accel.  $\sigma \rightarrow \sigma$   
 90  
 Picc.  
 Bass Cl.  
 Claves  
 Tamb.  
 Burmese gongs  
 Vln.  
 in o. accel.  $\sigma \rightarrow \sigma$

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The fifth section is scored for winds and strings only, and returns to the original tempo of  $\text{♩} = 100$  seen in the first section. The treble

line of the "Deo Confitemini--Domino" motet is played in the violin, this time on E rather than D. Its retrograde, inversion, and inverted retrograde are played simultaneously in piccolo, cello, and bass clarinet, respectively. The first phrase of the section, corresponding to the treble line of the motet in mm. 1-16 of Section 1, is shown below (Ex. 60); the various forms of the treble line are indicated in the example. An unusual feature seen in Ex. 60 is the parallel octaves--E to F#--which occur between the retrograde and inversion forms of the motet treble in mm. 115-116.

The other two phrases of the original treble line are presented in a like manner beginning at mm. 131 and 144, respectively. In the final two measures of the section the tambourine and tabor introduce Section 6, a duet for cello and glockenspiel with tambourine accompaniment.

Ex. 60. Davies, Antechrist, Section 5, mm. 115-130.

**I**

115 *d. = 100* **R** 120

Picc. *pp* **IR**

Bass Cl. *pp*

Vln. *pp* **O** *sim.*

Vc. *pp* **I** *sim.*

---

125

Picc.

Bass Cl.

Vln.

Vc.

---

130

Picc.

Bass Cl.

Vln.

Vc.

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Both the glockenspiel and cello parts are based on the piccolo line of Section 2 and are shown as they appear at the beginning of Section 6 (Ex. 61).

Ex. 61. Davies, Antechrist, Section 6, mm. 158-166.

The musical score for Ex. 61 consists of two systems. The first system includes three staves: Glockenspiel, Tamb., and Vc. The Glockenspiel staff is in treble clef with a key signature of one flat and a tempo marking of quarter note = 138. It begins at measure 160. The Tamb. staff is in the same clef and key signature, with a dynamic marking of *p*. The Vc. staff is in bass clef with a dynamic marking of *p* and a *pizz.* marking. The second system includes three staves: Gl., Tamb., and Vc., starting at measure 165. The Gl. staff is in treble clef, and the Vc. staff is in bass clef.

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The glockenspiel line is derived from the two phrases of the piccolo line in mm. 43-51 of Ex. 58. In the first glockenspiel phrase, however, the third and seventh pitches of the corresponding piccolo phrase have been omitted. In addition, the  $B^b$  in the glockenspiel (mm. 160) is not found in the corresponding piccolo line of Section 2. Finally, in the second glockenspiel phrase the order of pitches has been altered from:  $F\#$ ,  $E$ ,  $C$ ,  $D^b$ ,  $E^b$ ,  $C$ ,  $D$ ,  $E^b$ ,  $F$ ,  $G$  in the corresponding piccolo line (mm. 47-50) to:  $F\#$ ,  $E$ ,  $C$ ,  $E^b$ ,  $G^b$ ,  $D$ ,  $C$ ,  $F$ ,  $D$ ,  $G$ .

The cello line can also be seen as a derivative of the piccolo line in

mm. 70-73 and mm. 66-69, respectively. While the pitches are varied again, only the  $B^b$  in mm. 73 of the piccolo line is absent in the cello part of Section 6.

A variant of this duet in Section 6 follows immediately in Section 7. The lines of the glockenspiel and cello remain identical to those of Section 6, but with the addition of piccolo and violin playing cantus firmus-like notes in long temporal values, as shown in the excerpt below (Ex. 62).

Ex. 62. Davies, *Antechrist*, Section 7, mm. 179-199, piccolo and violin.

The musical score for Ex. 62 consists of four systems of staves for Piccolo (Picc.) and Violin (Vln.).

- System 1:** Measures 180-184. Piccolo has a long note marked *lunga* and *ppp*. Violin has a long note marked *ppp*. A *con sord.* marking is present at the end of the system.
- System 2:** Measures 185-189. Piccolo has a long note marked *lunga*. Violin has a long note marked *ppp*.
- System 3:** Measures 190-194. Piccolo has two long notes marked *lunga*. Violin has a long note marked *ppp*.
- System 4:** Measures 195-199. Piccolo has a long note marked *lunga*. Violin has a long note marked *ppp*.

The piccolo line is described by Griffiths as being obtained by subtracting the number of half steps between the notes of the "Benedicamus Domino" cantus firmus from the piccolo's first derivative of the "Deo Confitemini" treble in Section 2 in the following manner:

"Deo Confitemini": A  $\overset{10}{\underline{0}}$  G  $\overset{10}{\underline{0}}$  F  $\overset{10}{\underline{0}}$  Eb  $\overset{10}{\underline{0}}$  Db  $\overset{-3}{\underline{3}}$  Fb  $\overset{10}{\underline{0}}$  D  $\overset{10}{\underline{0}}$  C

"Benedicamus Domino": D  $\overset{-3}{\underline{3}}$  F  $\overset{-9}{\underline{9}}$  D  $\overset{-0}{\underline{0}}$  D  $\overset{-0}{\underline{0}}$  D  $\overset{10}{\underline{0}}$  (C)  $\overset{-2}{\underline{2}}$  D  $\overset{-3}{\underline{3}}$  F

Piccolo line: A  $\overset{-7}{\underline{7}}$  E  $\overset{-1}{\underline{1}}$  F  $\overset{10}{\underline{0}}$  Eb  $\overset{10}{\underline{0}}$  C#  $\overset{1}{\underline{1}}$  D  $\overset{-7}{\underline{7}}$  A49

The piccolo takes on the cantus firmus role here, whereas previously it had been associated with the "Deo Confitemini" treble line (Sections 1, 2, 4, and 5), while the bass clarinet played the "Domino" plainchant. Both the piccolo and violin lines are also interesting for their symmetrical construction. They are inversions of themselves as shown below (Ex. 63).

Ex. 63. Piccolo and violin lines from Section 7 of Antechrist.

Piccolo

Violin

<sup>49</sup>Ibid., p. 60.

Section 8 is a short passage for piccolo, bass clarinet, violin, cello, and claves. This section is described by Griffiths as a "very slow condensation" of the cantus firmus and treble line of the "Deo Confitemini--Domino" motet.<sup>50</sup> Section 9, a second variation on the cello and glockenspiel duet of Section 6, leads into the final, and most intricately contrapuntal section of the work.

Once again, as in Section 5, the "Deo Confitemini" treble is presented in its original form, this time in F#, together with its retrograde, inversion, and retrograde inversion. These latter two forms of the treble are also played at a 3:2 temporal ratio to the original and retrograde forms. The section is divided into three such canons, each representing a phrase of the original motet treble. The following figure shows these canons, as well as the instruments and temporal ratios employed (Fig. 1).

Fig. 1. Canons employed by Davies in Section 10 of Antechrist.

Meas.	222	235	245	255	265
Piccolo (1:1)	1.0 _____	2.0 _____	3.0 _____		
Glockenspiel (5:6)	1.0 _____	2.0 _____	3.0 _____		
Violin (1:1)	1.R _____	2.R _____	3.R _____		
Bass Clarinet (3:2)		1.I _____	2.I _____	3.I _____	
Violoncello (3:2)		1.RI _____	2.RI _____	3.RI _____	

The following example (Ex. 64) shows the first complete canon and part of the second canon in piccolo and violin, as they appear in the score in Section 10. The various forms of the treble line have been bracketed and labeled.

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<sup>50</sup>Ibid., p. 57.

Ex. 64. Davies, *Antechrist*, Section 10, mm. 222-246.

0  $\text{♩} = 100$  225

Picc.  $\frac{3}{4}$  *p*  $\circ$

Bass Cl.

Gl.  $\frac{5}{6}$   $\frac{3}{4}$  *p*  $\circ$

H. B. *ff*

Tamb.  $\frac{3}{4}$

Vln. *senza sord.* *gliss.* *p* R

Vc.  $\frac{3}{4}$

230

Picc.

Bass Cl.

Gl.

H. B.

Tamb. *p*

Vln.

Vc.

(cont.)

(Ex. 64 cont.)

235

Picc.

Bass Cl.

Gl.

H. B.

Tamb.

Vla.

Vc.

3:2

*p*

*I*

arco

*gli.s.*

*p* *RI*

*R*

L. H. pizz.

240

Picc.

Bass Cl.

Gl.

H. B.

Tamb.

Vla.

Vc.

*P*

*f stacc.*

(cont.)

(Ex. 64 cont.)

The musical score for measures 245-247 is presented in a multi-staff format. The instruments are: Piccolo (Picc.), Bass Clarinet (Bass Cl.), Glockenspiel (Gl.), Handbells (H. B.), Tambourine (Tamb.), Violin (Vln.), and Cello (Vc.). Measure 245 is marked with a box containing the number 245. The Piccolo part features a melodic line with a slur over measures 245 and 246. The Bass Clarinet part has a similar melodic line. The Glockenspiel part has a rhythmic pattern with slurs. The Handbells part has a single note in measure 245. The Tambourine part is silent. The Violin part has a melodic line with slurs. The Cello part has a melodic line with slurs. The score is in a key signature of one sharp (F#) and a common time signature.

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It should be noted that in the retrograde inversion at mm. 242 a  $D\flat$  rather than  $D\sharp$  (see bass clarinet at mm. 240) appears in the cello. Davies probably changed this pitch to correspond with the  $D\flat$  being played simultaneously in the handbells and glockenspiel.

After this elaborate canonic writing, Davies ends the piece with the rather unsettling tritone  $D-G\sharp$ . However this tritone contains the succession of whole-tone pitches on which the motet treble began in its appearances in Sections 1, 5 and 10, on  $D$ ,  $E$ , and  $F\sharp$ , respectively. The final  $G\sharp$  in piccolo, glockenspiel, violin, and cello is thus a logical conclusion to this whole-tone segment. The pitches  $D$ ,  $E$ ,  $F\sharp$ ,  $G\sharp$ , or the  $[2,4,6,8]$  sonority, were also seen in the First Fantasia and Second Fantasia in the low brass chords, as well as in the opera Taverner where these pitches signify the "death chord" (see Chapter IV). Griffiths

relates the final sonority of Antechrist to the opera's "death chord:" "As the opera made manifest, to follow Antichrist is spiritual death, and yet to ignore the existence of negation is to indulge in self-deception, perhaps the ultimate betrayal."<sup>51</sup>

### Eight Songs for a Mad King

Since Missa super L'Homme armé became a theatre piece only in 1971 (the voice part was originally recorded on tape as mentioned in Chapter II), Eight Songs for a Mad King (1969) must be considered Davies' first real work for the music theatre. It is also one of his most outrageous and colorful compositions, complete with an insane monarch screaming at musicians in cages on stage.

The texts for these eight songs, written by Randolph Stow, include sentences actually spoken by King George III of England (reigned 1760-1820), the "Mad King" referred to in the title of the work. Stow states:

The poems forming the text of this work were suggested by a miniature mechanical organ playing eight tunes, once the property of George III. A scrap of paper sold with it explains that "This Organ was George the third for Birds to sing . . ." [sic] It left a peculiar and disturbing impression. One imagined the King, in his purple flannel dressing-gown and ermine night-cap, struggling to teach birds to make the music which he could so rarely torture out of his flute and harpsichord. Or trying to sing with them, in that ravaged voice, made almost inhuman by day-long soliloquies . . .<sup>52</sup>

The subtitles of the poems suggest a dance suite, and the texts are given below:<sup>53</sup>

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<sup>51</sup>Ibid., p. 61.

<sup>52</sup>Peter Maxwell Davies, Eight Songs for a Mad King (London: Boosey and Hawkes, 1969), introduction to the score.

<sup>53</sup>Ibid., introduction to the score. Certain quotations and descriptions of events referred to in the songs can be found in the chapters on George III in The Court at Windsor by Christopher Hibbert.

1. The Sentry (King Prussia's Minuet)

Good day to Your Honesty: God guard who guards  
 the gate.  
 Here is the key of the Kingdom.  
 You are a pretty fellow: next month I shall give  
 you a cabbage.  
 Undo the door!  
 Who has stolen my key? Ach! my Kingdom is  
 snakes and dancing, my Kingdom is locks and  
 slithering. Make room!  
 Pity me, pity me, pity me. Child,  
 child, whose son are you?

2. The Country Walk (La Promenade)

Dear land of sheep and cabbages. Dear land.  
 Dear elms, oaks, beeches, strangling ivy,  
 green snakes of ivy, pythons. God guard trees.  
 Blue-yellow-green is the world like a chained  
 man's bruise.  
 I think of God, God also is a King.

3. The Lady-in-Waiting (Miss Musgrave's Fancy)

Madam, let us talk, let us talk.  
 Madam, I mean no harm.  
 Only to remember, to remember  
 what it was that through silk,  
 lace, linen and brocade  
 swooped on my needle. To remember, Madam,  
 let us talk, I mean no harm.

4. To Be Sung On The Water (The Waterman)

Sweet Thames, sweet Thames, far, far have I  
 followed thee.  
 God guard my people.  
 Sweet Thames, flow soft. Flow, burdened by my people  
 (deliver me of my people; they are within)  
 to Eden garden, unto Eden garden  
 in Hanover, Bermuda or New South Wales.  
 Sweet Thames, flow soft. Evacuate my people.  
 I am weary of this feint. I am alone.

5. The Phantom Queen (He's Ay A-Kissing Me)

Where is the Queen, why does she not visit me?  
 Esther! O my heart's ease.

Have they chained you too, my darling, in a stable?  
 Do they starve you, strike you, scorn you,  
 ape your howls?  
 They say some other woman is my wife,  
 but the Queen's name is Esther  
 Esther  
 Esther  
 Fall on my eyes, O bride, like a starless night.

6. The Counterfeit (Le Conterfaite)

I am nervous, I am not ill  
 but I am nervous.  
 If you would know what is the matter with me  
 I am nervous.  
 But I love you both very well;  
 if you would tell me the truth.  
 I love Doctor Heberden best; for he has not told me a lie  
 Sir George has told me a lie; a white lie, he says  
 but I hate a white lie!  
 If you tell me a lie,  
 let it be a black lie!

7. Country Dance (Scotch Bonnett)

Comfort ye, comfort ye, my people  
 with singing and with dancing,  
 with milk and with apples.  
 The landlord at the Three Tuns  
 makes the best purl in Windsor.  
 Sin! Sin! Sin!  
 black vice, intolerable vileness  
 in lanes, by ricks, at Courts. It is night on the world.  
 Even I, your King, have contemplated evil.  
 I shall rule with a rod of iron.  
 Comfort ye.

8. The Review (A Spanish March)

My people: I come before you in mourning,  
 on my breast a star.  
 The King is dead.  
 A good-hearted gentleman, a humble servant of God,  
 a loving husband, an affectionate sire.  
 Poor fellow, he went mad.  
 He talked with trees, attacked his eldest son,  
 disowned his wife, to make a ghost his Queen--  
 a ghost his Queen.  
 So they seized him (yes!) and they whipped him  
 (ach! yes!) starved him; jeered in his face

while he talked he talked he talked he talked he talked:  
 they could not shave him, his mouth was never still.  
 Sometimes he howled like a dog.  
 And he veiled the mirrors not to see himself pass by  
 for his eyes had turned to blackcurrant jelly.  
 Poor fellow, I weep for him.  
 He will die howling.  
 Howling.

Two instrumental transitions are symmetrically placed among these eight songs, one between the third and fourth song, and the other between the fifth and sixth. In contrast to the songs themselves which are improvisatory in nature with many special effects in the voice and instrumental parts, the two transitions provide a stronger rhythmic element which helps to balance the work.

The piece owes much to Schoenberg's Pierrot lunaire, perhaps even more so than Davies' earlier Revelation and Fall. The orchestration is almost identical: singer/speaker, flute doubling piccolo, clarinet, piano doubling harpsichord and dulcimer, violin, violoncello, and percussion.<sup>54</sup> Whereas the reciter in Schoenberg's work speaks of Pierrot in the first and third person, the vocalist in Eight Songs leaves the audience unsure as to whether he is George III or just someone suffering from the delusion that he is the infamous monarch of England. This reference to insanity is heightened by the fact that the instrumentalists are actually placed in cages on stage, suggesting prison or hospital beds.<sup>55</sup> On another level the wind and string players represent the

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<sup>54</sup>These percussion instruments include railway whistle, side drum, suspended cymbal, large suspended cymbal, foot cymbals, large and small wood blocks, very large bass drum, chains, small ratchet, tom-tom, tam-tam, tambourine, roto toms, toy bird-calls, two temple blocks, wind chimes, crotales, very small bells, glockenspiel, and small steel bars (non-resonant).

<sup>55</sup>The reference to prison or hospital beds is given by Davies on the record jacket of the recording of Eight Songs (Nonesuch H-71285).

bullfinches that the king was trying to teach to sing. The percussion player stands for the king's "keeper." Davies states, "Just as the music of the players is always a comment upon and extension of the King's music, so the 'bullfinch' and 'keeper' aspects of the players' roles are physical extensions of this musical process--they are projections stemming from the King's words and music, becoming incarnations of facets of the King's own psyche."<sup>56</sup>

The aura of madness that Davies manages to create in this work is more than a spectacle designed to entertain the audience. His parody of music from the eighteenth through twentieth centuries is given a distorted and somewhat disturbed interpretation through the text and the singer's extraordinary vocal techniques (which includes a range of over five octaves). Griffiths adds:

. . . the audience at Eight Songs has come to be entertained by a show of madness, and the perturbing character of the work is due not merely to its startling depiction of insanity but more to the fact that it obliges us to acknowledge that the madhouse does exert a terrible fascination. And the king's crazed pronouncements would be completely meaningless if they did not sensibly connect with more normal mentality, so that we are not only voyeurs, but voyeurs at our own potential extremity.<sup>57</sup>

As in Missa super L'Homme armé, musical styles from different historical periods are evident, but for the first time a single musical source has been exchanged for a variety of earlier and contemporary allusions.

Before turning to the parodies of this earlier music, it should be mentioned that, while a strict principle of return is not used, Eight Songs exhibits certain recapitulatory features. The melodic material

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<sup>56</sup>Davies, Eight Songs, introduction to the score.

<sup>57</sup>Griffiths, p. 65.



(Ex. 66 cont.)58

*fp*

*f* sharply

adagio, freely

*p* calmo.

start with 2nd line, play it as given.  
Repeat, varying order & speed of measures.  
Gradually "interrupt" with measures from 1st line,  
with much variation, as indicated, while repeating  
line 2 with various orderings of its measures. Gradually fade;  
at reciter's "He will die howling"; finish measure,  
on "dim" & "rit".

*cl.*

*mp*, perky.

freely, basic  $P = c 80$ , fluctuating

slow pulsing.

*sim*

- as flute.

Enter on Reciter's 2nd "a ghost his Queen"  
(Finish as flute)

*hps.*  
lute  
stop.

*p*

1: 40-

rpt, dislocating  
rhythm & displacing  
octaves!

as flute. Enter on Reciter's 1st "talked." (Finish as flute)

58 This portion of Ex. 66 and the rest of the example on the top of the following page both appear on the last page of the original score. The long recitative at the top of the next page occurs simultaneously with the musical material on this page.







Ex. 70. Davies, Eight Songs, first song.

PERC

PIANO

RECIT

ha- has, who? has? sto- len my

wneeding Kindy!

*ff* Plucked with plectrum as before. (colla parte. Ped to letter D (steady!))

VLN

VLC

key

gliss

*f* *ff*

Ex. 71. Davies, Eight Songs, third song.

The flute has a dialogue with the King, replying to his phrases [with mimicking parodying versions of them, freely], & accompanying him with the given figures discreetly, in any order, quite freely.

The percussion player intersperses & accompanies with bird-calls (toyed, mocking). The other players operate mechanical bird noises (mechanical nightingales, &c.)

In addition to the relationship with Pierrot lunaire, Davies also quotes styles and/or music from the past, most notably that of the eighteenth century. Handel's Messiah is one such work from which Davies borrows actual material. In the first song, a variant of the motive set to the text "the Kingdom of this world" in the "Hallelujah Chorus" is presented in the harpsichord at the word "kingdom" (Ex. 72), while in the seventh song the words and music at "Comfort ye, comfort ye, my people" are based directly on the text and melody from the tenor arioso from Messiah (Exx. 73a and 73b).

Ex. 72. Davies, Eight Songs, first song, letter B.

**B**

PICC  
CLAR  
PERC  
HARPSICHORD  
RECIT  
VLN  
VLC

drop pibly  
Sim  
al niente

CHAINS

4/4  
4/4  
dreamily

freely, quite slow

Here is the key of the king- do- m(mmm.....)

Ex. 73a. Handel, Messiah, "Comfort ye my people," mm. 4-7.

Comfort ye!  
Trö-ste dich!

com - fort ye my people!  
- ste dich; o Zi-on!

Ex. 73b. Davies, Eight Songs, seventh song, voice part.

female vocalist  
REC *p*

Com- fort ye

"in style"  
f  
like a horse  
slow  
Com- fort ye my peo- ple.

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Davies parodies this text, however, by continuing with the words "with singing and with dancing . . ." accompanied by foxtrot music. Another use of eighteenth-century music occurs in the sixth song. Davies describes this as a "straight" parody, written in the style of an aria in the key of  $E^b$  major (Ex. 74).

Ex. 74. Davies, Eight Songs, sixth song.

♩:04

cl

fl

p

vln

vcl

ord

f

M44

small B.D.

*p poco a poco cresc.*

I love Doctor He-den best, for he has not told me a lie. Sir George, Sir has me  
 mechanical

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The fifth song contains an accompaniment written in the form and style of an eighteenth-century dance suite and includes fragments of an

arietta, allemande, courante, and rondino. The beginnings of three of these dances are shown below (Ex. 75).

Ex. 75. Davies, *Eight Songs*, fifth song, beginnings of allemande, courante, and rondino, instrumental parts.

The image displays three handwritten musical staves. The first staff is for the Allemande, marked 'p. 84' and 'p' (piano), with the instrument 'harpsichord' written in cursive. The second staff is for the Courante, marked 'S' and '♩ = 100', with dynamics 'ff.' and 'mf.' and instruments 'fl.' and 'cl.' indicated. The third staff is for the Rondino, marked '♩ = 06' and 'p' (piano), with the instrument 'Pianoforte' written in cursive. Each staff shows the beginning of a piece with various musical notations including notes, rests, and dynamic markings.

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As previously mentioned there are two instrumental transitions interspersed among the songs. The first of these is a parody of an English dance in which the inversion of a melody heard earlier in the cello and voice in G minor is presented first in G major in the clarinet and then simultaneously in D major (violin), C major in an 8:6 temporal ratio (harpsichord), and A major (piccolo). A passage from this dance is shown below (Ex. 76) and illustrates the various tonal levels and mensural ratios that occur together.

Ex. 76. Davies, Eight Songs, first transition, letter L.

L

*piece.*

*mp, poco a poco cresc. ed accel.*

Harpsichord

6/8  
4/4

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Music prior to the eighteenth century is also parodied. The third song (see Ex. 71), written in the shape of a birdcage, calls to mind Corcier's famous fourteenth-century rondeau "Belle, bonne" written in the shape of a heart, and his perpetual canon "Tout par compas suy compose" notated in the shape of a circle.

In addition to the foxtrot music in the seventh song, Davies also borrows from his own music in his use of the [2,4,6,8] sonority already seen in the First Fantasia, Second Fantasia, Antechrist, and the opera Taverner. In Eight Songs he usually employs this chord at cadence points as in the following example from the first song in the violin and cello (Ex. 77). It also appears in the harpsichord at the end of Ex. 72.

Ex. 77. Davies, Eight Songs, first song.

frull.

PICC *f* *pp*

REC. *f* *accel.*

Ca- a- a- a- bage.

♩ = 44  
shrieking

UN - DO THE DOOR !

slow  
p

VLN

slow  
p

VLC

attacca subito  
il seguente

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The three works discussed in this chapter were important in Davies' composing career during the 1960s. The parody inherent in the coda of the Second Fantasia, at that time his largest work to date, provided an excellent example of Davies' ability to satirize his own music, as well as to skillfully assimilate Taverner's "In Nomine" into his own composition. In Antechrist Davies borrowed from the entire setting of a pre-existent Medieval piece for the first time, while in Eight Songs he borrowed from fourteenth-, eighteenth-, and twentieth-century music and integrated it into his own musical style.

#### IV. THE OPERA TAVERNER (1959-1970)

Peter Maxwell Davies' two act opera Taverner is probably his most important work of the 1960s. It is a centerpiece for the remarkable group of works inspired by the sixteenth-century composer John Taverner, and sketches for the text were begun by Davies as early as 1956.

Davies first became interested in Taverner's music while attending Manchester University. The library there contained Taverner's complete church music in the Tudor Church Music collection edited by E. H. Fellowes. Fellowes' now disputed biography of Taverner in the introduction to this series was the basis for the libretto of the opera, which Davies himself wrote and completed in 1962.

According to Fellowes' version of the life of Taverner, he was appointed in 1526 by Cardinal Wolsey to be "informer" of the Choristers at Cardinal College in Oxford. In 1528 he was accused of being involved with a Lutheran heretical group and imprisoned, but was pardoned by Wolsey because of his musical talents. Fellowes states that Taverner then abandoned music "under pressure of religious conviction" and left Oxford in 1530. Upon moving to Boston (a port city in Lincolnshire, about 100 miles north of London), he became an important agent for Thomas Cromwell and a "fanatical persecutor" of religious groups which practiced "idolatrous worship." He even martyred his religious opponents.<sup>59</sup>

This version of Taverner's biography has now been discredited, but what is important is that the underlying ideas Davies wants to communicate through Taverner are really unaffected by the historical inadequacies of

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<sup>59</sup>E. H. Fellowes, ed., Tudor Church Music, vol. 1 (London: Oxford University Press, 1922-29 and 1948-63), introduction.

this version of Taverner's life. Davies states: "My opera Taverner projects onto the life and mind of the sixteenth-century English composer John Taverner certain perennial preoccupations of my own, notably with the nature of betrayal at the deepest levels."<sup>60</sup>

Act I of Taverner was completed at Princeton in 1964. Act II was completed in 1968, but a fire in 1969 at Davies' cottage in Dorset resulted in a loss of parts of the score. Early in 1970 Davies finished the opera for the second time, and it was premiered at Covent Garden on July 12, 1972.

The opera is divided into two acts of four scenes each. Act I deals with the events leading up to Taverner's "conversion" (Act I, Scene 4); Act II, which parallels and parodies much of the material in Act I, follows Taverner's persecution of Catholics and other "heretical" groups. This act ends with Taverner presiding over the execution of the White Abbot. In discussing his libretto Davies states:

The "action" is within Taverner's mind; and so, despite constant references to sixteenth-century sources (mostly English), neither time nor place are treated realistically. While time becomes non-sequential and functions in a formal and quasi-musical sense as a means of presenting event and anti- or shadow-event, place is as particular or as general as the text demands, and needs no definition by conventional "scenery."<sup>61</sup>

There are only three named characters in the opera. Of these, only John Taverner was a person in musical history, while the other two, Rose Parrowe and Richard Taverner, are stylizations. Rose Parrowe was actually Taverner's wife, but in the opera she functions more as Muse; and Richard Taverner is Davies' own invention. The King is based on Henry VIII, but

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<sup>60</sup>Peter Maxwell Davies, "Taverner: Synopsis and Documentation," Tempo 101 (1972): 4.

<sup>61</sup>Ibid., p. 4.

is not named; the Cardinal is based on Wolsey, but he changes into an Anglican Archbishop in the second act. In describing these characters and especially Taverner, Davies says:

I seem to know Taverner as I've conceived him so well that he goes beyond being pleasant or unpleasant. He's like a member of the family that you just accept. And I suppose in a way he isn't very sympathetic. He certainly isn't a hero in the traditional sense. In fact none of the characters in the opera is a hero or heroine in the traditional sense at all. They're all either cardboard figures, in that they state the dogma of the church or represent a cut-and-dried viewpoint; or they are complicated beings who state at one time one side of the problem and at another time another side.<sup>62</sup>

The other characters are not named or are stylized in some way and include: a priest who becomes God the Father, a boy in Taverner's choir, the White Abbot, the archangels Gabriel and Michael, a military captain, and Antichrist, as well as a chorus of monks, a legal council, demons, and choristers. Finally there is the Jester, who later appears as Death and Joking Jesus. He eventually becomes the main character, a sort of puppeteer for whom all the characters are as marionettes.

The following is a brief synopsis of the libretto, written by Davies and included in an article for Tempo magazine:

In the first scene John Taverner is on trial for heresy; his judge is the Abbot. Witnesses are called--his father, his mistress, his priest-confessor, the boy from his school. A Council of the Court is present throughout the trial, not listening to what is said, but expounding dogma (in unison) and presenting justifications for the execution of heretics. As Taverner is about to be condemned to the stake, the Cardinal enters in full pomp and pardons him on the grounds that "he is but a poor musician."

In the second scene, Taverner is seen writing music which the monks of his chapel are singing . . . . Taverner states his doubts--

If I follow their lying vanities, I shall forsake my own mercy.  
Their mercurial stone returns gold to dross. . . . I created  
meaning, now, exiled, I must look it out afresh, a new reality,  
by scorching reason.

---

<sup>62</sup>Stephen Walsh, "Taverner," Musical Times 113 (1972): 653.

The third scene has the King and Cardinal in conference, discussing the forthcoming Reformations, and their immediate cause (or excuse), the Royal divorce. The Jester appears for the first time, asleep under the King's feet; by the end of the scene, he has emerged as controller of the reformation process. This whole scene is accompanied by dance music on viols and lute--as it were, behind the arras.

At the beginning of the fourth scene (which follows on without a pause) the Jester's head, now a death'shead, is spotlighted, alone, and from behind it emerges Taverner's head. The Jester, or Death, functions throughout this scene as Taverner's mentor, or conscience; Taverner wishes to know what he must do "to be saved." He is presented with a nightmarish sequence of evidence and guidance. His "conversion" (a process akin to brain-washing) is effected by puppet-like characters conjured up by the Jester. They include: the Pope as Antichrist, who states that "the murder of a heretic is not only permitted but rewarded; it is a virtuous deed to slaughter protestants until all be extirped;" his mistress Rose Parrowe, as the figure of Music Incarnate; and a street passion play, in which the Jester plays Joking Jesus Crucified. Finally the Jester persuades Taverner to sign his "confession"--"I repent me very much that I have made songs to Popish ditties in the time of my blindness." The Jester quotes Matthew XXII (vv. 43-45) over Taverner's prostrate figure:

But the unclean spirit, when he is gone out of a man, passeth through waterless places, seeking rest, and finds it not. Then he says, I will return into my house whence I came, and when he finds it empty, swept clean, he enters and dwells there with seven other spirits, more evil than himself and the last state of that man is worse than the first.

Taverner is "converted," the Jester puts his motley cap on Taverner's head, and the act ends with his ironic words, "Salvatus! Beatus Vir! Resurrectus! Osanna!"

The first scene of Act II is the "anti-" or "shadow"-presentation of the first scene of Act I. Taverner is trying the Abbot for "idolatry, refusal of submission to His Majesty the King, perversion of the Holy Scripture, and rank heresy." The witnesses are the same, and the Cardinal enters as before; but he is faceless, and silent. As he appears, a Wheel of Fortune is discovered behind the court, with the Jester crouched at its axis, turning it . . . . The Council has the last word--"St. Michael warred with the Serpent and cast him down, the deceiver of the whole world. But who shall know St. Michael, who the Serpent?"

The second scene reflects and distorts the earlier conference of the King and Cardinal. This time the accompaniment is provided by a small chamber organ and regal, and by a group of Renaissance wind instruments and percussion, which describe a history of sixteenth-century English organ and dance music, seen through a hallucinatory

distorting mirror. The Jester is firmly in control, and changes the Cardinal's robes into those of an Anglican Archbishop, so that, at the end of the scene, the "Reformation" is complete.

The third scene has Taverner with the monks again, this time with the Abbot. A Mass--a combination of the proper for Maundy Thursday and Good Friday--is being celebrated, with its several references to Judas. The Abbot identifies Taverner with Judas, and vice versa. At the climax, a Captain enters with his soldiers, to proclaim the dispossession of the monasteries. The Abbot makes as if to continue celebrating Mass; the Captain pours the already consecrated wine from the Chalice; and the monks, to Taverner's original setting, sing the "Benedictus, Qui venit in Nomine Domini."

The last scene has the symbolic ritual execution of the Abbot--Taverner's final projective act of destruction, of destroying, that is, his own spiritual nature. Here, the full-chorus--heard for the first and only time in the opera--reflects upon the first words of the monks in Act I. "This is the work of John Taverner, musician, servant of the King. Christ must reign, till he has put all his enemies under his feet. The last enemy that shall be destroyed is Death."

Taverner declaims the texts of his letters to Cromwell from 1538, describing the scene to which the action refers (although the presence of the Abbot is my licence) at the suppression in Boston, Lincolnshire. Before he is executed (i.e., exorcised, in the Church's terms, by fire, from Taverner's soul, from our consciousness) the Abbot has these words:

I am fell into the hands of those who, preaching free thought, do burn me for opposing it. I know our Church would not allow such souls to perjure themselves, but prune and purge through all the baptised, until religion be at peace, and one. I know, too, that our inheritors may proclude heretical thought, even before its inception, with access to your inmost souls, with tools more subtle than surgeon's knives. Now so many are slain, that wheat is burned with the tares. But until men can divine a choice in their inmost soul, where God should rule, and the Devil creeps, it will be chosen for them, by him that can. Men are yet less than men, less than God's image, which lies within, waiting, for the word that was spoken, and is drowned by the din they make. But it cannot wait long. The sudgeon's knife may be there already. And meanwhile, in crucifying thieves, you may crucify Christ, to whom I commend my soul.

Rose Parrowe comes forward, but does not touch Taverner:--"The Lord has led thee, and caused thee to walk into darkness. He has filled thee with bitterness, He has made thee a stranger, drunken with wormwood."<sup>63</sup>

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<sup>63</sup>Davies, "Taverner: Synopsis and Documentation," pp. 5-6.

Davies was interested in John Taverner as the subject of his betrayal opera because of Taverner's own history, musician turned informer. Davies can see parallels between John Taverner in the opera and his own situation as a composer in the twentieth century. He has said: "The parallel of somebody breaking down under social or even purely commercial pressures and becoming a shadow of himself and giving up that which he is entirely convinced. I think this applies not only to myself but to many other people . . ."64

Commenting on Davies' interest in John Taverner as a subject for the opera, Gabriel Josipovici states:

. . . it is not surprising that a young musician, feeling his Englishness strongly, yet repudiating the narrowness and bigotry of the established musical traditions in this country, should, in the years following the Second World War, have turned back to the roots of those traditions to discover the sources of his own music. And when it appears that a great composer of Henry's time, one of the finest late medieval musicians, unable to square the edicts of the Church of Rome with his own conscience, turned Protestant, turned informer, "repented him very much that he had made songs to popish ditties in the time of his blindness," and wrote no more, it is easy to see the fascination exercised by John Taverner over Peter Maxwell Davies.65

Josipovici also compares the situations of Taverner and the King (Henry VIII). Their patterns of experience resemble each other very closely: Their righteous rejection of authority is replaced by a reliance on reason. But reason only represents a new form of bondage as Taverner and the King become victims of their impulses masquerading as reason. In Freudian psychology, reason is actually the id or superego, trying to take over the ego. "The task of both id and superego is primarily to keep from consciousness [ego] the fact of its own eventual disappearance--

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64Walsh, pp. 653-54.

65Gabriel Josipovici, "Taverner: Thoughts on the Libretto," Tempo 101 (1972): 13.

the fact of death."<sup>66</sup> But any denial or repression of death, i.e. reality, entails a subjection to it.

All this reveals an impossible paradox: the refusal to accept any authority, and the realization of the suicidal nature of such a refusal. But this paradox can be contained through the use of parody:

. . . parody is the assertion of the primacy of process over product, of the ultimate freedom of man in the face of destruction and despair; the purely human freedom to articulate. In Henry's England the Jester triumphs and Taverner denies his creative impulses, dries up, turns informer, and then butcher. Id and superego triumph over ego . . . But on the stage in 1972 the dramatization of the triumph of Death becomes the triumph of life and art. Antichrist, obscenely grinning, moves into the centre of the stage, but the dramatization of Antichrist is the triumph, if not of Christ, then at least of that creative principle of which Christ, according to Rose Parrowe, is the root.<sup>67</sup>

The parody inherent in the libretto of this opera is also manifested in the music of Taverner. A brief discussion of Davies' precompositional material will precede a more detailed analysis of the music of each scene.

Much of the music of Taverner is derived from the soprano (theme X) and alto (theme Y)<sup>68</sup> lines of the four-part "In Nomine" by John Taverner (played by a consort of recorders at the end of the opera). In addition to these two sources, a third eight-note set (set Z) which undergoes a unique "set transformation" in Act I, Scene 4 is also employed. These three primary precompositional sources are shown below (Ex. 78).

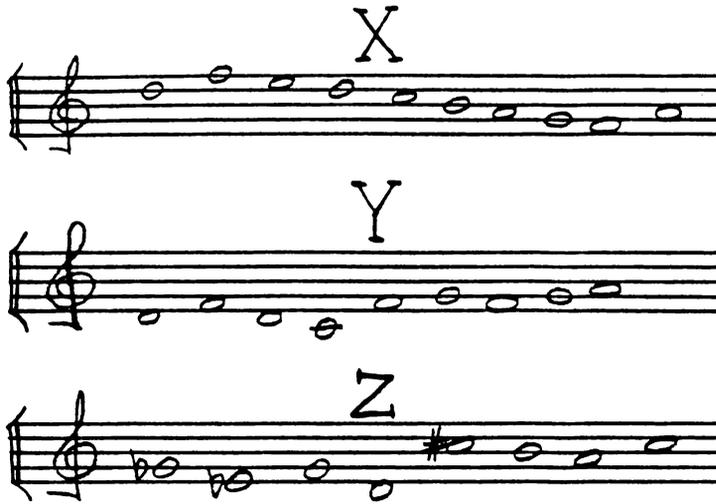
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<sup>66</sup>Ibid., p. 15.

<sup>67</sup>Ibid., p. 17.

<sup>68</sup>Theme Y is the cantus firmus "Gloria tibi trinitas" already seen in the Second Fantasia, Shakespeare Music, and Revelation and Fall.

Ex. 78. Three primary sources for Taverner.



They often are used in an unaltered form, but frequently are subjected to transposition, octave displacement, modal inflection and transformation by retrograde, inversion, and retrograde inversion. A closer examination of the musico-dramatic structure of Taverner reveals the many small- and large-scale examples of musical parody which permeate the work.

#### Act I, Scene 1

The opera begins with a three-note trumpet call drawn from set Z: G<sup>b</sup>-E<sup>b</sup>-D<sup>b</sup>. This is the only introduction and the first scene immediately follows.

As discussed earlier, the scene takes place in a courtroom in sixteenth-century England as John Taverner is on trial for heresy. The formal elements of this opening scene are threefold:

1. The interrogation by the White Abbot in recitative style
2. The aria-like responses by John Taverner and five witnesses
3. The rhythmically chanted statements of church dogma from the Council of the Court

The following table illustrates the formal divisions of Act I, Scene 1, and suggests a ritornello form punctuated by the periodic return of the White Abbot's recitative (Table 6). In fact his indictment of Taverner near the end of the scene (his last recitative) is a double restatement of his earlier interrogation (Ex. 79).

Table 6. Formal divisions of Act I, Scene 1 of Taverner.

<u>Content</u>	<u>Measure Nos.</u>
Introduction	1-4
White Abbot recitative	5-53
John Taverner aria	54-107
White Abbot recitative	108-22
Chorus	123-31
White Abbot recitative	132-58
Richard Taverner aria	159-235
Chorus	236-43
White Abbot recitative	244-60
Rose Parrowe aria	261-310
White Abbot recitative	311-24
Chorus (with White Abbot)	325-42
Priest-confessor (with interjections by J. Taverner and White Abbot)	343-80
Chorus	381-90
White Abbot recitative (J. Taverner briefly)	391-409
Boy's aria (with interjections by Chorus and J. Taverner)	410-73
Chorus	474-82
White Abbot recitative	483-513
Trumpet fanfare and orchestral interlude	513-40
Cardinal's aria	541-620
Orchestral transition	621-74

Ex. 79. Taverner, Act I, Scene 1, mm. 38-53, voice part.

WHITE ABBOT *Presto*  $\text{♩} = 112$  [40]

John Ta-ver-ner. you are accused of po-tes-ning he-

Wh.Ab. -re-ti-cal books, and of sprea-ding dam-na-ble he-re-sies on the ho-ly

Wh.Ab. sa-cra-ment. con-tra-ry to the law of the Ho-ly Ro-man

Wh.Ab. Church. How make you an-swer to these char-ges?

The musical score consists of four staves. The first staff is for the White Abbot, starting with a 'Presto' tempo marking and a metronome marking of 112 quarter notes per minute. It includes a rehearsal mark [40]. The lyrics are 'John Ta-ver-ner. you are accused of po-tes-ning he-'. The second staff is for the Wh. Ab. with lyrics '-re-ti-cal books, and of sprea-ding dam-na-ble he-re-sies on the ho-ly'. The third staff is also for the Wh. Ab. with lyrics 'sa-cra-ment. con-tra-ry to the law of the Ho-ly Ro-man'. The fourth staff is for the Wh. Ab. with lyrics 'Church. How make you an-swer to these char-ges?'. There are various musical markings such as accents, slurs, and dynamic markings like 'p' throughout the score.

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The pitch centers of this scene--especially D, F,  $A^b$ , and B or  $B^b$ --become more prominent as the opera progresses. The tritone relationship exhibited in the choral interjections and appearing throughout the scene also becomes more important during the course of the opera. These often appear as vertical sonorities in the low brass and low strings.

With the exception of Rose Parrowe's aria in the form A B A' B', the arias exhibit ternary designs with the second A sections varied and shortened. The A and A' sections of John Taverner's opening aria illustrate this (Ex. 80).

Ex. 80. Taverner, Act I, Scene 1, mm. 52-76 and 95-107, voice part.

A

JOHN TAVERNER *sp*

My Lord, the first charge I

J. Tav. grant, though the books be not mine: as to the se - cond - of one

J. Tav. bo - dy of Christ is made two bo - dies, one nat(u) - ral, which is in heav - en, the

J. Tav. o - ther in the sa - cra - ment, needs be un - nat(u)ral, to en - ter the mouth in the

J. Tav. form of bread, and he dis - posed there with

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A'

- lone - If it be shown me the Pope is right, then would I sub - mit my -

J. Tav. - self, not on - ly to kiss his feet, but a - no - ther part al - so.

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The formal divisions within the arias are more clearly delineated by the instrumentation. In discussing this Stephen Arnold states:

For example, Taverner's opening aria (bars 54-107) is orchestrated for one each of clarinets, bassoons, horn and trombones, plus pizzicato violas, cellos and basses, while the middle section is for oboe, clarinet and horn with the same lower strings group, but now playing arco. Richard Taverner's aria (bars 159-235) is accompanied by strings only, with three horns added in the middle section.<sup>69</sup>

<sup>69</sup>Stephen Arnold, "The Music of Taverner," *Tempo* 101 (1972): 23.



chorus is merely uttering mechanical statements of Catholic dogma and belief.

Finally, the distant trumpet call announcing the arrival of the Cardinal (beginning at mm. 512) is generally reminiscent of the trumpet call announcing Fidelio in Beethoven's opera. Just as Fidelio (Leonore) will rescue Florestan, so will the Cardinal save John Taverner by pardoning him.

The three sources for Taverner (themes X and Y, and set Z) are the basis for much of the instrumental music, and several of the voice parts of this scene. Francis Routh comments on Davies' use of the first two themes from Taverner's "In Nomine."

Davies has identified himself with the mediaeval aesthetic to an extent unparalleled by other British composers . . . For Davies, as for his mediaeval model, the cantus firmus is a formal device on which to hang the structure of the work . . . The mediaeval "In Nomine" was based on the plainsong cantus firmus "Gloria tibi trinitas," and was a free invention over this thematic/structural foundation. Just so Davies superimposes his free invention.<sup>70</sup>

Theme X, in addition to being the basis for the beginnings of the White Abbot's recitatives and the B section of John Taverner's aria, becomes more prominent toward the end of the scene when the choirboy sings his aria accompanied by the retrograde of theme X in the harp, trombone, and bassoon. It can also be heard distinctly in the low strings and bassoon during the orchestral interlude before the entrance of the Cardinal (Ex. 82).

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<sup>70</sup>Routh, p. 234.

Ex. 82. Taverner, Act I, Scene 1, mm. 533-540, cello, double bass, and bassoon.

The musical score for Ex. 82 consists of three staves: Bassoon (Bsn.), Cello (Vc.), and Double Bass (D.B.). The music is in 3/4 time and features a dynamic shift from fortissimo (ff) to forte (f) across the measures. The bassoon part has a melodic line with some grace notes. The cello and double bass parts have a more rhythmic, accompanimental feel with some slurs.

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Like theme X, theme Y appears more frequently at the end of the scene, before and during the Cardinal's aria. It first appears in the tuba and trombone, and immediately precedes an appearance of theme X (see Ex. 82) in the score (Ex. 83). Davies use of themes X and Y, both of which are borrowed from earlier sources, suggests that these themes are being used in a structural fashion, much the same way Medieval and Renaissance composers based sections of a sacred or secular work on a pre-existing cantus firmus.

Ex. 83. Taverner, Act I, Scene 1, mm. 527-532, tuba and trombone.

The musical score for Ex. 83 consists of two staves: Trombone (Tb.) and Tuba. The music is in 3/4 time and features a dynamic shift from fortissimo (ff) to fortissimo (ff) and then a crescendo (cresc.). The trombone part has a melodic line with some grace notes and slurs. The tuba part has a more rhythmic, accompanimental feel with some slurs.

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Theme Y also appears prominently in the entire B section of the Cardinal's ternary aria. A statement by the bassoon and double bassoon beginning on

B<sup>b</sup> is immediately followed by the oboe beginning on D. As in Exx. 82 and 83, double bar lines are used to set off these themes. Finally, at the end of the Cardinal's aria at the words "I must to Council." (mm. 615-617, enclosed by double bars), a shortened version of theme Y is employed in the voice part.

Immediately after the trumpet fanfare at the beginning of Scene 1, set Z is divided up and presented by the orchestra (mm. 5-8), followed by a presentation in the flute (mm. 9-10). The following figure (Fig. 2) illustrates the many appearances of set Z, and the instrumentation used with them, that take place before Rose Parrowe's aria (beginning at mm. 260).

Fig. 2. Taverner, Act I, Scene 1, appearances of theme Z, mm. 5-251.

Meas:	5	9	17	24	36	38	81	85	108	132	
	.....										
Instruments:	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	
(see legend below)											
	137	159	166	187	201	214	220	244			
	.....										
	11.	12.	13.	14.	15.	16.	17.	18.			
	1.	ob., cl., trpt., str.									
	2.	fl.									
	3.	voice, inst.									
	4.	woodwinds, hn.									
	5.	cl., trb.									
	6.	hn., str., trb.									
	7.	Taverner voice part									
	8.	ob., cl., hn., str.									
	9.	cl., trb.									
	10.	trpt., str. (minus d.b.)									
	11.	trpt., str. (minus d.b.)									
	12.	str. (minus d.b.)									
	13.	str. (minus d.b.)									
	14.	str. (minus d.b.)									
	15.	vln., cello									
	16.	str. (minus vln.)									
	17.	str.									
	18.	harp, trb., cl.									

This set also figures prominently in the orchestral transition to Scene 2. Most often it is divided among different instruments and is presented as an unordered set with octave displacement. Rarely are the pitches heard in their original order in a single instrument, however, set Z does appear

in this manner in the flute during the instrumental introduction to Scene 1 (Ex. 84).

Ex. 84. Taverner, Act I, scene 1, mm. 9-11, vocal score, flute.



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Finally, the sonorities of the choral interjections in mm. 236-243, 325-335, and 385-388 are derived from all three sources. These sonorities, emphasizing the interval of the minor third, suggest the opening interval of themes X and Y, and set Z.

Davies emphasized set Z throughout much of Scene 1, and reserved the appearances of themes X and Y for later in the scene. He has thus prepared the listener for the almost exclusive use of themes X and Y in Act I, Scene 2 of Taverner.

### Act I, Scene 2

This chapel scene makes clear Taverner's feelings about the established Catholic Church. His arioso is alternated, and later combined, with the monks singing an account of his life up to and after his reprieve by the Cardinal. Taverner's doubts about his religion and his own isolation are highlighted by the differences in language between himself (in the vernacular) and the monks' singing (in Latin).<sup>71</sup>

The following table lists the formal divisions of Act I, Scene 2 (Table 7).

<sup>71</sup>A full translation of this Latin text appears in the appendix.

Table 7. Formal divisions of Act I, Scene 2 of Taverner.

<u>Content</u>	<u>Meas. Nos.</u>
Orchestral introduction; tenor/bass duet; monks 3-voice canon	1-32
Taverner arioso; monks' canons	33-125
Monks' prayer	126-145
Orchestral transition	146-259

A gradual addition of voices occurs with each succeeding canon sung by the monks. As they expand from three to four voices, their text moves from past to future happenings in Taverner's life, specifically to his implication in the burning of the White Abbot. At the words "Et ars quoque musica sua perit." (His musical art perished.), a full five-voice canon appears for the first time.

Before examining the content and structure of the monks' canons, a brief observation about the pitch centers in this scene should be made. With few exceptions, the pitch centers of B<sup>b</sup> and D predominate here. They first appear in the orchestral interlude before the Cardinal's aria in Scene 1, and in the subsequent aria itself, as well as in the orchestral transition to Scene 2. The initial duet sung by two monks (tenor and bass) clearly shows these pitch centers (Ex. 85) and also illustrates the use of theme X.<sup>72</sup>

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<sup>72</sup>This passage is sung without accompaniment, and in the succeeding canons the accompanying instruments merely double the voice parts.

Ex. 85. Taverner, Act I, Scene 2, mm. 1-9.

**SCENE 2**  
**Adagio**  $\text{♩} = 60$

**MONKS**

**Chorus**

**Tenor** *p* (detached, crotchets almost stacc.)

**Bass** *p* (detached, crotchets almost stacc.)

**T.** Tu - ver - ni, vi - ri - ar - te mu - si - ca sin - gu - la - ris.

**B.**

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The canons which follow the above example make use of temporal relationships and contrapuntal techniques identical to mensural canons written by Ockeghem and his contemporaries, or other sixteenth-century composers, and thus illustrate another example of Davies' borrowing from the musical past. Much of the music of these canons makes use of themes X or one of its transformations. The first three-voice canon (Ex. 86) is shown below. Each entrance is marked according to its melodic source and the temporal ratio used.

Ex. 86. Taverner, Act I, Scene 2, mm. 10-32.

40  $\text{♩} = 72$   
*p*  
 T.I. *X*(1:1) O - pus - Jo - ha - nni Ta - ver - ni in  
 T.II  
 B.

*X<sup>R</sup>*(1:2) 20  
 T.I. re - gio - ne Liu - di - na - ti, vi - ri ar - te mu - si - ca  
 T.II  
 B. *p X<sup>R</sup>*(1:1) vi - ri ar - te mu - si - ca

T.I. su - gu - la - ris. Qui cum in sus - pi - ci -  
 T.II  
 B. *X*(1:1) su - gu - la - ris. Qui cum in sus - pi - ci -

T.I. - o - nem ve - nis - set ac - cu - sa - tus quod li - bro  
 T.II *X<sup>R</sup>*(1:2) - o - nem ve - nis - set ac - cu - sa - tus quod *X<sup>R</sup>*(1:1) - li - bro  
 B. - o - nem ve - nis - set ac - cu - sa - tus quod li - bro

30 *poco cresc.*  
 T.I. hae - re - ti - cus sub plan - che - ta schu - lae su - ae ce - la - vit,  
 T.II *poco cresc.* hae - re - ti - cus sub plan - che - ta schu - lae su - ae ce - la - vit,  
 B. hae - re - ti - cus sub plan - che - ta schu - lae su - ae ce - la - vit,

The next three-voice canon is based on a shortened retrograde of theme Y (Ex. 87). The melodic idea on which the canon is based (Y') also differs from theme Y in that it contains an  $A^b$  in mm. 48 which appears as G in the original theme Y.

Ex. 87. Taverner, Act I, Scene 2, mm. 47-60, voice parts.

The musical score for Ex. 87 consists of three staves: Tenors I, Tenors II, and Basses. The lyrics are: "ob mu - si - cam - jus pe - mu - si - cam e - jus Car - di - na - lis ta - men ob mu - si - cam, mu - si - cam e - jus - ri - tiam ei - g - no - vit. i - ta - que e - ffu - git. pe - i - ta - que e - ffu - git. i - ta - que ef - fu - git."

Handwritten annotations include:
 

- Tenors I:  $Y'(1:1)$
- Tenors II:  $Y'R(2:1)$
- Basses:  $Y'(1:1)$  and  $Y'R(1:1)$
- T. I:  $Y'R(3:2)$
- T. II:  $Y'R(3:2)$
- B.:  $Y(3:2)$

 Dynamics include *p*, *cresc.*, and *mf*.

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The first four-voice canon (Fig. 3) employs a new theme which does not explicitly state theme X or Y, but exhibits the same general characteristics as these themes. Its original form is presented by Tenor I and II (1:1 temporal ratio) and Bass I (1:2 temporal ratio), while its retrograde is seen in the Tenor II (1:1 ratio) and Bass II (1:2 ratio).

Fig. 3. Taverner, Act I, Scene 2, mm. 67-90, 4-voice canon.

	Meas. 68	71	76	83	90
Tenor I (1:1)	0-----	0-----	0-----	0-----	
Tenor II (1:1)		0-----	R-----	R-----	
Bass I (1:2)			0-----		
Bass II (1:2)				R-----	

In the next four-voice canon the original and retrograde forms of the same theme from the above figure are also employed. Here the temporal relationships become more complicated as the basses sing in a 6/4 meter against the 4/4 meter of the tenors (Fig. 4).

Fig. 4. Taverner, Act I, Scene 2, mm. 95-110, 4-voice canon.

	Meas. 95	100	103	105	110
Tenor I (1:1)			0-----		
Tenor II (1:1)	0-----		R-----		
Bass I (3:2)	0-----	R-----		R-----	
Bass II (3:2)		0-----		0-----	

In the final five-voice canon, all the themes of the four preceding canons are combined, as seen in the following figure.

Fig. 5. Taverner, Act I, Scene 2, mm. 111-125, 5-voice canon.

	Meas. 111	112	116	119	120	121	123	125
Tenor I (1:1)			X-----				X <sup>R</sup> (3:1)---	
Tenor II (3:2)				X <sup>R</sup> -----				
Bass I (1:2)	X <sup>R</sup> -----					X <sup>I</sup> (1:1)---		
Bass II (1:1)		Y <sup>I</sup> -----	Y <sup>I</sup> R-----		Y <sup>I</sup> R(3:2)---			
Bass III (1:4)	0-----							

Following the last canon a prayer, intoned on D and in octaves, is sung by the monks. They are accompanied by woodwinds and brass (the strings have been absent during this scene), and theme X once again appears in the bassoon and double bassoon (mm. 131-133).

The orchestral transition to Scene 3 features the appearance of the strings for the first time, with the gradual addition of woodwinds and brass. The beginning of this transition (mm. 147-163) is identical to that of the introduction to the Second Fantasia. This literal borrowing from the Second Fantasia will also appear later in the opera.

### Act I, Scene 3

The throne room scene, in which the King and Cardinal discuss the King's marital difficulties and England's break with the Roman Catholic Church, features the presentation of sixteenth-century dance pieces. These are played on stage by guitar (to suggest a lute) and a consort of strings. The strings are to be played with very little vibrato in the manner of viols. The wind instruments are present only during the fanfares at the beginning and end of Scene 3.

The scene is satirical in text, action, and music; it follows Mozart's Don Giovanni, Berg's Wozzeck and Lulu, and Thea Musgrave's Mary Queen of Scots in using stage musicians who play "light" background music in contrast to the more serious foreground drama.

The featured pieces include a pavan, galliard, and march. Although the models for the music tend to be stylistic ones rather than specific pieces, the beginning of the pavan bears a resemblance to a portion of a pavan by Ferdinando Richardson (Exx. 88a and 88b).<sup>73</sup>

Ex. 88a. Ferdinando Richardson, "Pavan," Fitzwilliam Virginal Book, Vol. 1, p. 27, mm. 11-13.



Ex. 88b. Taverner, Act I, Scene 3, Pavan, mm. 16-18.



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<sup>73</sup>J. A. Fuller Maitland and W. Barclay Squire, ed., The Fitzwilliam Virginal Book, Vol. 1 (New York: Dover Publications, 1963), p. 27.

Further examples of musical parody occur in Scene 3. The subsequent galliard and march also exhibit rhythmic similarities to sixteenth-century dance music, within a twentieth-century harmonic context. The beginnings of these two movements show their general rhythmic and other stylistic characteristics (Exx. 89 and 90).

Ex. 89. Taverner, Act I, Scene 3, Galliard, mm. 66-70, strings.

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Ex. 90. Taverner, Act I, Scene 3, March, mm. 150-153, strings.

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In the continuation of the scene, the rhythms of the galliard and march are combined to create some interesting cross rhythms. Such a combination occurs prominently in a passage in which the King, singing in a 5/4 meter,

is accompanied by the guitar playing in a 3/2 meter (Ex. 91).<sup>74</sup>

Ex. 91. Taverner, Act I, Scene 3, mm. 170-175.

Handwritten musical score for King and Guitar, Ex. 91. The score is in 5/6 time, indicated by a handwritten "5:6" above the first staff. The King's part is in bass clef, and the Guitar part is in treble clef. The lyrics are: "The Queen we ho - nor and love, and mind to treat as our sis - ter,". The guitar accompaniment features a complex rhythmic pattern with many beamed notes and rests.

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These cross rhythms gradually become more complicated as the scene progresses, and an excerpt (Ex. 92) illustrates three different meters used simultaneously in the voice part (4/4), guitar (5/4), and string consort (4/4 in cello and 6/4 in viola).

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<sup>74</sup>In reference to these simultaneous meters, performance markings indicate that the guitar is to follow the voice part.

Ex. 92. Taverner, Act I, Scene 3, mm. 239-240.

4/4

5/4

6/4

4/4

240

King  
pa - pal power, which al - ways was to us as a

Gtr.  
5:4  
mp cresc.

Vla. Soli  
1.  
2.  
mf f

Vc. Soli  
1.  
2.  
3.  
4.  
mf f mp

Db. Soli  
mf f mp

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In addition to the dance pieces, themes X and Y are also used as melodic sources. Immediately preceding the pavan, the beginning of theme X in its inversion is played by the guitar. In the pavan itself,  $X^I$  can be seen in the first cello part (mm. 24-31), immediately followed by a presentation in the guitar (mm. 32-44). The first cello then has two more statements of  $X^I$  (mm. 45-59), which serves as a structural basis for those sections.

Theme Y is heard in the galliard that follows the pavan in the first and third cello parts (mm. 66-79)<sup>75</sup>, followed by a presentation in the

<sup>75</sup>See Ex. 89.

first cello part only (mm. 83-90). Again double bars are used to highlight these presentations.

As previously mentioned, the libretto of Scene 3 is satirical in text and action as the King and Cardinal discuss the upcoming Reformations and their causes (or excuses). The Jester (Death) sees through the actions of the King and Cardinal, and before the scene is over he has taken control of the situation. The scene ends with an arioso for the Jester, immediately preceded by theme Y in the flute and harp. There is no transition to Scene 4. The Jester stands on stage and reveals the skull face of Death; there is total darkness except for his skull face, spotlighted.

#### Act I, Scene 4

John Taverner and the Jester (Death, Joking Jesus) are featured in this scene depicting the corruption and parodied conversion of Taverner. The scene divides itself into eight sections, both dramatically and musically (Table 8):

Table 8. Formal divisions of Act I, Scene 4 of Taverner.

<u>Section Nos.</u>	<u>Measure Nos.</u>	<u>Content</u>
1	1-53	Jester/Taverner recitatives
2	54-90	Monks' duet
3	91-140	Jester/Taverner recitatives
4	141-200	Jester/Antichrist
5	201-264	Jester/Antichrist
6	265-466	R. Taverner/Rose Parrowe arias
7	467-607	Street Passion mystery play
8	607-758	Jester/Taverner arias

## Section 1

The Jester (Death) and Taverner are alone on stage. There is total darkness except for their heads, which are spot-lighted and very close together. As the Jester convinces Taverner to renounce his religion and "repent," a unique compositional procedure is applied in the accompanying woodwind parts. Set Z is subjected to a process which Davies calls "set transformation," a gradual conversion of the set by the progressive expansion and contraction of the intervals in the set. In talking about this "set transformation" Davies states:

Sets are chosen for much the same musical reasons as in normal post-Schoenberg American "set-theory," except that they would be classified rather like Swammerdam's categories of insects--for the metamorphoses they are capable of undergoing--rather than for their structural potentialities through direct transposition. Sets are thus, in the simplest instances, transformed by a series of intervals, sometimes in elaborate permutation, giving complex curves, and with the rhythmic cells subject to a paralleled consistent modification . . .<sup>76</sup>

Stephen Arnold adds: ". . . the process itself is a most apt means of conveying in musical terms the idea of the scene . . . John Taverner's gradual and reluctant confession that the composition of "popish ditties" is no longer in accord with his own religious persuasions, and his conversion from being a composer to a government agent--from creator to persecutor."<sup>77</sup>

The following table shows this gradual transformation of set Z that takes place in the woodwind parts of Section 1.<sup>78</sup> The eight-note set is subjected to simultaneous processes of transformation and transposition,

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<sup>76</sup>Davies, "Sets or Series," p. 250.

<sup>77</sup>Arnold, p. 22.

<sup>78</sup>Stephen Arnold, "Peter Maxwell Davies," in British Music Now, ed. Lewis Foreman (London: Paul Elek, 1975), p. 81.

the transpositional levels determined by the successive pitches of the original set. Thus the melodic intervals of the original set do not remain intact during the process of this set transformation. The integers between each pitch indicate the size of intervals in semitones, while the numbers below each pitch indicate its duration in eighth-notes.

Table 9. Set transformation of set Z in Act I, Scene 4 Taverner, mm. 1-53, woodwinds.

bar	register	clarinet	bassoon or oboe	flute	duration of cycle
1	LOW	G <sup>b3</sup> E <sup>b4</sup> G 6 2 2	D 11 C <sup>#</sup> 4 2	B 10 A 9 C 4 2 2	= 24 
5		E <sup>b4</sup> C <sup>b5</sup> F <sup>b</sup> 6 3 2	B <sup>b</sup> 13 C <sup>b</sup> 6 3	G <sup>#11</sup> G 10 A 4 3 2	= 29 
10		G 5 D 6 A <sup>b</sup> 6 4 2	C <sup>#</sup> 15 E 8 4	C 13 D 11 D 4 4 3	= 35 
15		D 6 A 7 E 6 5 2	G 17 C 10 5	G 14 A 13 A <sup>b</sup> 4 5 4	= 41 
21		C <sup>#7</sup> F <sup>#8</sup> D 6 4 2	F 19 C 12 6	F <sup>#15</sup> A 14 G 4 6 4	= 44 
27		B 8 E <sup>b9</sup> C 6 8 2	D 21 B 14 8	E 16 G <sup>#</sup> 15 F 4 8 6	= 56 
35		A 9 C 10 B <sup>b</sup> 6 10 2	B 23 A <sup>#</sup> 16 10	D 17 G 16 E <sup>b</sup> 4 10 8	= 66 
44	HIGH	C 10 D 11 D <sup>b</sup> 6 12 2	C 27 E <sup>b</sup> 18 12	F 18 B 17 G <sup>b</sup> 4 12 10	= 76 

The first, third, and sixth notes of the set and each of its transformations remain durationally fixed, but all other rhythmic values are progressively augmented; this increases the total duration of each cycle. Register is also affected by a gradual shift from low to high, and the total range of each presentation expands throughout Section 1 (mm. 1-53). A comparison of the first presentation of set Z (mm. 1-3) with its last

transformation in Section 1 (mm. 44-53) shows the changes which have taken place (Exx. 93a and 93b).

Ex. 93. Taverner, Act I, Scene 4, Section 1, woodwinds.

a. mm. 1-3

Musical score for woodwinds (Flute 1, Clarinet 1, Bassoon 1) in measures 1-3. The tempo is Lento with a metronome marking of quarter note = 50. The score shows three staves with various dynamics including *p*, *pp*, and *f*.

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b. mm. 44-53

Handwritten musical score for woodwinds (Flute, Oboe, Clarinet) in measures 44-53. The score shows three staves with various dynamics including *p*, *mp*, and *f*, and includes handwritten annotations.

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Stephen Arnold further states, "Such procedures as these allow almost any material to be transformed into almost any other material. Their perceptibility, and hence their musical effectiveness owes as much to the invariant as to the variant features."<sup>79</sup> These invariants include: (1) instrumentation (2) general contour of the set; and (3) tritone-related first and last pitches of each transformation, except for the third.

The lower brass in Section 1 also utilize set Z, but as an unordered

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<sup>79</sup>Ibid., p. 81.

set, the transpositional levels being determined by the successive pitches of its retrograde form. Unlike the woodwinds, however, there is no transforming material here. The low brass also presents the "death chord" or [2,4,6,8] sonority, made up of superimposed major thirds (D-F# and E-G#) for the first time at Taverner's words: "Death! A thief!" (mm. 15). (This one Leitmotiv-like idea in the opera appears in subsequent sections of Scene 4 and elsewhere in Act II.)

In addition to the utilization of set Z in Section 1, theme X can also be found in the first violin part (mm. 29-32). Here theme X is modally adjusted to become D, F, E<sup>b</sup>, D<sup>b</sup>, C, B<sup>b</sup>, A, and suggests the use of the Phrygian mode, except for the D<sup>b</sup>. The vocal lines are also derived from the "In Nomine" melody, again modally altered. The succession D, C, B<sup>b</sup>, A<sup>b</sup> (the first F and E<sup>b</sup> are omitted) is first used (Ex. 94), followed by successive transpositions of the theme up, and then down, a minor third.

Ex. 94. Taverner, Act I, Scene 4, mm. 1-12, voice.

JESTER (Death)

John Ta-ver-ner. John Ta-ver-ner.

Jst

What does the Lord re-quire of thee?

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## Section 2

This section is cast in the form of a da capo aria, a duet for two monks (A: mm. 54-71; B: mm. 72-82; A': mm. 83-90). In the A section of the aria the woodwinds are again treated as a timbral unit, and another cycle of transformations is employed as in the previous section. The

transpositional level of C natural reached at the end of Section 1, however, is maintained for each transformation in this part of the aria. This results in the final transformation beginning at mm. 69, which is once again the original set transposed to C. In this section the systematic treatment of durations seen in mm. 1-53 is abandoned for a freer rhythmic presentation (Table 10).<sup>80</sup>

Table 10. Set transformation of theme Z in Act I, Scene 4 of Taverner, A section of da capo aria, mm. 54-71, woodwinds.

Bar ref.	<u>clarinet</u>	<u>oboe</u>	<u>flute</u>
54	C 2 D 9 D <sup>b</sup> 11	C 3 E <sup>b</sup> 2	F 6 B 7 G
57	C 3 E <sup>b</sup> 10 D <sup>b</sup> 1	D 11 (C#) 4	F 5 B <sup>b</sup> 8 G <sup>b</sup>
59	C 4 E 9 D <sup>b</sup> 2	E <sup>b</sup> 9 C 5	F 4 A 9 G <sup>b</sup>
61	C 5 F 8 D <sup>b</sup> 3	E 7 B 6	F 3 A <sup>b</sup> 10 (G <sup>b</sup> )
63	C 6 G <sup>b</sup> 7 D <sup>b</sup> 4	F 5 B <sup>b</sup> 7	F 2 G <sup>b</sup> 11 G <sup>b</sup>
65	C 7 G 6 D <sup>b</sup> 5	F#3 A 8	F 1 F#1 G
67	C 8 A <sup>b</sup> 5 D <sup>b</sup> 6	G 1 G# 9	F11 E 2 G <sup>b</sup>
69	C 9 A 4 D <sup>b</sup> 7	A <sup>b</sup> 11 G 10	F10 E <sup>b</sup> 3 G <sup>b</sup>

In the B section of this aria, the woodwind combination is not used, while in the shortened A' section only the first and last transformations shown in Table 10 are employed.

The cello part in Section 2 Scene 4 also illustrates an example of

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<sup>80</sup>Ibid., p. 81.

the set transformation technique. The cellos take up the most distant transformation of the woodwind parts in Section 1 (mm. 44-53) and further transform it until the inversion of set Z is reached at the beginning of the A' section (mm. 83). This inversion of set Z is then repeated, beginning on F# (G<sup>b</sup>) in mm. 86-90, and Davies has thus prepared the reintroduction of this G<sup>b</sup> tonality in Section 3. This cycle is also non-transposing and establishes the tonal center of the aria as C (Table 11).<sup>81</sup>

Table 11. Set transformation of set Z in Act I, Scene 4 of Taverner, da capo aria, mm. 54-90, cello.

Aria sections	Bar ref.	<u>cello</u>
A	54	C 2 D 11 D <sup>b</sup> 11 C 3 E <sup>b</sup> 2 F 6 B 7 F#
	64	C 2 D 11 D <sup>b</sup> 11 C 3 E <sup>b</sup> 2 F 6 B 7 F#
B	72	C 2 D 10 C 1 D <sup>b</sup> 2 E <sup>b</sup> 3 G <sup>b</sup> 4 B <sup>b</sup> 8 F#
	78	C 2 D 9 B 3 D 2 E 2 F# 4 A# 8 F#
A'	83	C 3 E <sup>b</sup> 8 B 5 E 1 F 2 G 2 A 9 F#
	86	F# 3 A 8 F 5 B <sup>b</sup> 1 B 2 C# 2 E <sup>b</sup> 9 C

Regarding this transformation of set Z in the cello part, Stephen Arnold comments: ". . . the original set gradually loses its intervallic identity only to acquire that of its inversion, just as Taverner loses his identity and acquires another that is the inversion of all that he implicitly stood for by being a creative artist."<sup>82</sup>

<sup>81</sup>Ibid., p. 83.

<sup>82</sup>Ibid., p. 83.

The monks' aria in this section is highlighted by three duets which are sung at the beginning, middle, and end of the aria. The first duet, a crab canon (Ex. 95), illustrates the use of a melody derived from XI and its retrograde in the first and second monk's part, respectively. XI is again modally changed and presented in the form D, B, C, D, E<sup>b</sup>, F, A, to fit the prevailing harmonic context.

Ex. 95. Taverner, Act I, Scene 4, mm. 57-59, voice parts.

The image shows a musical score for two voice parts, labeled 'FIRST MONK' and 'SECOND MONK'. The time signature is 5/8. The melody for the First Monk is written on a treble clef staff, and the melody for the Second Monk is written on a bass clef staff. The lyrics are: 'Ab i - ni - ti - o et an - te sae - cu - la cre - a - tus est.' The score illustrates a crab canon, where the second part is a retrograde of the first part.

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Theme X as used in the voice parts of Section 1 also provides the source for the bassoon and English horn parts in Section 2.

### Section 3

After their aria, the monks retire to the back of the stage, and the Jester (Death) and Taverner continue their discussion. The cello part in Section 2 ended with a statement of Z<sup>I</sup> transposed to F# (G<sup>b</sup>). At the beginning of Section 3, the cellos again play Z<sup>I</sup> beginning on G<sup>b</sup>, and a series of transformations similar to those in Sections 1 and 2 follows. This time, however, the transposition levels are determined by the successive order of pitches of set Z in its inversion. Again the durations of each cycle are gradually increased, although not as systematically as in Section 1 (Table 12).

Table 12. Set transformation of set Z in Act I, Scene 4 of Taverner, mm. 91-140, cello.

<u>meas.</u>	<u>cello</u>
91	G <sup>b</sup> 3 A 4 F 5 B <sup>b</sup> 11 B 2 D <sup>b</sup> 10 E <sup>b</sup> 9 C
94	A 4 D <sup>b</sup> 5 A <sup>b</sup> 6 D 13 D <sup>b</sup> 15 E 11 F 10 E <sup>b</sup>
99	F 5 B <sup>b</sup> 6 E 7 B 15 G#4 C 1 B 1 B <sup>b</sup>
103	B <sup>b</sup> 6 E 7 A 8 F 17 C 5 F 2 E <sup>b</sup> 1 E
110	B 7 F#8 A#9 G 19 C 6 G <sup>b</sup> 14 A <sup>b</sup> 15 F
117	C#8 A 9 C 10 B <sup>b</sup> 21 C#7 G#16 E 15 G
124	E <sup>b</sup> 9 C 10 D 11 D <sup>b</sup> 23 D 8 B <sup>b</sup> 5 F 4 A
131	C 10 B <sup>b</sup> 11 B 10 A 10 G (E <sup>b</sup> ) C#17 F#

Set Z is also outlined in the harp (mm. 103-125) in Section 3. The succession of pitches G<sup>b</sup>, E<sup>b</sup>, D<sup>b</sup> recalls the trumpet introduction to Scene 1 of Taverner. Finally, set Z beginning on G can be heard in the first violins (mm. 103-105), followed by a presentation beginning on D in the second violins (mm. 105-108).

Theme X is also present briefly in Section 3. It can first be heard in its inversion in the clarinet (mm. 93-96) and then in the bass clarinet (mm. 99-102). Immediately following, the second violins present theme X, after which it appears in the first violins.

The remaining sections of Scene 4 do not employ the set transformation technique present in Sections 1-3, however, themes X and Y, and set Z are all used to some extent.

## Section 4

In Section 4 the Jester (Death) continues to attempt to convince Taverner to disavow his Catholic beliefs and cease his association with the established church. At the Jester's words: "But the indestructible heritage of the Church is heaped against you.", Davies' stage directions call for church articles to gradually appear on stage. The religious objects soon form a confused pile, while the Jester presents these "articles of faith" to Taverner.

The first four measures (mm. 141-144) resemble mm. 103-108 of Section 3, with the first and second violins playing theme X and set Z. Theme Y, after being absent for some time, again appears in Section 4. Two statements of the theme on B<sup>b</sup> appear first in the bassoons (mm. 141-160), and then in the bassoon and double bassoon (mm. 161-176).

The section ends with the appearance of the Antichrist for the first time. It is a Pope in full regalia with the black face of an ape, symbolizing Taverner's full denunciation of the Church of Rome. As the Antichrist gives an apostolic Benediction, the orchestral interlude leading to Section 5 features the appearance of set Z in the brass (mm. 189-200). It again appears as an unordered collection of pitches, similar to its presentation by the brass instruments in Section 1 of this scene.

## Section 5

This section begins with the Antichrist "screeching hysterically," accompanied by a vertical sonority in the strings (minus first violins) consisting of all twelve pitch-classes. Section 5, while not utilizing the sources to a great extent (there are two brief appearances of XI in the flute and then oboe at mm. 221-223 and 223-224, respectively), is highlighted by two appearances of the "death chord." It first appears,

again in the low brass, at the Jester's words: "Taverner, you have yet time to burn for this . . ." (Ex. 96), and then later (mm. 243-247) before the Jester's statement that Taverner must not only renounce the Roman Catholic Church, but also his total self and his music.

Ex. 96. Taverner, Act I, Scene 4, mm. 215-220, brass and voice.

The musical score for Ex. 96 consists of six staves. The top five staves are for brass instruments: Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, and Tuba 1 & 2. The bottom staff is for the voice, labeled 'JESTER (Death)'. The lyrics under the voice staff are: 'Ta-ver-ner, you have yet time to burn for this.....'. The score includes dynamic markings such as *pp* and *f*, and various musical notations including slurs and accents.

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## Section 6

Richard Taverner, robed in the full high office of the Guild of Corpus Christi, and Rose Parrowe as Music attempt to dissuade Taverner from breaking with the Catholic Church and ceasing his musical activities. The section is introduced by the wind instruments playing the first four notes of XI beginning on B; other appearances of theme X are found sporadically throughout this section in the wind instruments, but are especially prominent in the trumpets (mm. 442-460). The five appearances of XI occur in these measures beginning on the following notes: D (mm. 442-444), D (mm. 449-450), E (mm. 453-454), F# (mm. 457-459), and G (mm. 459-460).

## Section 7

The parody of a street Passion mystery play, complete with the Jester as Joking Jesus, occurs throughout most of this section. Following a brief introduction in the wind instruments, a duet is sung by two trebles portraying demons (mm. 479-502). While the vocal lines seem to derive their melodic material from theme X (Ex. 97), the general style recalls Davies' own hymn "Haylle, comely and clene" from his *O Magnum mysterium* cycle. A much earlier precedent for this duet can be found in the conducti composed during the Middle Ages. The triple meter, syllabic style in the setting of the text, narrow range, and predominantly conjunct motion are all reminiscent of these earlier pieces.

Ex. 97. Taverner, Act I, Scene 4, mm. 479-481, voice parts.

*Allegro moderato sempre* ♩ = 100 480

DEMONS  
Trebles 1 *shrill, strident, ritmico*

Chorus  
Trebles 2 *shrill, strident, ritmico*

Be-hold his bo-dy in ev - (ery place, how it is dight and all to rent man,

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The accompaniment to this duet is unusual in that it consists of two unpitched percussion instruments, tabor and side drum, and two eighteenth-century oboes that double the voice parts in a harsh, reedy style.

Following this duet, God the Father, played by the priest-confessor of Scene 1, sings: "Ecce filius bastardus meus, Ipsum audite," (Behold my son, a bastard, Hear him,). His vocal line is based on theme X, and prepares for the mounting of the cross by Joking Jesus (Jester, Death). It should be noted that the bassoon part here (mm. 503-509) is identical

to that found at the beginning of the previously mentioned "Haylle, comely and clene" from O Magnum mysterium, and is another example of Davies' borrowing from his own music.

During the subsequent arioso by Joking Jesus, a demon beats a tabor in time to the music. The vocal line is sparsely accompanied by flute, oboe, and piccolo; theme X is presented several times by the flute (mm. 517-526), by oboe (mm. 538-540), and by piccolo (mm. 541-543).

John Taverner's following aria, in which he appeals to God for salvation, also utilizes theme X in the vocal line. The section ends with Joking Jesus jumping down from the cross and offering his left hand to Taverner. Taverner takes it with his right hand and stands dazed as God the Father, Gabriel, and St. Michael sing a corruption of "Benedictus qui venit. Osanna." (Ex. 98). Here theme Y is the source for Gabriel's vocal line.

Ex. 98. Taverner, Act I, Scene 4, mm. 602-606, voice parts.

The musical score for Ex. 98 consists of three staves. The top staff is for the voice of God, starting with a tempo of 100 (Allegro) and accelerating (più accel.) to a tempo of 144 (Presto). The lyrics for God are "- tural bless - ing. O - san - na." The middle staff is for Gabriel, with lyrics "Be - ne - dic - tus qui ve - nit. O - san - na." The bottom staff is for Michael, with lyrics "Be - ne - dic - tus. O - san - na." The score includes various musical notations such as dynamics (ff), accents, and slurs.

## Section 8

Before Taverner actually signs his confession, the demons once again sing a duet similar in style to their earlier one (see Ex. 97), this time with Latin text.<sup>83</sup> They are again accompanied by tabor and eighteenth-century oboes, with the addition of strings.

As the Jester (Death) hands Taverner a scroll and pen and says: "Taverner, sign your confession," the "death" chord once again appears in the low brass, and the first violins play theme X beginning on B<sup>b</sup> (mm. 648-651). Taverner's vocal line is also derived from theme X as he states: "I repent me very much that I have made songs to Popish ditties in the time of my blindness." (mm. 653-659).

In the Jester's subsequent aria, accompanied by several unpitched percussion instruments, three statements of theme X beginning on D are presented in a solo violin. Set Z beginning on G<sup>b</sup> in the clarinet and on G in the oboe (mm. 697-703) precede Taverner's final aria.

In this aria that parodies Taverner's salvation (mm. 710-746), his vocal line is accompanied by the gradual addition of instruments in the orchestra. Theme X is presented in long temporal values in a solo violin with the following performance instructions (mm. 704): "Starting each note senza vibrato, but, with the crescendo, increasing the vibrato on each note through its duration, a maximum of nauseatingly sentimental vibrato being reached just before the change to another note."<sup>84</sup> Set Z is also present during the aria (mm. 710-738) as an unordered collection of pitches in the woodwinds. Again, the levels of transposition are determined by the successive pitches of the original set. At the end of the arioso, as

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<sup>83</sup>A full translation of this text can be found in the appendix.

<sup>84</sup>Peter Maxwell Davies, Taverner (London: Boosey & Hawkes, 1972), Act I, p. 207.

Taverner screams "In the name of God the Father, God the Son, and God the Holy Ghost.", a shortened version of theme Y appears in the harp (mm. 745-747).

Scene 4 ends with the Jester (Death) shrieking: "Salvatus! Beatus vir! Resurrectus! Osanna!", followed by an orchestral passage leading to a final chord containing all twelve pitches (seen earlier at the beginning of Section 5) and supported by the "death" chord in the first and second trombones.

### Act II, Scene 1

In comparing Act I, Scene 1 with Act II, Scene 1 Stephen Arnold states:

Taverner's hurried trial has been an almost Kafkaesque travesty, with imprecise charges, unweighed evidence, a blatantly prejudiced Council, and one venal witness (the hysterically Monteverdian priest-confessor). But this is as nothing compared to the trial of White Abbot in II/i. Davies' stage directions state that "the whole is conceived as a parody" of the earlier scene; and the music bears this out.<sup>85</sup>

The overall form of this scene (Table 13) is similar to its counterpart in Act I, but the tempo has been accelerated, with the previous material truncated so that the total duration of Act II, Scene 1 is considerably shorter than that of Act I, Scene 1 (compare Table 13 with Table 6).

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<sup>85</sup>Arnold, "The Music of Taverner," p. 23.

Table 13. Formal divisions of Act II, Scene 1 of Taverner.

<u>Content</u>	<u>Meas. Nos.</u>
Introduction	1-21
Taverner recitative	22
White Abbot aria	23-47
Taverner recitative	48-55
Orchestral interlude	56-64
Richard Taverner aria	65-82
Chorus	83-91
Taverner recitative	92-98
Rose Parrowe aria (Taverner briefly)	99-138
Chorus	139-148
Taverner recitative	149-150
Priest-confessor aria (Taverner briefly at end)	151-160
Chorus	161-165
Boy chorister aria	166-185
Chorus	186-194
Taverner recitative	195-200
Chorus	201-203
Taverner recitative	204-225
Orchestral interlude/Wheel of Fortune	226-266
Jester recitative	267-280
Chorus	281-286
Orchestral transition	287-296

The opening  $G^b$ ,  $E^b$ ,  $D^b$  motive of Act I, Scene 1 opens this scene, but this time it is accelerated as is the orchestral interlude which follows. A comparison of the openings of the first scenes of Acts I and II illustrate this acceleration (Exx. 99a and 99b).

Ex. 99a. Taverner, Act I, Scene 1, mm. 1-8, vocal score.

Ex. 99b. Taverner, Act II, Scene 1, mm. 1-5, vocal score.

**Allegro molto**  $\text{♩} = 126$

**CURTAIN**

Ww. Sur. *sfz. f* *cresc.*

Blocks & Claves *f.cresc.*

Hiss.

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John Taverner, now the prosecutor, shouts hysterically above improvised percussion (Ex. 100); only when he sentences the White Abbot are brass and timpani included (mm. 204-225).

Ex. 100. Taverner, Act II, Scene 1, mm. 22, voice and percussion.

S D  
W B  
T B  
Claves

**Allegro freely**  $\text{♩} = c. 132$

JOHN TAVERNER (*shouting, almost in a speaking voice.*)

My Lord Abbot, you are accused of i-do-la-try, re-fu-sal of submis-sion to His Ma-jes-ty the King.

\* Each instrumentalist improvises varied rhythmic figures in a completely independent pronunciation. *ff*

The White Abbot is condemned in almost the same words he himself used to condemn Taverner in Act I, however, Arnold states: ". . . whereas

Taverner was sentenced at crotchet=60 over thirty bars, 'justice' is dispensed to the Abbot at crotchet=104 over twenty bars."<sup>86</sup>

Borrowing of melodic material from Act I is also evident in the arias of Richard Taverner, Rose Parrowe, the priest-confessor, and the boy chorister; all the arias are truncated versions of their counterparts in the first scene of Act I. In addition to the accelerated tempo of Act II, Scene 1, distinctions through instrumentation are even more marked than in the earlier scene. They include the introduction of unpitched percussion instruments which are employed throughout most of the scene, especially during the recitatives of John Taverner. The varied accompanying instruments for the "evidence" arias exhibit unusual and distinctive combinations:

1. White Abbot--horn, cello, viola
2. R. Taverner--clarinet, cello
3. Rose Parrowe--harp, oboe, violin
4. Priest-confessor--low strings, harmonium
5. Boy chorister--piccolo, harp

In addition to employing themes X and Y, and set Z in this scene, Davies also utilizes passages from one of his own earlier works. The composer borrowed from his own O Magnum mysterium and Second Fantasia in Act I, Scene 4. The Second Fantasia is used to an even greater extent in this scene at the orchestral transition to Scene 2 (mm. 286-296). These measures correspond exactly with mm. 539-548 of the Second Fantasia. The first two measures of this passage are shown below (Ex. 101). The example is taken from the score of the Second Fantasia.

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<sup>86</sup>Ibid., p. 24.



Set Z is present in the first three measures of the scene in the woodwinds (see Ex. 99b). It is again presented as an unordered collection of pitches beginning on  $G^b$ , and also appears in this manner in the brass during one of Taverner's recitatives (mm. 204-214). Theme X is employed more frequently, as it is almost always associated with Taverner's recitatives, as well as appearing in the orchestral transition to Scene 2. Its appearances are as follows:

1. mm. 145-150: voice part; D
2. mm. 195-200: voice part; D
3. mm. 204-214: tuba, second trombone, timpani; D
4. mm. 214-224: timpani; D
5. mm. 287-290: horn, viola; F

A skeletal outline of the "Gloria tibi trinitas" plainsong (theme Y) in the horns and violas beginning on F (mm. 291-293)--F, A, F, E, B, C-- is immediately followed by the "death" chord<sup>87</sup> in the low brass. The F# of this chord resolves to  $F^b$  in the next measure in the second horn and the scene ends with a sonority that emphasizes the tonal centers of D and F. The following example (Ex. 102) shows these horn parts in the last three measures of Act II, Scene 1.

Ex. 102. Taverner, Act II, Scene 1, mm. 294-296, horns.

The image shows a musical score for four horns, measures 294-296. The score is written in bass clef and consists of four staves. The first staff is the first horn, the second is the second horn, the third is the third horn, and the fourth is the fourth horn. The music is in a 3/4 time signature. The first measure (294) shows a half note G2, a quarter note A2, and a quarter note B2. The second measure (295) shows a half note C3, a quarter note D3, and a quarter note E3. The third measure (296) shows a half note F3, a quarter note G3, and a quarter note A3. Dynamics include *ppp* and *pp*.

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<sup>87</sup>This chord first appears in the scene at mm. 201 in the voice parts of the chorus.

Act II, Scene 2

Following the courtroom scene of Act II, another throne room scene takes place. It corresponds to Scene 3 of the previous act, and presents another discussion between the King and Cardinal in the form of arias and recitatives. The subject of their discussion is the dissolution of the monasteries and the Reformation--symbolized by the Jester's act of changing the Cardinal's robes for those of a Church of England Archbishop. In addition to their discussion, a pantomime ballet (Dance of Death) is performed aside on stage.

Accompanying the arias and recitatives of the King and Cardinal are two types of music played on stage: secular dance music performed by a stage band<sup>88</sup> and primarily sacred keyboard music played on regal and positive organs. As in Act I, Scene 3 the models for the music tend to be stylistic ones rather than specific pieces.

They range geographically from England to Italy, and historically from the earlier part of the sixteenth century to well into the seventeenth. This stylistic progression is meant to suggest the passage of historical time within this single scene, which covers events [i.e. the Reformation] that were in fact spread over a number of years (though not, of course, into the seventeenth century).<sup>89</sup>

The secular dance music, based on sixteenth-century models, consists of the following: intrada, galliard, pavan, dumpe, and coranto. The beginnings of the dumpe and coranto are shown below (Exx. 103a and 103b). These dance pieces (as well as those from Act I, Scene 3) are stylistically similar to those found in the Fitzwilliam Virginal Book.

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<sup>88</sup>This stage band consists of quintadecima, discant shalmey, great double quintpommer, discant cornett, trombone, and nakers.

<sup>89</sup>Arnold, "The Music of Taverner," p. 25.

Ex. 103a. Taverner, Act II, Scene 2, Dumpe, mm. 140-142, vocal score, stage band.

**Dumpe**  $\text{♩} = 88$  (rhythmically independent of voice and regal)

140

J

STAGE BAND

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Ex. 103b. Taverner, Act II, Scene 2, Coranto, mm. 202-205, vocal score, stage band.

**Coranto**  $\text{♩} = 80$

202

P

STAGE BAND

Stage Band

B. & H. 20034

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The sacred music played on the regal and positive organ appears as follows:

1. Preambulum: This piece is similar in style to those written by Frescobaldi. The beginning (Ex. 104) is shown below.

Ex. 104. Taverner, Act II, Scene 2, Preambulum, mm. 11, vocal score, regal and voice.

**Preambulum**

**KING**

**REGAL (on stage)**

**KING**

How fares our good Lord Car - di-nal?

What news from Rome?

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2. Miserere: While in a twentieth-century context both rhythmically and harmonically, this piece (Ex. 106) is based on the plainsong "Miserere mihi," an antiphon sung on Sunday at Compline (Ex. 105). In Ex. 106 the cantus firmus is in the lowest voice.

Ex. 105. Antiphon "Miserere mihi," Liber Usualis, p. 529.

Ant.

**M**

Ise-ré-re mí-hi Dómine, et exáudi o-ra-ti-ónem

mé- am.

Ex. 106. Taverner, Act II, Scene 2, Miserere, mm. 30-34, vocal score, regal and voice.

**Miserere**

KING

30

$\text{♩} = 80$

Our peo - ple do hate the Pope -

REGAL  
(on stage)

King

mar - vellous - ly. We have re - solved to make no fur - ther hom - age or pay - ment

Regal  
(on stage)

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Davies' setting of this antiphon is similar to one composed by the sixteenth-century composer William Shelbye and found in the Mulliner Book. The cantus firmus in Shelbye's setting (Ex. 107), however, appears in the top, rather than the lowest voice.

Ex. 107. Shelbye, "Miserere" in the Mulliner Book, Vol. 1 of Musica Britannica, p. 35, mm. 1-9.

$\text{♩} = 88$

f. 474

5

3. Te per orbem terrarum: Eterne rex altissime: Eterne rex alias: Eterne rerum conditor: Davies begins this section of Scene 2 with a setting of "Te per orbem terrarum" in which at first only the cantus firmus (from the "Te Deum," a hymn sung on Sunday at Matins) is present in the bass. A second presentation of the chant in long temporal values, again in the bass, is joined by a florid and highly ornamented soprano line. "Eterne rex altissime" and "Eterne rex alias" are also settings of hymns, sung during the processional of the priest from the altar at the end of the Mass for the Feast of Corpus Christi.

"Eterne rerum conditor" is based on an early hymn attributed to St. Ambrose (c. fourth century) and sung on Sunday at Lauds. Davies' setting (Ex. 109) is remarkably similar to that of Blitheman's "Eterne rerum alias" (Ex. 108), also found in the Mulliner Book. In both examples the cantus firmus is notated in the right hand in long note values, while a faster moving left hand part provides counterpoint.

Ex. 108. Blitheman, "Eterne rerum alias" in the Mulliner Book, Vol. 1 of Musica Britannica, p. 43, mm. 1-4.



Ex. 109. Taverner, Act II, Scene 2, Eterne rerum conditor, mm. 174-177.

ARCHBISHOP

Your Ma - - - - - joy - - - - - and - - - - - the - - - - -

Eterne Rerum Conditor

Organo

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4. Toccata: This fantasia-like section, made up of notes and chords in long temporal values alternating with rapid passages in thirty-second notes, is reminiscent of those written by Frescobaldi in the early seventeenth century. One can see the strong similarities by comparing a passage from a Frescobaldi toccata (Ex. 110) with Davies' toccata (Ex. 111).

Ex. 110. Frescobaldi, "Toccata," Orgel- und Klavier Werke,<sup>90</sup> p. 4, mm. 11-12.

<sup>90</sup>Girolamo Frescobaldi, Orgel- und Klavier Werke, Vol. 3, ed. Pierre Didoux (Kassel: Bärenreiter, 1949).

Ex. 111. Taverner, Act II, Scene 2, Toccata, mm. 187-190, regal and voice.

The musical score consists of two systems. The first system, measures 187-190, is titled 'Toccata' and 'KING'. It features a vocal line for the King with lyrics 'Our good Lord Arch' and a Regal accompaniment. The tempo is marked 'c. 76' and 'accel.'. The second system, measures 200-203, is titled 'KING' and 'REGAL (on stage)'. It features a vocal line for the King with lyrics 'but shop, we see that you make such re for-ua' and a Regal accompaniment. The tempo is marked 'c. 76' and 'accel.'. The Regal part is marked 'REGAL (on stage)'.

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5. Mask in Echo: The "Mask in Echo," along with the toccata, is not a sacred work, but finds its origins in the English masque, a drama with dance and music composed chiefly in the seventeenth century. It features the regal and positive organ in canon (as the title suggests); a stylistic model could be Thomas Tompkins' "Fancy: For Two to Play." The beginnings of these two pieces are shown below (Exx. 112 and 113).

Ex. 112. Tompkins, "Fancy" For Two to Play," Thomas Tompkins: Keyboard Music,<sup>91</sup> p. 66, mm. 1-2.

Musical score for Ex. 112, "Fancy" For Two to Play, showing Treble and Bass parts. The score is divided into two systems: "THE TREBLE PARTS" and "THE BASS PARTS". The Treble parts consist of two staves, and the Bass parts consist of two staves. The music is written in a single system with a common time signature. A first ending bracket labeled "1)" is present in the Treble parts.

Ex. 113. Taverner, Act II, Scene 2, Mask in Echo, mm. 226-233, regal, positive organ, and voice.

Musical score for Ex. 113, "Mask in Echo", showing Organ, Regal, and Voice parts. The score is divided into two systems. The first system shows the Organ part (8' 4') and the Regal part. The second system shows the Organ part (230) and the Regal part. The voice part is introduced with the text: "He takes the Archbishop's arm, and exeunt slowly, followed by King's train, except Jester." The King's part is written on a single staff with the lyrics: "To fur - ther our cause, we pur - pose to an - nese".

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<sup>91</sup>Thomas Tompkins, Keyboard Music, ed. Stephen D. Tuttle, Corpus Mensurabilis Musicae, vol. 5 (London: Stainer & Bell, 1965).



Ex. 114. Taverner, Act II, Scene 2, mm. 139-141.

BAND

*Dumpe* **J 140**

Alto Shawm  
or CLARINET

Gr. Dble.  
Q. Prim.  
or D. HSN.

Alto Tbn.  
or TEN. TBNE.

Nak.  
or HIGH TIMP.

Kinck

Regal

*bol-ished and razed out, and his name no more re- mem-bered, but sup-*

\* Band rhythmically independent of voice and regal.

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The orchestral strings, playing music entirely independent of that played on stage, do not appear until the beginning of the "Eterne rerum conditor" (mm. 179). After the beginning of the Mask in Echo (mm. 249), they alone are used to accompany the Jester's concluding aria. Following a short passage utilizing low brass chords, the scene ends with a transition for full orchestra leading to the third scene of Act II.

### Act II, Scene 3

Another chapel scene, corresponding to Scene 2 of Act I, again features the monks singing in Latin in the background. On this occasion, however, the texts are from the Proper of the Mass for Maundy Thursday, followed by a Sanctus and Benedictus. The large musico-dramatic formal divisions of this scene are shown (Table 14):

Table 14. Formal divisions of Act II, Scene 3 of Taverner.

<u>Content</u>	<u>Measure Nos.</u>
Introduction	1-4
White Abbot prayer	5-22
Monks' motet	22-54
White Abbot / Taverner duet	55-106
Sanctus (monks)	107-128
Captain's recitative	129-131
Benedictus (White Abbot/monks)	132-160
Transition	161-204

## Introduction

The aural link of this introduction with that of Act I, Scene 2 is shown below (Exx. 115a and 115b). The introduction to Act I, Scene 2 is played by woodwinds, brass and strings' however; the latter introduction is scored for trombones only.

Ex. 115a. Taverner, Act I, Scene 2, mm. 1-4, vocal score.



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Ex. 115b. Taverner, Act II, Scene 3, mm. 1-4, vocal score.

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### White Abbot's Prayer

This arioso is sung in Latin and establishes the tonal center of B<sup>b</sup>. It is again accompanied by low strings, brass, and woodwinds with the addition of harp.

### Monks' Motet

The ensuing motet sung by the monks in Latin is based on the liturgy for Maundy Thursday. Unlike the second scene of Act I, however, the voice parts are not canonic. The motet is highlighted by two appearances of a refrain in syllabic style: "Melius illi erat . . ." (It were better for man if he had never been born).<sup>92</sup>

This motet refers not only to Christ's betrayal by Judas, but also to the betrayal by Taverner of both the White Abbot and his own music or creative self. The connection of the text with Taverner is brought out by his appearance at "traditurus est" (who will betray me) before the second occurrence of the refrain (mm. 44-47). This refrain was sung unaccompanied the first time but is now accompanied by a combination of brass, timpani, and tam-tam.

The "death" chord also appears in this section (mm. 40) immediately following the first refrain.

### White Abbot/Taverner duet

Although this section consists of a duet for the White Abbot and Taverner, there is no interaction between the two. The Abbot continues his prayer in Latin while Taverner meditates in English. Not only is there a difference in language, but ". . ." as if to emphasize the gulf between

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<sup>92</sup>A full translation of this text appears in the appendix.

them, Davies has them sing 'out of time' with each other, in the proportion 5:4.<sup>93</sup> The beginning of this duet is shown below (Ex. 116).

Ex. 116. Taverner, Act II, Scene 3, mm. 58-64, voice parts.

60 JOHN TAVERNER *mf*

WHITE ABBOT  
3:4 *P*  
Clu - ti - ty - is  
Ve - re dix - tum et jus - tum est. de - - - - - quum et

J. Tav. *ppcu cresc.*  
fled - from our re - lig - ious hou - ses, with their gold, - - - - - their least - ing, their

Wh. Ab.  
sa - - - - - lu - - - - - ta - - - - - re, nos ti - - - - - bi

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The orchestral accompaniment contains several appearances of theme X:

1. handbells: mm. 55-76: D
2. cello: mm. 57-61: D
3. trombone: mm. 79-89: D and F; mm. 101-106: B

In addition to these appearances of theme X, the orchestral strings make use of the mensural canons that were seen in the monks' voice parts in Act I, Scene 2. The pitches are identical, however, octave displacement is used in the presentation of the material by the strings. The cello part in mm. 62-65, and cello and viola parts in mm. 70-77 correspond to mm. 13-27 of the previous chapel scene in the following manner:

cello (mm. 62-65) = Tenor I (mm. 13-17)  
cello (mm. 70-77) = Bass (mm. 18-27)  
viola (mm. 70-77) = Tenor I (mm. 18-27)<sup>94</sup>

<sup>93</sup>Arnold, "The Music of Taverner," p. 25.

<sup>94</sup>See Ex. 86 for the voice parts.

In mm. 70-77, however, the cello and viola parts (Ex. 117) are now written in a 5:4 rhythmic ratio to the rest of the orchestra.

Ex. 117. Taverner, Act II, Scene 3, mm. 67-71, viola and cello.

The image shows a musical score for two staves: Viola Solo (top) and Vc Solo (bottom). The score covers measures 67 to 71. The time signature is 5:4, indicated by '5:4 quasi C'. The Viola part starts with a half note, followed by a quarter note, and then a series of eighth notes. The Vc part follows a similar rhythmic pattern. Both parts are marked with a piano 'p' dynamic. The score is written in a 5:4 rhythmic ratio.

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Another string passage based on  $\chi^R$  and  $\chi^I$  involving viola, cello, and double bass also corresponds to a section in the second scene of Act I in the voice parts:

viola (mm. 83-89) = Tenor II (mm. 26-32)  
cello (mm. 85-89) = Tenor I (mm. 28-32)  
double bass (mm. 85-89) = Bass (mm. 28-32)<sup>95</sup>

In these measures the time signatures correspond to those of the previous chapel scene. Finally, the string parts in mm. 100-106 are taken from the voice parts at mm. 47-60 of Act I, Scene 2:

cello (mm. 100-106) = Bass (mm. 47-60)  
viola (mm. 102-106) = Tenor I (mm. 51-60)  
double bass (mm. 103-106) = Tenor II (mm. 53-60)

Here the durational values are half that of the corresponding passage in the second scene of Act I.

### Sanctus

The setting of the Sanctus begins with a duet for tenors and basses and is sung by the monks. The voice parts are accompanied by full orchestra. In this section (mm. 107-122) the strings again play music based

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<sup>95</sup>Ibid.

on the vocal parts of the previous chapel scene in Act I (mm. 95-110).

Fig. 7 shows the presentations of theme 0 in the strings.

Fig. 7. Taverner, Act II, Scene 3, mm. 107-122, strings.

meas.	107	112	115	117	122
Vl. I (1:1)	0-----		0-----		↓
Vl. II (1:1)			R-----		↓
Vla. (3:2)		0-----		0-----	↓
Vc. (3:2)	0-----	R-----		R-----	↓

The music represented by Figs. 4 and 7 is identical, except for the material in Fig. 7 presented in the violin I and II parts at mm. 115-122. Here, the appearances of 0 and R are the reverse of their presentations in Scene 2.

In addition to these string parts, the clarinets and trombones double the voice parts, while the piccolo, flute, and oboe parts double the voices as shown below:

Tenors: doubled by oboe 1 and 2 at a perfect fifth and major second above

Basses: doubled by piccolo and flute at a minor seventh and perfect fourth above

At the "Osanna in excelsis" the voice parts increase to three and are doubled in the brass instruments. The strings are absent in this section of the Sanctus, but the woodwind instruments also double these voice parts at a perfect fifth and major second above in the following manner:

Tenor I: doubled by piccolo and flute

Tenor II: doubled by oboe 1 and 2

Bass: doubled by clarinet 1 and 2

### Captain's Recitative

Following the Sanctus, a captain and his soldiers come to take over the monastery and imprison the White Abbot and the monks. The captain's recitative, in which he states: "His Majesty the King, supreme head immediately under God of the Church of England, hereby commands that the monasteries be forthwith dispossessed . . ." is accompanied by unpitched percussion instruments as well as a small church bell played off-stage.

### Benedictus

Exhibiting his flair for dramatic irony, Davies continues to quote from the Maundy Thursday Mass with the Benedictus--"Blessed is he that cometh in the name of the Lord"--as the monks file out under guard. This setting is a direct quotation of the Benedictus from Taverner's parody mass *Gloria tibi trinitas*, and the beginning is shown below (Ex. 118). In addition to presenting themes X and Y, the tonal center of D is re-established.

Ex. 118. Taverner, Act II, Scene 3, mm. 132-139, voice parts.

The musical score for Ex. 118 consists of four staves. The top staff is for the White Abbot, marked with a tempo of *Freely, moderato* and a metronome marking of  $\text{♩} = c.100$ . The lyrics under this staff are "Be - ne - dic - - - tus." The second staff is for Tenors I, marked with a tempo of  $\text{♩} = 72$  and the instruction "MONKS". The lyrics are "Qui - ve - - - nit in - - - no - - - mi - - - ne." The third staff is for Tenors II, with the same tempo and instruction as Tenors I, and the same lyrics. The fourth staff is for the Chorus, divided into Basses I and Basses II, with the same tempo and instruction, and the same lyrics. The score includes various musical notations such as notes, rests, and dynamic markings like *p*.

## Transition

A notable feature of this transition to Act II, Scene 4 is the first sonority played by the strings which features all twelve pitches and was seen in the final chord of Act I, Scene 4. The pitches which comprise this chord (Ex. 119) gradually drop out one by one.

Ex. 119. Taverner, Act II, Scene 3, mm. 161-166, strings.

The musical score shows five staves for string instruments: VI. I div, VI. II div, Vla. div, Vc. div a3, and Db. div a3. The tempo is marked '♩ = 60 poco a poco accel.' and the dynamics are 'poco sfpp dim.' and 'ppp'. The score illustrates the gradual dropping out of pitches from a sonority over time.

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Act II, Scene 4

The "execution" scene divides into four large sections and a coda, articulated by shifts of tonal center and also by dramatic emphasis (Table 15).

Table 15. Formal divisions of Act II, Scene 4 of Taverner.

<u>Content</u>	<u>Measure Nos.</u>	<u>Key Centers</u>
Townspeople/Choirboys	1-57	F and A <sup>b</sup> /D and F
Townspeople/Taverner	58-82	A and C/E <sup>b</sup> and C
Townspeople and Choir- boys/Taverner	82-100	D and F/E <sup>b</sup> and A
Taverner/White Abbot	101-247	B and D/D and F
Full chorus/Rose Parrowe	247-280	F and A <sup>b</sup>
Coda (Taverner)	280-end	mixture of tonal centers

## Section 1: Townspeople/Choirboys

This section, featuring a chorus of townspeople alternating with treble choirboys, begins with an introduction (mm. 1-13). This introduction accompanies a procession to the scaffold in the market place of Boston, Lincolnshire, and consists of the captain and his soldiers, the White Abbot who is bound, two executioners, the Archbishop (Cardinal) in full vestment, sixteen choirboys, Richard Taverner in full vestment, Rose Parrowe in mourning, the priest-confessor, and the Council (from the trial scenes). As the procession slowly enters, the townspeople fall back.

The orchestra here includes five pitched percussion instruments: timpani, glockenspiel, handbells, tubular bells and deep-tuned gongs. The latter four are to play rapid passages of thirty-second notes with the following performance directions: "Repeat prestissimo, fuori tempo till p. 334" (the end of the introduction). The beginning of this section is shown below (Ex. 120).

Ex. 120. Taverner, Act II, Scene 4, mm. 1-2, percussion.

The image shows a musical score for five percussion instruments: Timp., Glockenspiel, Handbells, Tubular Bells, and Deep Tuned Gong. The score is for measures 1 and 2. The Timp. part has a dynamic marking of *ff* and a tempo marking of *f molto*. The Glockenspiel, Handbells, and Tubular Bells parts also have *ff* markings. The Deep Tuned Gong part has a *ff* marking. The score is written in a 5/4 time signature.

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The second bassoon is featured in the wind instruments as it presents the "Gloria tibi trinitas" cantus firmus (theme Y) in long temporal values. The first appearance (mm. 1-6) begins on F and is followed by a second presentation (mm. 7-12) with the same tonal center.

The vocal parts begin in mm. 13 with the chorus of townspeople. The five appearances of this chorus are accompanied by strings, woodwinds, and bass drum (the brass is absent in Section 1 after mm. 16). While the strings play music in a 5:4 metric ratio entirely independent of the chorus, the woodwinds double the chorus parts as follows:

Soprano: doubled by clarinet 1 at the unison, and by piccolo at a perfect fifth above

Alto: doubled by oboe 2 at the unison, oboe 1 at a perfect fourth above, and flute 1 at a minor seventh above

Tenor: doubled by clarinet 2 at the unison

Bass: doubled by bassoon 1 at the unison, and bassoon 2 an octave below

The above doubling is similar to that found during the Sanctus of the previous chapel scene.

The four appearances of the treble choirboys exhibit a sparser texture, as only oboes and strings (still playing independently of the voice parts) are used to accompany the first and second trebles. Again, oboes 1 and 2 double the choirboys at the unison. Ex. 121 shows the beginning of the choirboys' final passage in Section 1, as well as the oboe and string accompaniment.

Ex. 121. Taverner, Act II, Scene 4, mm. 47-49, oboes, voice parts, and strings.

The musical score for Ex. 121 consists of ten staves. The top two staves are for Oboes 1 and 2 (Ob. 1 and 2). The next two staves are for Treble Choirboys 1 and 2 (Tr. I and Tr. II), with the lyrics "This is my be - lov - ed Son, in" written below the notes. The bottom six staves are for strings: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The score shows the beginning of a passage, with dynamic markings such as *f* and *ff*, and articulation marks like slurs and accents. The time signature is 4/4.

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### Section 2a: Townspeople/Taverner

This section again features the townspeople, this time alternating and combined with Taverner writing his letter to the Privy Seal. In contrast to the previous tonal centers of F and A<sup>b</sup> (townspeople) and D and F

(choirboys) in Section 1, this section emphasizes the tonal centers of A and C (townspeople) and  $E^b$  and C (Taverner). The following examples (Exx. 122 and 123) illustrate the beginnings of the chorus and Taverner's arioso, respectively, and show these tonal centers. The only accompaniment in Section 2a is provided by the horns and tuba which double the chorus parts at the unison and octave below.

Ex. 122. Taverner, Act II, Scene 4, mm. 58-61, voice parts.

60

S. As in the ten-der-ness of our child-hood we suf-fer

A. As in the ten-der-ness of our child-hood we suf-fer.

T. As in the ten-der-ness of our child-hood we suf-fer.

B. As in the ten-der-ness of our child-hood we suf-fer.

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Ex. 123. Taverner, Act II, Scene 4, mm. 61-64, voice part.

JOHN TAVERNER (*writing*) *f* *freely, extending beats*

To the right honour-able my sin-zu-lar good Lord Pri-viceal

J. Tav. Seal be this de-liver-ed. In my most hum-ble manner I have me re-com-men-ded

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### Section 2b: Townspeople and Choirboys/Taverner

Taverner continues his letter in this section. His arioso, centered around  $E^b$  and A is again contrasted with the chorus of townspeople, this

time joined by the choirboys singing in unison. The chorus and choirboys' parts are centered around D and F, and the choirboys' melody is based on two statements of the "Gloria tibi trinitas" plainsong beginning on D. This first statement is shown below (Ex. 124).

Ex. 124. Taverner, Act II, Scene 4, mm. 82-88, choirboys' voice part.



The accompaniment doubling the chorus in this section includes the horns and tuba of the previous section, with the addition of bassoon 1 and double bassoon. The vocal line of the choirboys is doubled by the first and second oboes in unison (this same instrumentation doubled their voice parts in Section 1).

Another example of borrowing involving the use of Davies' own music can be seen at the end of the section. The earlier work from which this orchestral ending (mm. 95-100) is borrowed is the Second Fantasia (mm. 1009-1021).

### Section 3: Taverner/White Abbot

As Section 3 begins, the White Abbot is about to be burned at the stake for religious heresy. The text of his aria (mm. 159-239) begins as follows: "I am fell into the hands of those, who, preaching free thought, do burn me for opposing it." and is framed by Taverner's brief arioso, derived from the "In Nomine" soprano line (theme X), at the beginning and end of the section.

An orchestral passage precedes these voice parts. It, as well as the instrumental music accompanying the White Abbot and Taverner, is

taken from the beginning of the Lento movement of the Second Fantasia; the beginning of the passage is shown below (Ex. 125).

Ex. 125. Taverner, Act II, Scene 4, mm. 101-105, strings.

Lento molto, calmo  $\text{♩} = 40$

Vc.

Db.

*ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp*

*p ppp* *p ppp* *ppp* *pp* *ppp* *pp* *p ppp*

*p ppp* *ppp*

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#### Section 4: Full Chorus/Rose Parrowe

All of the instrumental music in this section is again taken from the Second Fantasia, and Section 4 begins with an orchestral passage featuring the "death" chord in the low brass as the executioners light the fire to burn the White Abbot. The following example (Ex. 126) illustrates this chord at the beginning of the passage.

Ex. 126. Taverner, Act II, Scene 4, mm. 245-249, brass.

The musical score for brass instruments in Ex. 126, Act II, Scene 4, mm. 245-249, is presented in a standard orchestral format. It includes parts for Horns 2, 3, and 4; Trumpet 1; Trombone 1 and 2; and Tuba 1 and 2. The music is in 4/4 time and features a melodic line in the horns and trumpets, with tubas providing a low harmonic foundation. Dynamics include piano (p) and fortissimo (ff).

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Immediately following this instrumental passage is the climax to the opera (mm. 259-272) as the chorus of townspeople and choirboys sing: "O God make haste to save us, O God, we cry from the mire, we can not stand. O God our soul is drowned, O God have mercy upon us, O help us in our darkness, O God." The voice parts here are derived from the "In Nomine" soprano line (theme X) and are doubled by woodwinds. The beginning of this passage, showing only the voice parts, is given below (Ex. 127). It contains the tonal centers most prominently used during the scene so far: D and F in the low strings, F and A<sup>b</sup> in the voice parts (shown in Ex. 127) and woodwinds, and E<sup>b</sup> and A appearing momentarily in the trombones at mm. 259 and then in mm. 269-272.

Ex. 127. Taverner, Act II, Scene 4, mm. 258-262, voice parts.

CHOIRBOYS

Trebles *ff*

Sopranos *ff*

Altos *ff*

Tenors *ff*

Basses *ff*

O God make haste to save us. O God, we cry from the

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In a short arioso ending the section (mm. 273-280) Rose Parrowe sings to Taverner: "The Lord has led thee, and caused thee to walk into darkness. He has filled thee with bitterness, he has made thee a stranger, drunk with wormwood." Here the E<sup>b</sup>-A tritone, momentarily heard in mm. 259, appears more prominently in the trumpets (Ex. 128).

Ex. 128. Taverner, Act II, Scene 4, mm. 273-276, trumpet and voice.

*con sord*

*p-ppp*

ROSE PARROWE *p* but intense and biting

The Lord has led thee, and caused thee to walk in to darkness. He has

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### Section 5: Coda

The coda features Taverner's final arioso: "O God, I call upon thy name, out of the lowest dungeon. Forsake not thy faithful servant." He is accompanied by woodwinds and solo cello. The woodwind parts are

once again taken from the Second Fantasia (coda); the cello part, based on the beginning of the Easter sequence "Victimae paschali laudes," introduces a new diatonic scale on D#.

Following his arioso, Taverner ". . . falls prostrate before the pyre, arms outstretched. Rose Parrowe falls to her knees and prays. The shadow of the cross in the fire falls across John Taverner's back."<sup>96</sup> At the same time an off-stage quartet of recorders begins to play Taverner's own setting of the "In Nomine," independent of the tempo on stage and in the orchestra. The entire coda is shown below (Ex. 129).<sup>97</sup>

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<sup>96</sup>Davies, Taverner, Act II, p. 379.

<sup>97</sup>Ex. 129 is taken from Arnold's "The Music of Taverner." In the coda, taken from the vocal score, Arnold has added the Easter sequence directly above the cello part to show the relationship between the two.

Ex. 129. Taverner, Act II, Scene 4, coda, vocal score.

JOHN TAVERNER *pp* *poco sfz*

O God.

Cl. *ppp* B.Cl. *ppp*

Bsn. *ppp* D.Bsn.

*intense, inward* *più dolce*

J.Tav. — I call up — on thy — name. — out of the low — est dun — geon.

*pp dolce*  
*recitando, liberamente*

290 *rit.*

J.Tav. For — sake not thy faith — — ful ser — vant.

— ni Ag — nus re — de — mit — — o — ves)

*più dolce* *ppp-pp-ppp* *sim*

Fl. C.A. Bsn. D.Bsn. B.Cl. Bsn., D.Bsn.

B.Cl. Bsn., D.Bsn.

independent of tempo on stage and in pit.  
*d = 66*

FOUR RECORDERS (off stage)

(Ex. 129 cont.)

He falls prostrate before the pyre, arm outstretched. Rose Parowe falls to her knees and prays. The shadow of the cross in the fire falls across John Taverner's back.

2+3 Vc. solo

*ppp*

*nienie*

The recorders recede, the sound gradually fading away . . . . .

Very slow Curtain

*nienie*

*nienie*

*nienie*

The pitches of John Taverner's vocal line emphasize the tonal centers in the previous section. His melody begins with an F and A<sup>b</sup> emphasis, touches on D and F, but closes with E<sup>b</sup> to A. The solo cello part is centered around D#, but this pitch becomes part of the A-E<sup>b</sup> sonority (enharmonically spelled) at the end of Taverner's arioso (mm. 291). This inconclusive ending on the tritone is further reinforced by the recorders fading away (niente) in the middle of the "In Nomine." The significance of this unresolved ending is discussed by Arnold:

The fading away of the In Nomine at the end of the opera reflects the fact that certain central questions remain unanswered . . . Yet the "new" cello solo has qualified the inconclusiveness of the rest by alluding to the first part of the plainsong Victimae Paschali Laudes. This reminder of the Easter sequence celebrating the Resurrection is the one, extremely restrained, hint of a resolution to the opera's inner drama.<sup>98</sup>

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<sup>98</sup>Arnold, "The Music of Taverner," p. 29.

## V. SUMMARY

Davies' use of pre-existent music in his works has been examined using specific examples, remarks by other writers and musicians, and this writer's own observations. Because Davies' prolific output has made it difficult to keep up with his development, and because of the obvious stylistic changes which occurred in his music after his move to the Orkney Islands in 1970, the scope of this study has been restricted to those works of the late 1950s through 1969. The large number of works written during this period show a composer with a need to communicate his thoughts through musical means that are based on and often parody earlier music.

Davies is obviously not the first composer of modern England to employ earlier music in his works. Precedents for the use of pre-existent material in a composition is apparent throughout the history of music, beginning in the Middle Ages. The ninth-century Musica enchiriadis and twelfth-century Magnus liber organi, two of several important works that contain examples of organum, were among the first examples of music based on pre-existing material. Gregorian chant provided the cantus firmi for organum and was also the basis for the settings of parts of the Ordinary of the Mass composed during the Medieval period. As early as ca. 1050 polyphonic settings of the Kyrie and Gloria appeared in the Winchester Troper. The first example of a complete setting of the Ordinary of the Mass was the Messe de Tournai (ca. 1300). This setting, as well as that of the later Mass of Toulouse, Mass of Barcelona, and the Mass by Machaut, was based on Gregorian chant which provided the appropriate cantus firmus for each of the five movements comprising the Ordinary. The motet of the Medieval period was also based on Gregorian chant, which provided a cantus firmus or tenor to which voices were added.

During the Renaissance, settings of the Ordinary of the Mass were again based on pre-existent music, both sacred and secular. In the plainsong Mass, written by composers such as Josquin des Prez, Isaac, and Palestrina, each movement was based on a corresponding chant of the Mass.

The more prevalent cantus firmus Mass drew from either sacred (plainchant) or secular (popular tunes) sources. In this type of setting the same cantus firmus was employed in each movement. The sacred pre-existent sources tended to be either hymns or B.V.M. antiphons. Notable examples of this type of Mass setting included Dufay's Missa Ave regina, Josquin's Missa Pange lingua, and Palestrina's Missa Panem nostrum. The popular tune "L'Homme armé" provided a cantus firmus for Masses by Dufay, Busnois, Ockeghem, Obrecht, Josquin, and Palestrina, among other composers. Other examples of Mass settings based on secular cantus firmi included Dufay's Missa Se la face ay pale, Ockeghem's Missa De plus en plus, and the Western Wynde Masses of the English composers Tye and Taverner. In all these cantus firmus Mass settings, the source material usually appeared in longer note values in the tenor, and thus provided a structural basis for the work.

Parody Masses were also composed during the Renaissance. In this case, composers borrowed from entire polyphonic sections of pre-existent compositions--usually motets, chansons, or madrigals--for their settings. Exemplary works of this genre were Ockeghem's Missa Fors seulement and Obrecht's Missa Fortuna desperata. Parody Masses were also written by many other composers, notably Gombert, Clemens non Papa, Palestrina, and Lassus.

Baroque composers also employed pre-existent music in their works,

but turned from plainchant to the German chorale for their source material. Keyboard works of various types based on chorales--fugues, motets, preludes, fantasias, and variations--by Sweelinck, Scheidt, Pachelbel, and Buxtehude were often based on, or were elaborated versions of chorale tunes. One of the most famous examples of keyboard music based on the chorale was Bach's cycle of forty-five chorale preludes known as the Orgelbüchlein, written during the composer's stays in Weimar and Cöthen. In the genre of vocal music Bach and other composers also wrote cantatas based on chorale melodies. Well known chorale cantatas by Bach included Christ lag in Todesbaden, Ein' feste Burg, and Wachet auf.

In the nineteenth century the sequence "Dies Irae" from the Requiem Mass was quoted in such works as Berlioz's Symphonie fantastique (last movement), Liszt's Totentanz and Dante Symphony, and Saint-Saëns Danse macabre. The B-A-C-H motive used by Bach in his Die Kunst der Fuge has also been employed by numerous composers, including Schumann, Liszt, Reger, and Piston.

Composers of the twentieth century also wrote music based on earlier sources. In Stravinsky's Petroushka the influence of Russian folk music pervades the work, while his Pulcinella borrows from various works by the eighteenth-century composer Pergolesi. The Hungarian composer Béla Bartók also employed the folk music of his homeland in many of his works. Notable among these were his harmonizations of Hungarian folk tunes for the piano. A more recent example of music based on earlier sources is Lukas Foss' Baroque Variations. Here works by Handel, Bach, and Scarlatti provide the basis for each of the three movements.

The above examples illustrate the wide use of pre-existent material by composers in their music, but no single modern English composer has

borrowed from pre-existent music to the extent that Davies has. While many of his works exhibit strictly stylistic characteristics of earlier music, the composer also employs actual quotations from pre-existent musical sources. The quotations are often plainchant, or even involve complete polyphonic settings of earlier music. Davies also parodies some musical sources, primarily in his works of the 1960s written for the music theatre, often by presenting the material in seemingly inappropriate or exaggerated ways in the context of the particular composition.

In the first work discussed in this study, Alma redemptoris mater, Davies borrowed from the plainchant Marion antiphon and Dunstable's setting of the same title. In this work, the composer borrowed primarily from Dunstable's formal principles, a three-section setting which is reflected in Davies' three-movement work. Only at the beginning of the last movement in the oboe is the original plainchant easily identifiable. Because of the quasi-serial techniques that Davies applies to the "Alma redemptoris mater" plainchant, the aural link with the original chant is tenuous. It is as if Davies used the antiphon and Dunstable's setting as inspirational, rather than actual, musical sources. Similarly, in the five-movement St. Michael, melodic material from only the "Dies Irae" and "Sanctus" of the plainchant Requiem Mass are easily heard in Davies' texture of overlapping motives. The antiphonal writing of the two instrumental groups, however, is reminiscent of Gabrieli's sixteenth-century polychoral style.

In the First Fantasia on an "In Nomine" of John Taverner, the borrowed material is presented in its original form at the beginning of the work. The actual "Gloria tibi trinitas" plainchant followed by Taverner's four-part setting of the "In Nomine" from his Missa Gloria tibi trinitas

precedes the fantasia proper. While the first theme of the sonata-allegro design is derived from the soprano line of the "In Nomine," Davies' use of octave displacement again obscures the aural link with the pre-existent material. In the Second Fantasia this link with the original music is even less obvious, although the introduction of the Second Fantasia begins with a transposed inversion,  $E^b-C-D-E^b$ , of the opening four notes of the "In Nomine" soprano. Davies does borrow from his own music in this work however. The [2,4,6,8] sonority observed in the First Fantasia once again appears in the Second Fantasia.

In Shakespeare Music Davies turns from plainchant and earlier settings of sacred music to sixteenth-century English dance music for his source material. While there are no actual quotes from these earlier dances (the pavan melody is similar to Orlando Gibbons' "Lord Salisbury Pavan," as previously mentioned), there are certain stylistic similarities between the dances of Davies' work and those written by sixteenth-century English composers. These include the characteristic pairing of dances and the traditional meters for each dance. Shakespeare Music could thus be considered Davies' first work in which the source material is, if not melodically, at least stylistically identifiable to the listener. Davies continues this stylistic borrowing in The Shepherd's Calendar. The choral sections of this composition are written in conductus style, with the text taken from the thirteenth-century Goliard poets. Davies also employs a Gregorian chant in its original form, the antiphon "Veniet, veniet Dominus," at the end of the piece. Both Shakespeare Music and The Shepherd's Calendar also show Davies' change from an earlier post-Webern style exemplified by Alma redemptoris mater, St. Michael, and the two "In Nomine" fantasias, to a more simplified and

lyrical manner of writing.

In the remaining works analyzed in this study, Davies began to parody the pre-existent music from which he borrowed. In Revelation and Fall, an expressionist work reminiscent of Pierrot lunaire on a text by the early twentieth-century German writer Trakl, Davies introduced an element of religious parody by having the nun (who plays Trakl's "Sister") dressed in a red habit. Parody was also a factor in the foxtrot included in this work, one of many that were to appear increasingly in his later works of the 1960s.

Antechrist was Davies' first work written for the Pierrot Players and begins with a complete setting of the thirteenth-century motet "Deo Confitemini--Domino," to which Davies added an extra voice a perfect fourth below the original treble line. Thus the already dissonant intervals of the motet are made more so by this extra voice, and by Davies' strident and widely spaced instrumentation. In the succeeding sections of Antechrist, Davies employs his particular technique of "set transformation" to the treble line in order to reach the inversion of this melody. The parody inherent in this musical technique as it relates to the Antichrist figure in Medieval Christian mythology has already been discussed in Chapter Three of this study. But the original motet treble reappears twice more in the work in elaborate canonic settings, thus making Antechrist the first work in which Davies utilizes such a large-scale borrowing of pre-existent music.

The subsequent Missa super L'Homme armé and Eight Songs for a Mad King were similar in many aspects. Both were expressionist theatre pieces written for the Fires of London (formerly the Pierrot Players), and in these works Davies borrowed from a variety of earlier musical

sources in the manner of a pastiche. In Missa super L'Homme armé, an elaboration on an anonymous fifteenth-century mass setting of the same title, allusions to a Victorian hymn, a Baroque trio sonata, and a foxtrot were included. Again religious parody played an important part of the work. Griffiths states:

It is . . . disturbing to conventional religious feeling that a parody hymn, already placed under suspicion in being allotted to the harmonium, should be associated with Judas's betrayal, and Christ's curse on the traitor should be exclaimed by a transvestite nun . . . Yet by no means is Missa super L'Homme armé a cheap exercise in blasphemy. The questions it raises are those of discerning and communicating religious truth, and in particular of distinguishing what is true from its precise opposite . . .<sup>99</sup>

In Eight Songs Davies again borrowed from a range of earlier styles and music, including direct quotes from Handel's Messiah, another foxtrot, an eighteenth-century aria, and eighteenth-century English dance music. The instrumentation itself closely resembled that of Pierrot lunaire, and included a duet for voice and flute (written in the shape of a birdcage) as in Schoenberg's work.

Finally, in St. Thomas Wake Davies' penchant for writing foxtrots was fully realized. While the work borrowed from John Bull's "St. Thomas Wake Pavan"--this original dance is heard in the harp (mm. 183 ff.)--the focus of the composition was on five foxtrots, one of which was borrowed from the Eight Songs. Davies' fascination with the foxtrot is evidenced by the sheer number of works which contained quotations of these dances. The foxtrots were most often used in a satirical manner within the context of the particular work. Griffiths states:

. . . the foxtrot was an obsessive image in Davies's music, an image of total corruption . . . the commercial music of the past,

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<sup>99</sup>Griffiths, p. 64.

having no part in Davies's own life since he was not born until the foxtrot era was in decline, is an invitation to indulge in fake nostalgia, the most unreal of emotions. Yet, and this is wholly characteristic, Davies's foxtrots quite clearly have an awful seductive appeal for the composer as much as for his listeners: otherwise they would hardly occur so frequently and be worked so skillfully.<sup>100</sup>

Taverner is probably Davies' most important work of the 1960s. It could be described as a synthesis of much of his music of that decade, and Bayan Northcott adds that it ". . . makes sense of the disparate and puzzling features of all his other works to date."<sup>101</sup> In addition to the dance stylizations of Shakespeare Music, actual passages from O Magnum mysterium and the Second Fantasia are quoted. Sections of John Taverner's own Missa Gloria tibi trinitas are also employed, specifically the "In Nomine" and "Benedictus."

Davies has communicated the irony of Taverner's "conversion" and his ultimate downfall in an ingenious way through the use of musical parody and through his innovative technique of set-transformation. As Taverner gradually changes in Act I, Scene 4, so does the original form of the eight-note set Z.

Taverner is reminiscent of Berg's Wozzeck in that it includes a scene in which light dance music provides the background against the drama on stage. It is also similar to Mozart's Don Giovanni and Così fan tutti in its examination of the dualistic nature of betrayal. Stephen Pruslin elaborates on this:

Mozart hardly wrote Così for the sole purpose of demonstrating that two women could be persuaded to betray their lovers . . . their

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<sup>100</sup>Griffiths, p. 67.

<sup>101</sup>Bayan Northcott, "Taverner," Music and Musicians 21 (1972): 64.

ultimate capitulation is not very surprising in light of the pressures to which they are systematically subjected during the opera. On the other hand the two men are so busy carrying out their wager with Don Alfonso that they can hardly realise that the real betrayal . . . is their agreement to enter into the game in the first place. . . . The fact that the men entered the game as a sign of faith in their lovers' constancy can hardly repair the damage at the end. The gift-wrapped ending serves only to increase the sense of irreparable damage: this is no magical reconciliation . . . but purely a paper one . . . Don Giovanni is another "moral tale" that contains far more contradictory perceptions than it first appears: . . . Don Giovanni, although a betrayer, is seen in retrospect to have been a life-giving force, a catalyst who within the framework of the opera, gave all the other characters their reason for being.<sup>102</sup>

This complex idea of betrayal permeates the music and libretto of Taverner. The paradox here is that after turning his back on the Roman Catholic Church, Taverner does not seek ideological reform or individual growth, but instead turns informer and composes no more. He in fact betrays himself. Davies discusses this idea of betrayal in Taverner:

This three-fold relationship, between what you see, and what is in fact the nature of what you see, and the forces that are working on what you see to make or force the particular image that you see, I find very interesting, and it is that, in large or small form, that a lot of my theatre pieces have been exploring: Taverner particularly . . . in Taverner it amounts to the tragedy of the betrayal of the so-called revolution . . . and then the embracing of something just as dogmatic, also the absolute lack of any understanding of the point of view of the other protagonists, the total lack of human feeling, and the way that these factors react on one individual and destroy him, and he finally externalises this destruction by destroying others, with a terrible moment of realisation, at the end of the opera, of what he has destroyed.<sup>103</sup>

But Taverner is ultimately an affirmative work. By composing the opera, Davies has conveyed that Taverner's betrayal will not be his own. The opera could thus be considered a creative self-examination by Davies, and his move to the Orkneys in 1970 could also be seen as a "psychological

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<sup>102</sup>Stephen Pruslin, "An Anatomy of Betrayal," Music and Musicians 20 (1972): 29.

<sup>103</sup>Sutcliffe, p. 28.

homecoming" and the beginning of a new creative period in his composing career.<sup>104</sup>

Much remains to be investigated in the music composed by Davies since 1970. Possible areas of research include the composer's use of pre-existent music in later works such as Ave maris stella, Symphony No. 1, Mirror of Whitening Light, Salome, Symphony No. 2, and Hymn to St. Magnus.

Another important aspect of Davies' music is his use of the "magic square,"<sup>105</sup> a series of pitches governing melodic, harmonic, and rhythmic parameters of several compositions written since 1970. This square was an important underlying factor in works such as Ave maris stella, the two symphonies, Mirror of Whitening Light, Set of Dances from Salome, and The Blind Fiddler.

Finally, Davies' concept of "tonics" and "dominants" and their use as harmonic governing principles in his two symphonies have yet to be fully analyzed. Davies has stated that this system, in which the "tonics" and "dominants" are often a third apart, was derived from modal plainchant in the hypodorian, phrygian, hypophrygian, and hypolydian modes.

It has been said that music demands a constant renewal of language, and Peter Maxwell Davies has proved his ability as a composer in this respect. He has taken music from the past and infused it with new life in a manner few composers have attempted in the twentieth century.

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<sup>104</sup>Griffiths, p. 80.

<sup>105</sup>Ibid., pp. 73-74, 159-160, 164, and 173.

## APPENDIX

The following is an English translation of the Latin text in Taverner, taken from Davies' own handwritten notes in the score to the opera.

### Act I, Scene 2

Monks, mm. 10-32: This is the story of John Taverner, a singular musician. He came under suspicion, being accused of hiding heretical books under the floorboards of his study.

Monks, mm. 47-60: But the Cardinal ignored the charge because of his great musical gift.

Monks, mm. 67-90: Acting upon advice, he became a minister of the crown for persecuting the Catholic religion. You may hear in words written by his own hand.

Monks, mm. 95-125: How he committed to the fire a monk who promulgated his concern for papal affairs. His musical art perished.

Monks, mm. 126-145: In you Lord, I have trusted. I shall never suffer harm. Liberate me through your justice. Incline your ear towards me and save me. Be towards me a protector in God and a place of refuge; be thou my salvation, for you are as the sky above me and a place of refuge. My God, snatch me from the hand of the sinner and from the lawbreakers and the evil doers. For you, my Lord, are my endurance and the hope of my youth. From the very womb I was confirmed in your service. From my mother's womb you are my protector. My sung praise is always for you; I have been made a prodigy for many.

### Act I, Scene 3

Jester, mm. 62-79: Peace-loving Cardinal. A man, as all will affirm, with but one voice, with singular learning amongst the nobles, with a profoundly philosophical mind.

Jester, mm 194-200: What God hath joined together, let no man separate.

### Act I, Scene 4

Demons, mm. 613-646: Raise your gates, your principalities, and raise the eternal gates, and the King of Glory shall enter.

### Act II, Scene 1

Jester, mm. 267-280: We turn the spinning wheel; the lowest goes to the

highest, the highest to the lowest and we rejoice at the change. Mount it if you want.

Act II, Scene 3

White Abbot, mm. 5-22: The Lord saw in the city iniquity and contradiction, and he stretched his hands towards an unbelieving and contradicting people and said: Father, do not take account of them because they are ignorant of what they are doing.

Monks, mm. 22-54: (Verse) One of my disciples will betray me today. But woe unto him by whom I shall be betrayed. (Refrain) It were better for that man if he had never been born. (Verse) He who dips his hand with mine into this dish, he it is who will betray me into the hands of sinners. (Repeat refrain)

White Abbot, mm. 58-90: It is meet and just, fair and equitable that we should everywhere and at all times give you thanks: Lord and holy Father, omnipotent and eternal God: Who for the sake of mankind was hung on the cross, so that the place from where death came there should life spring; He who was defeated on the cross should through the same cross ultimately conquer through Christ our Lord. Let the angels praise your majesty, let princes tremble in awe, and the heavens and all the power that the heavens contain, and the blessed seraphim, join together in one voice of praise. May our voices be joined to theirs, we humbly beseech you that we may be admitted to their ranks and with supplicating voices saying: Sanctus, Sanctus, Sanctus . . .

John Taverner, mm. 90-101: It is better that a scandal should arise than that truth should be relinquished.

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