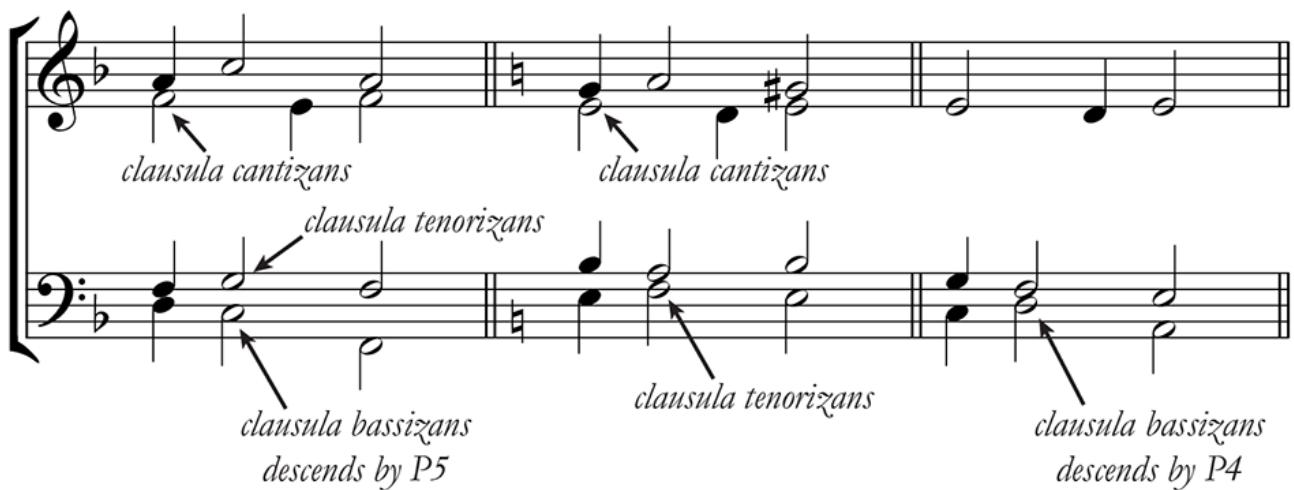**MTO 28.3 Examples: Long, Reassessing the Plagal Cadence in Byrd and Morley**

(Note: audio, video, and other interactive examples are only available online)
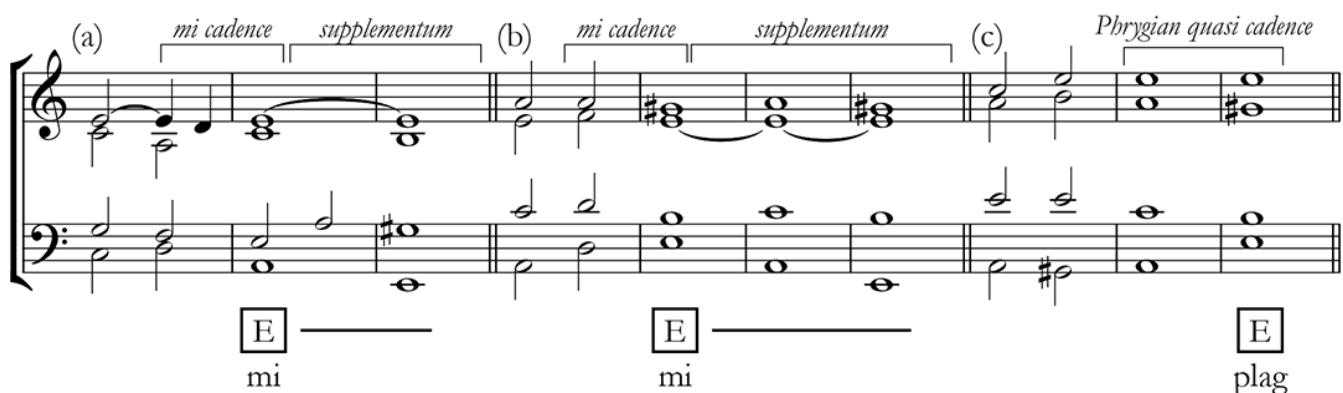https://mtosmt.org/issues/mto.22.28.3/mto.22.28.3.long.html

Example 1. Cadential formulas, after Meier ([1974] 1988)

(a) authentic cadence (b) mi cadence (c) "plagal" mi cadence

clausula cantizans   clausula cantizans

clausula tenorizans

clausula tenorizans

clausula bassizans
descends by P5

clausula bassizans
descends by P4

Example 2. Derivation of the Phrygian quasi-cadence, after Coluzzi (2013), Examples 2e, 2f, and 4

(a) mi cadence supplementum (b) mi cadence supplementum (c) Phrygian quasi cadence

E — mi

E — mi

E — plag

Example 3. Derivation of the non-*mi* plagal cadence. Reductions based loosely on Hynes-Tawa (2020), Examples 3.33–3.37

Example 4. Tigrini, *Il Compendio della musica* (Venice, 1588), pp. 82–83. Bibliothèque Nationale de France, Res-1118

Example 5. Tigrini's cadences to E (?) for four voices (p. 80, nos. 9–11)

Example 6. Tigrini's five-voice cadences to E (pp. 84–85, nos. 36–38)

Example 7. Morley's plagal "final" closes to D and A

Example 8. Morley's "middle closes"

Example 9. *Mi* cadences in Byrd's *Mass for Five Voices*, Gloria mm. 93–95 and Credo mm. 190–191

Example 10. Proportion of Byrd's published vocal works with terminal plagal cadences by key

Key	Number of Pieces	Number of Plagal Endings	Percentage
♭♭-G	35	11	31%
♭-D	93	22	24%
♮-G	55	12	22%
♭-F	51	11	22%
♮-A	29	6	21%
♮-C	44	4	9%

Example 11. Terminal plagal cadence in Byrd, "Contumelias et terrores" (second part of "Tribulatio proxima est"), mm. 97–102

Example 12. Terminal plagal cadence in Byrd, "Vide Domine afflictionem," mm. 57–66

Example 13. Terminal plagal cadence in Byrd, "Sed veni Domine" (second part of "Vide Domine afflictionem"), mm. 126–135

Example 14. Terminal half cadence in Byrd, *Mass for Five Voices*, Kyrie, mm. 18–25

Example 15. Phrase-bisecting cadence to the fifth degree in Byrd, "Farewell false love," mm. 30–38

Appendix 1. Concordances between Morley and Tigrini (cf. Blackburn forthcoming). Asterisks denote a cadence without a concordance. Plagal and mi cadences are in boldface type. Cadence labels note the tonal focus of the cadence, followed by the type of cadence (auth = authentic cadence, ten = tenor cadence, sop = soprano cadence).

Morley			Tigrini		
page	no.	cadence type	page	no.	cadence type
127	1–5	*various cadences to G**			
128	6–16	*various cadences to G**			
129	17	C(ten)	79	1	C(ten)
	18	C(ten)		2a	C(ten)
	19	C(auth)		2b	C(auth)
	20	C(auth)		3a	C(auth)
	21	C(ten)		3b	C(ten)
	22	C(auth)*			
			80	4	F(sop)*
				5	F(fifth leap)*
				6	F(sop)*

Morley			Notes	Tigrini		
page	no.	cadence type		page	no.	cadence type
132	23	D(auth)		80	7	D(auth)
	24	D(auth)			8	D(auth)
	25	**E(mi)/A (=A(plag))**	E(mi) with A in the bass		9	**E(mi)/A (=A(plag))**
	26	**E(mi)**			10	**E(mi)**
	27	**E(mi)➔A(auth)**	E(mi) followed by A(auth)		11	**E(mi)➔A(auth)**
	28	F(auth)			12	F(auth)
	29	F(ten)*				
	30	**A(mi)***				
	31	**A(plag)***	"middle close"			
	32	G(auth)*				
				81	13	G(auth)
					14	A(auth)
					15	A(auth)
					16	D(ten)
					17	C(auth)
					18	D(auth)*
133	33	A(auth)*				
	34	D(auth)*				
	35	G(auth)				
	36	F(auth)				
	37	D(auth)			19	G(auth)
	38	G(auth)			20	F(auth)
	39	A(auth)			21	F(auth)
	40	A(auth)			22	D(auth)
	41	D(ten)				
	42	C(auth)				
134	43	F(ten)*				
	44	B♭(auth)*	two-flat signature			
	45	B♭(auth)*				
	46	G(auth)*				
	47	B♭(auth)*				
	48	**C(plag)***	"middle close"			
	49	**E(plag)***	"middle close"			
	50	**G➔D(plag) ***				
	51	G(ten)*				
	52	G➔G(auth)*				
	53	D(auth)*				

Morley			Notes	Tigrini		
page	no.	cadence type		page	no.	cadence type
135	54	C(auth)	Tigrini: "in C"	82–83	23	C(auth)
	55	C(auth)			24	C(auth)
					25	C(auth)*
	56	C(auth)			26	C(auth)
					27	C(auth)
					28	C(auth)
	57	D(auth)	Tigrini: "in D"		29	D(auth)
					30	D(auth)*
	58	C(auth)				
	59	C(auth)				
	60	D(auth)			31	D(auth)
	61	D(auth)				
136	62	D(auth)			32	D(auth)
					33	D(auth)
	63	D(auth)			34	D(auth)
	64	D(auth)			35	D(auth)
	65	**E(mi)/A→E(plag)**	Tigrini: "in E";	84–85	36	**E(mi)/A→E(plag)**
	66	**E(mi)→E(plag)**	*supplementum* cadences		37	**E(mi)→E(plag)**
	67	**E(mi)/A→E(plag)**			38	**E(mi)/A→E(plag)**
	68	F(auth)	Tigrini: "in F"		39	F(auth)
137	69	F(auth)			40	F(auth)
	70	F(auth)			41	F(auth)
	71	F(auth)			42	F(auth)
	72	F(auth)			43	F(auth)
					44	F(auth)*
					45	F(auth)*
	73	G(auth)	Tigrini: "in G"	86–87	46	G(auth)
	74	G(auth)			47	G(auth)
	75	G(auth)			48	G(auth)
	76	G(auth)			49	G(auth)
	77	G(auth)			50	G(auth)
138	78	G(auth)			51	G(auth)
	79	A(auth)	Tigrini: "in A"		52	A(auth)
	80	A(auth)			53	A(auth)
	81	A(auth)			54	A(auth)
	82	A(ten)			55	A(ten)
	83	A(auth)			56	A(auth)
					57	A(auth)*
	84	G(auth)*				
139	85	**E(plag) ***	"middle close"			
	86	**E(plag)***	"middle close"			
	87	G(auth)*				
	88	A(auth)*				
	89	**G(plag)***	"middle close"			
	90	**A(plag)***				
	91	F(auth)*				

Morley			Notes	Tigrini		
page	no.	cadence type		page	no.	cadence type
140	92	D(auth)		88	58	D(auth)
	93	D(auth)			59	D(auth)
	94	D(auth)			60	D(auth)
	95	D(auth)		89	61	D(auth)
	96	D(auth)			62	D(auth)
	97	A(auth)			63	A(auth)
	98	F(auth)	*Morley copies only the first example on each page*	90	64	F(auth)
					65	F(auth)*
					66	F(auth)*
141	99	F(ten)		91	67	F(ten)
					68	F(auth)*
					69	F(auth)*
	100	G(auth)		92	70	G(auth)
					71	G(auth)*
					72	D(auth)*
	101	G(auth)		93	73	G(auth)
					74	G(auth)*
	102	G(auth)*				
	103	**D(plag)***				
	104	G(auth)*				
	105	G(auth)*				
142	106	D(auth)*				
	107	G(auth)		94	75	G(auth)
	108	D(auth)			76	D(auth)
	109	G(auth)			77	G(auth)