

In What Ways is the Development Seen When comparing the Traverner antiphon and the Nelson Mass.

John Taverner was one of the most important English composers of sacred music from the first part of the sixteenth century. His work spans the end of the Medieval period and the beginning of the renaissance. *O Wilhelme*, pastor bone was written while he was working at Cardinal College and it was a prayer for the founder of the college, cardinal Wolsey. The music of this piece survives in four part books. The Tenor has been reconstructed because the book with the tenor in was somehow lost. This piece is an votive antiphon, which means that it was composed for a specific service. This service would have taken place after Compline. It would have been sung by an all male choir with no accompaniment.

However, the Nelson mass had a full orchestra supporting the choir. This consisted of two female soprano singers and three male voices. It was written in 1798 by Joseph Haydn and, like the Traverner, was specifically composed for a church. The mass was written in the time of war which explains why it is called 'Mass in the time of fear'.

O Wilhelme, pastor bone is written in a Latin text. At the beginning of the piece the treble and mean start with the counter-tenor and bass 'answering' in bar four. This antiphony between the treble, mean and the counter-tenor and the bass add interest and make the words clear because they are said twice. The piece is mostly syllabic which also make the words clear. The treble and mean 'ask a question' again in bar seven with an extended answering phrase starting in bar 10, ending in bar 16. The bass at bar 10 is imitated by the counter-tenor and mean and then by the treble in bar 10⁴. The mixolydian mode is used at bar 15 which tells us that the piece at this time is still modal. From bar 16 there is an inverted antiphony. From bar 16 the piece becomes more homophonic in the question and then becomes more polyphonic in the answer. At bar 26 stretto is used and there is a D maj cadence which goes into a D min chord in the first beat of the next bar. This is unexpected because of the clash with the major cadence. The end of the first part of the prayer starts at bar 29. We can tell this is the end because of the full stop in the text and because of the cadence. Initially the treble part opposes the remaining parts' homophony, then the parts join together for a hemiola and cadence perfectly at bar 31-32. the 3rds and 6ths in bar 34-35 make for a warmer interval but we still that this piece is still modal because of the flattened seventh note of the scale. There is homophonic antiphony between the treble and mean and the counter-tenor and bass. At bar 43 the piece stays in g major but does not sharpen the leading note because of the modal nature. There is now homophony, where all the parts are more or less singing together. From 52 to the end the piece closes on the tonic, F major. Imitation is used where the repetition of musical material contrasts with the antiphonal writing which was seen earlier in the piece, as it happens on a part-by part basis. The device which begins at bar 56 is known as a point. From bar 52 the piece becomes melismatic which is to herald the end of the work. The counter-tenor sings a 6-5 suspension in the very last bar of the piece which adds a bit of musical colour to the last cadence.

In Haydn's 'Quoniam tu solus' from The Nelson Mass antiphony is also used. However other features, such as the 6-5 suspensions, the stretto and the 'modalness' of the piece, are not included because in the classical period there were major developments in the way composers composed pieces. One major development was the structure of the pieces. This piece is very like a symphony because it's in three sections with the first section fast.

Upper strings accompany the solo soprano in bars 1-2 which is contrasted with 'tutti' choir and orchestral homophony. The sopranos and violins reiterate the solo in bars 3-4. The solo and choral alternation continues through to bar 15. However, bars 9-10 repeat bars 3-4 and bars-11-12 repeat bars 5-6, although the text change from the rhythm. The chords throughout this sections are very simples with chords I, VI and V used very often. Despite this tonic-dominant feeling, there is still harmonic invention. In bar four there is a modulation to e minor, achieved through the introduction

of d sharps. This, in fact, pre-echoes bars 7-8, where the solo soprano makes a stronger reference to that key. The solo part in the original version of bar five was in fact the same as the tutti soprano of bar six. With the repetition of the previously heard material in bars 10-12 becomes increasingly complex, even though it remains the same harmonically. From bars 16-22 there is a transitional section over a tonic pedal. There is a change in tessitura and dynamic for this transition. The upper strings become syncopated, providing an exiting forward momentum, whilst simultaneously outlining the voice parts.

Bar 22 starts with a fugato. The subject moves from the dominant, which it started on, and moved to the tonic though a series of dominant seventh progressions, B maj to E min then A maj to D maj. The shape of the 2-bar subject is triadic, following the harmonic outline. The counter-subject, beginning at bar 22 in the orchestra, taken up by the basses in 24. The modulations are achieved by a cycle of 5th's progression. The triadic nature provides a strong melodic shape. There is no codetta, a device often attached to the end of fugue subjects to modulate to either the tonic or dominant for the answer, since the subject itself is modulatory. From here until bar 58 the strings follow the choral parts, whilst the trumpets and timpani help to affirm the dominant harmony that begins at 30-37.

Haydn employs the usual important fugal features such as subject, countersubject and stretto. The half-closes between bars 57 and 60 are a typical device used by composers of the classical period. The violin figuration heightens the tension and sense of excitement and outlines the harmonic progressions.

The coda is constructed over a tonic pedal and is sung until bar 77 by solo voices. The bass enters in bar 71 with a motif, this begins with a rise from dominant to tonic. The soprano's entry does not utilise the same motif until the coda's second bar. Dominant or tonic pedals are frequently used in classical pieces.

Devices such as fugues, tonic pedals, cycle of 5th's progression were not developed in Taverners time. These devices add musical colour and add to the range of harmonic features which composers can use to create an interesting piece. In Taverners time these devices were not around and composers were just starting to escape from the restraints to modal music. Antiphony was regularly used and imitation was also used a lot but canons and other genres. In addition, a lot of instruments available to Haydn were not made in Taverners time, such as the horns, violins and brass. Only early versions of these existed in Taverner time.