



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 tenorizans
clausula bassizans
descends by P5

clausula cantizans
clausula tenorizans

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

(a) *not tenorizans*

(b) *not cantizans*

(c)

A
plag

A
plag

A
plag

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

82 LIBRO
Cadenze à cinque in C. fol fa vt.

Cadenze à cinque in D. fol re.

83 TERZO.
Residuo delle Cadenze à cinque in C. fol fa ut.

Residuo delle Cadenze à cinque in D. fol re.

L 2 Cadenze

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

mi cadence mi cadence mi cadence supplementum

E **E** **E** → **A**
mi mi mi auth

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

mi cadence supplementum mi cadence supplementum

E **E**
mi mi

mi cadence supplementum

E
mi

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

no. 50

no. 90

D
plag

A
plag

no. 103

D
plag

The image displays three musical examples, numbered 50, 90, and 103, each consisting of a three-part setting (treble, alto, and bass staves). Example 50 is in G major and concludes with a plagal cadence to D. Example 90 is in D major and concludes with a plagal cadence to A. Example 103 is in D major and concludes with a plagal cadence to D. The notation includes various note values, rests, and accidentals, with the final chords highlighted in boxes and labeled 'D plag' or 'A plag'.

Example 8. Morley's "middle closes"

no. 31 no. 48 no. 49

A
plag C
plag E
plag

no. 85 no. 86

E
plag E
plag

no. 89

G
plag

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

(a)

93

(b)

190

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

The musical score is written for five staves, likely representing a choir with four voices and a basso continuo. The key signature has one sharp (F#), and the time signature is 8/8. The score begins at measure 97. The lyrics are Latin: "ris, ne mo - re - - ris. ne mo - re - - ris. Do - mi - ne ne mo - re - - ris. ris. ne mo - re - - ris. ne mo - re - - ris. ne mo - re - - ris. ne mo - re - - ris." The word "supplementum" is written above the first staff, spanning from measure 97 to measure 102. The score ends with a double bar line. Below the staves, there are two boxed 'A' symbols, one under the first staff and one under the fifth staff, with the labels "auth" and "plag" respectively.

97

supplementum

ris, ne mo - re - - ris. ne mo - re - - ris. Do - mi - ne ne mo - re - - ris. ris. ne mo - re - - ris. ne mo - re - - ris. ne mo - re - - ris. ne mo - re - - ris.

A auth A plag

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

57

in a - ma - - ri - tu - di - nem con - ver -
 - est, in a - ma - ri - tu - di - nem con -
 - ma - - ri - tu - di - nem, in a - ma -
 - ver - sa est, con - ver - sa est,
 - ri - tu - di - nem con - ver - sa est, con -
 D →

61

- sa est, con - ver - sa est, con - ver - sa est.
 - ver - sa est, con - ver - sa est, con - ver - sa est.
 - ri - tu - di - nem con - ver - - sa est, con - ver - sa est.
 con - ver - sa est, con - ver - sa est, con - ver - sa est.
 - ver - sa est, con - ver - sa est, con - ver - sa est.
 G → C → D
 plag

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

126

Do - mi - ne De - us no - ster,

- us no - - - - - ster, Do - mi - ne De - us

- mi - ne De - us no - - - - - ster, De - us no -

no - ster, Do - mi - ne De - us no - - - - -

Do - mi - ne De - us

D →

131

Do - mi - ne De - us no - - - - - ster.

no - ster, Do - mi - ne De - us no - - - - - ster.

- ster, Do - mi - ne De - us no - - - - - ster.

- ster, Do - mi - ne De - us no - - - - - ster.

no - ster, Do - mi - ne De - us no - - - - - ster.

A mi D plag

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

5-voice canon with D pedal *inverted @15*

18 Ky - ri - e e - lei - son, Ky - ri - e, Ky - ri -

Ky - ri - e e - lei - son, Ky - ri - e,

Ky - ri - e e - lei - son, Ky - ri - e e - lei -

Ky - ri - e e - lei - - - son, Ky -

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

22 e e - lei - son, e - lei - - - son.

Ky - ri - e e - lei - son, Ky - ri - e e - lei - - son.

- son, Ky - ri - e e - lei - - son.

- ri - e e - lei - - son.

Ky - ri - e e - lei - - son.

A
half

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

30

A way of er - ror, a tem - ple full of

A way of er - ror, a way of er - ror, a tem - ple full of

A way of er - ror, a tem - ple full of trea - son,

A way of er - ror, of er - ror, a tem - ple full of

A way of er - ror, a tem - ple full of trea - son, a tem - ple full of

34 ² *transposed down P4* ¹

trea - son, in all ef - fects, con - tra - ry un - to rea - son.

trea - son, in all ef - fects, ef - fects con - tra - ry un - to rea - son.

in all ef - fects, con - tra - ry, un - to rea - son, un - to rea - son.

trea - son, in all ef - fects, con - tra - ry un - to rea - son.



trea - son, in all ef - fects, con - tra - ry un - to rea - son.

A half **D** auth

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 | <i>various cadences to G*</i> | | | |
| 128 | 6–16 | <i>various cadences to G*</i> | | | |
| 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) | E(mi) with A in the bass | 80 | 7 | D(auth) | | | |
| | 24 | D(auth) | | | 8 | D(auth) | | | |
| | 25 | E(mi)/A (=A(plag)) | | | 9 | E(mi)/A (=A(plag)) | | | |
| | 26 | E(mi) | | | 10 | E(mi) | | | |
| | 27 | E(mi)→A(auth) | | | 11 | E(mi)→A(auth) | | | |
| | 28 | F(auth) | | | 12 | F(auth) | | | |
| | 29 | F(ten)* | | | | | | | |
| | 30 | A(mi)* | | | | | | | |
| | 31 | A(plag)* | | | | | 81 | | |
| | 32 | G(auth)* | | | | | | | |
| 133 | 33 | A(auth)* | 13 | G(auth) | | | | | |
| | 34 | D(auth)* | 14 | A(auth) | | | | | |
| | 35 | G(auth) | 15 | A(auth) | | | | | |
| | 36 | F(auth) | 16 | D(ten) | | | | | |
| | 37 | D(auth) | 17 | C(auth) | | | | | |
| | | | 18 | D(auth)* | | | | | |
| | 38 | G(auth) | 19 | G(auth) | | | | | |
| | 39 | A(auth) | 20 | F(auth) | | | | | |
| | 40 | A(auth) | 21 | F(auth) | | | | | |
| | 41 | D(ten) | 22 | D(auth) | | | | | |
| 134 | 42 | C(auth) | | | | | | | |
| | 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) |
| | 57 | D(auth) | | | 28 | C(auth) |
| | | | | | 29 | D(auth) |
| | 58 | C(auth) | | | 30 | D(auth)* |
| | 59 | C(auth) | | | | |
| | 60 | D(auth) | | | 31 | D(auth) |
| 136 | 61 | D(auth) | Tigrini: “in D”  | 84– 85 | | |
| | 62 | D(auth) | | | | |
| | | | | | | |
| | 63 | D(auth) | | | | |
| | 64 | D(auth) | | | | |
| | 65 | E(mi)/A→E(plag) | | | 32 | D(auth) |
| | 66 | E(mi)→E(plag) | | | 33 | D(auth) |
| | 67 | E(mi)/A→E(plag) | | | 34 | D(auth) |
| 137 | 68 | F(auth) | Tigrini: “in E”; <i>supplementum</i> cadences | 84– 85 | 35 | D(auth) |
| | 69 | F(auth) | | | 36 | E(mi)/A→E(plag) |
| | 70 | F(auth) | | | 37 | E(mi)→E(plag) |
| | 71 | F(auth) | | | 38 | E(mi)/A→E(plag) |
| | 72 | F(auth) | | | 39 | F(auth) |
| | | | | | 40 | F(auth) |
| | | | | | 41 | F(auth) |
| | | | | | 42 | F(auth) |
| | | | | | 43 | F(auth) |
| | | | | | 44 | F(auth)* |
| 138 | 73 | G(auth) | Tigrini: “in F” | 86– 87 | 45 | F(auth)* |
| | 74 | G(auth) | | | 46 | G(auth) |
| | 75 | G(auth) | | | 47 | G(auth) |
| | 76 | G(auth) | | | 48 | G(auth) |
| | 77 | G(auth) | | | 49 | G(auth) |
| | | | | | 50 | G(auth) |
| | | | | | 51 | G(auth) |
| | | | | | 52 | A(auth) |
| 139 | 78 | G(auth) | Tigrini: “in G” | 86– 87 | 53 | A(auth) |
| | 79 | A(auth) | | | 54 | A(auth) |
| | 80 | A(auth) | | | 55 | A(ten) |
| | 81 | A(auth) | | | 56 | A(auth) |
| | 82 | A(ten) | | | 57 | A(auth)* |
| | 83 | A(auth) | | | | |
| | | | | | | |
| | 84 | G(auth)* | | | | |
| | 85 | E(plag)* | | | | |
| | 86 | E(plag)* | | | | |
| 139 | 87 | G(auth)* | “middle close” | | | |
| | 88 | A(auth)* | | | | |
| | 89 | G(plag)* | | | | |
| | 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) | | 90 | 64 | F(auth) | |
| | | | | | 65 | F(auth)* | |
| | | 66 | F(auth)* | | | | |
| 141 | 99 | F(ten) | <i>Morley copies only the first example on each page</i> | 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) | 76 | D(auth) | |
| 108 | | D(auth) | 77 | G(auth) | | | |
| 109 | | G(auth) | | | | | |