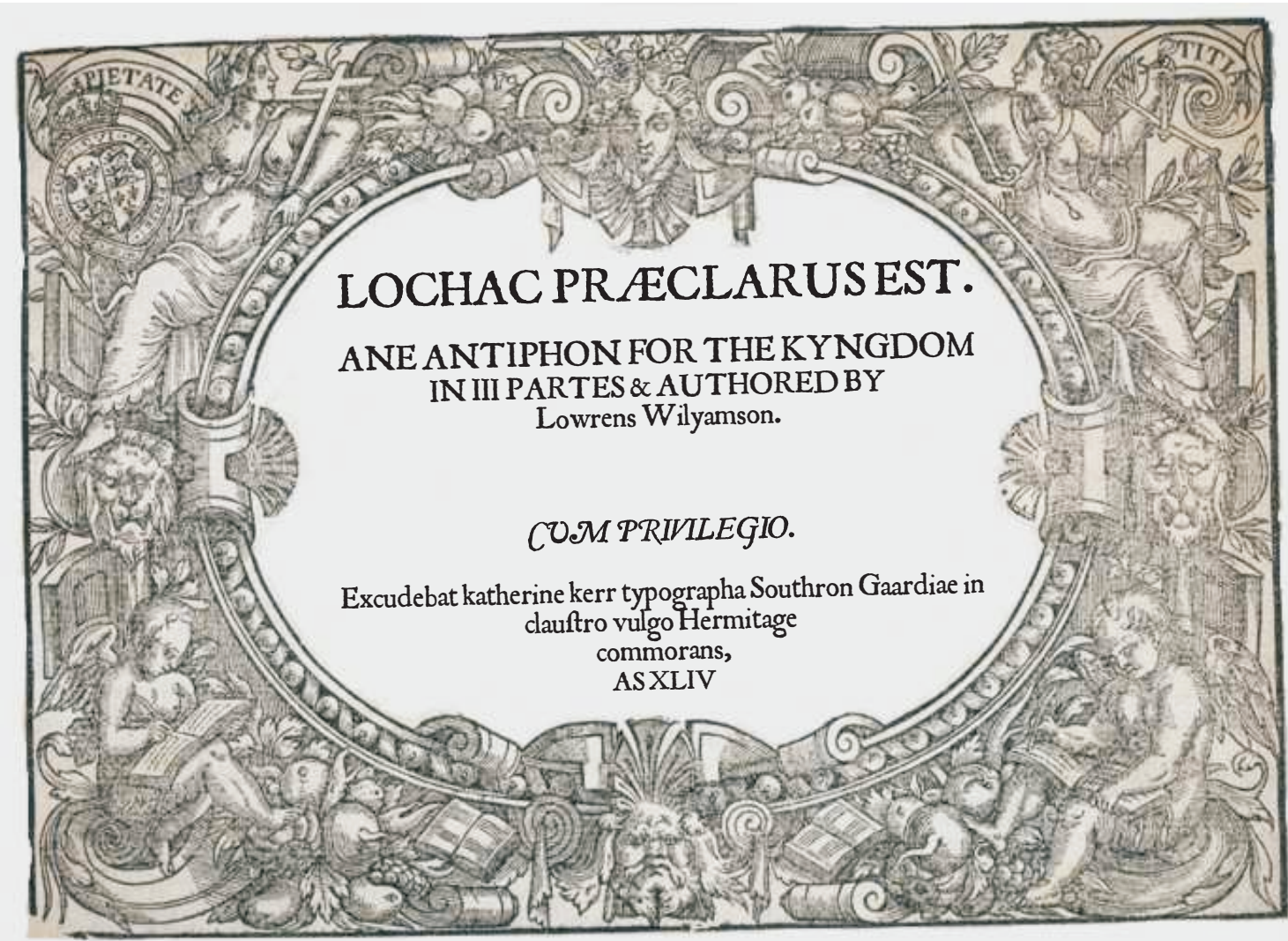


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A Venetian pontifical of music printed in 1520 by Luc Antonio Giunta shows comparable construction to this approximation of a double-impression printing technique, with the four-line staves printed in red, showing gaps between the composited staff slugs, and the notation in a second printing of black.

I have not yet been able to find a period depiction of mixed plainchant-polyphon music, but have seen later examples where the different four- and five-line staves with neumes and mensural notation respectively are mixed (eg Novell's score for the Tallis Magnificat).

On a final note, it has been a pleasure singing from this text, making us a little closer to those who sang Byrd and Tallis in the original.

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This printing of the *Lochac Praeclarus Est* antiphon is based on the 1575 *Cantiones*, with its engraved title page and comparable layout of title information. Similarly, the layout of the dedication to Their Most Serene Majesties is based on the Byrd and Tallis work, although the general text itself comes from the dedication in Thomas Ravenscroft's 1621 *Whole Booke of Psalmes* (itself based on a work by Thomas Sternhold from the 1560s).

Later *Cantiones* collections include a chant cantus firmus piece (*Afflicti pro peccatis*) by Byrd, and Brett mentions “a distant nod...to the old votive antiphon” in a number of items included in the 1591 edition. This was actually a rather dangerous thing to do at the time, as it hearkened back to pre-Reformation practices. People winked at it, as his music was so good.

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Trendell, in examining Byrd's musical recusancy says:

*If Infelix ego evokes the votive antiphon, then Aspice Domine de sede from the 1589 collection similarly evokes the world of the pre-Reformation responds of Tallis and Sheppard. Responds were sung after readings at the lengthier offices, Matins and Vespers, and were usually set polyphonically only on the major feast-days. They alternated plainsong and polyphony, and during the full sections the chant would be heard in equal longer notes in one of the voices, usually the tenor; we usually refer to this as an equal-note cantus firmus.* (pg 108)

In this case, the plainsong sections have been taken from King Rene d'Anjou's Tournament Book and its instructions on the call to tourney; the plainsong is based on the words of the *Lochac Praeclarus Est* piece initially penned by Master Crispin Sexi. This mirrors the antiphonal style of the Catholic mass, where one set of voices would sing the verses of a psalm or other part of a religious service and a second set would sing a refrain in response (the antiphon itself).

The alternating plainsong and polyphony are printed on the left and right side of the pages respectively, with all three parts of the polyphony grouped on a single page. This differs from the one-page-per-part approach of the Byrd and Tallis production, but was chosen as the music was significantly shorter and this would allow each singer to read from the same page. There is an example in the *Cantiones*, where one Bass part consists of a primary part and Secunda Pars (pg 4).

The polyphonic music is printed using Geoffrey Shipbrook's JSLMusica font, which is based on period musical printing with the note stems extending from the centre of the diamond-shaped noteheads. In a couple of cases where the font has lacked necessary components (most notably in sharps), I have constructed them by incorporating separate appropriate elements.

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COLOPHON: The Printing of this Antiphon

When Lowrens Wilyamson proposed writing an item for the musical performance section of the Kingdom A&S competition, he suggested that I might like to produce a printed version for the concurrent antiphon category. This is the result.

The category siad “Antiphonaries including Graduals and Missalss – illuminated church music, so probably intendedto cover calligraphy items, but if you take that as far as the use of colour in print, perhaps this effort is appropriate. Regardless of that, the research and production of this, let alone being able to sing from a period-style printed manuscript, has been well worth the effort.

One of the first printed works to include music was the Mainz Psalter, printed in 1457 by Johann Fust and Peter Schöffer. For such an early work, it was surprisingly sophisticated, including a number of firsts such as colour printing (initial letters in red, purple and blue) using engraved metal plates, and incorporating both the name of the printer and the date of printing.

The Psalter’s colophon notes the new process thusly:  
*The present copy of the Psalms, adorned with beauty of capital letters, and sufficiently marked out with rubrics, has been thus fashioned by an ingenious invention of printing and stamping without any driving of the pen.*  
...

That wasn’t quite true, as the music consisted of two lines of a four-line stave, which had to be added by hand after the rest of the text was printed. Printing music, most particularly getting the necessary accurate registration of notes and stafflines was to prove a headache for at least another 50 years.

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Three years later, the Venetian Senate awarded Ottaviano Petrucci a “twenty-year patent for the double-impression technique of printing polyphonic music for voices, organ, and lute using moveable type” (Bentley). This was the first such license related to the printing of music per se. In 1501 Petrucci published the first book of sheet music to be printed with moveable type, *Harmonice Musices Odhecaton*.

The *Odhecaton*, as it is known, included 96 secular polyphonic songs. The pieces, for three or four voices, included the parts printed across a double-spread so that all the singers or musicians could sing from the same page.

A more common approach that developed was to print each part separately in part-books. Later printing techniques saw variants such as printing each part at 90 degrees to each other to allow people to stand around the text and sing. An example of this is Ravencroft’s *First Booke of Songes or Ayres* (1597). Multi-part scores, although thought of as relatively modern, were first credited to the 15C Franco-Flemish composer Josquin des Prez

The double-impression technique involved printing the staves first and then running the pages through again to print the notes. Later Petrucci extended his process to a third impression to add lyrics.

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# SERENISSMAE PRINCIPI

*GABRIELUS ET CONSTANZIA ARMÆ GRATIA LOCHÆ*  
Rex et Reginae &c., virtutis & vitæ fortunatum progressum.


ost Noble Maiesties and Harmonicall Brethren, we haue here undertaken with *no small labour and charge* to bring this *Song of the Kyngdom* to You and the populace which is Composfed for the most part that the unskilfull *may with little practice be entrusted to sing this in parts after a plausible manner* to do Honour most especially unto *the Occasion of the November Crowne Tournament* wherein Tradition hath it that the Crowne Prinl and Princeffe are reveal’d by *myght of armes and deeds of prowesse*. Thus do we present this antiphon in printed form using such techniques as haue hertofore been underta’n by such Noble Spirits as William Byrd and Thos. Tallis, and also haue undertaken to sing this Worke in antiphonikal fashon for the eddifycation of the said populace and the enioyment of Their Most Serene Maiesties of Lochac.

TVAE MAIESTATIS  
humillimi seruientes  
Lowrens Wilyamson & katherine kerr.



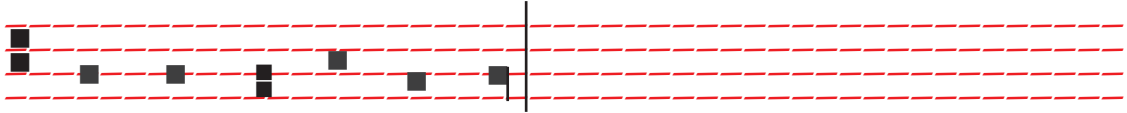
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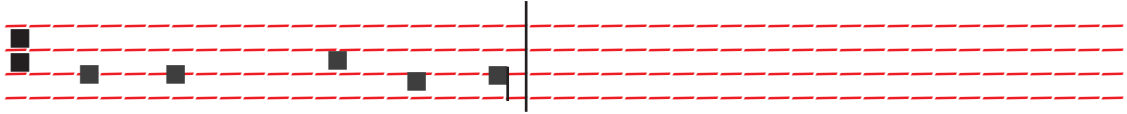
Playfong Primus.



Lo chac prae cla rus est.



Playfong Primus.



Lo chac prae cla rus est.



III. Voc. L. Wil.

SUPERIVS

A musical staff with five red lines. It contains a sequence of black square notes: two on the first line, one on the second, one on the third, one on the fourth, one on the fifth, one on the second, and one on the third. A vertical bar line is at the end.

ochac praeclarus est, et reg no rum op ti mus.

MEDIVS

A musical staff with five red lines. It contains a sequence of black square notes: two on the first line, one on the second, one on the third, one on the fourth, one on the fifth, one on the second, and one on the third. A vertical bar line is at the end.

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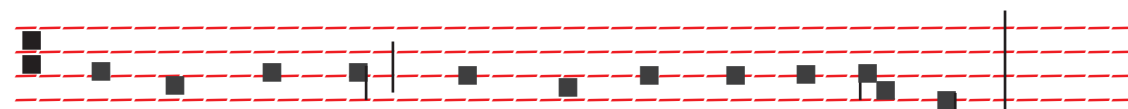
*Playfong Quintus.*



**A**nd know you that at this Tournament there will be



the noblest prize of all, for the winner and their consort



Shall be crown-ed Prince and Princess of Lochac.

*Playfong Quintus.*



**A**nd know you that at this Tournament there will be



the noblest prize of all, for the winner and their consort



Shall be crown-ed Prince and Princess of Lochac.

III. Voc. L. Wil. SUPERIVS

**E** t reg norum op ti mus, reg norum op ti mus.

MEDIVS

Et reg norum op ti mus, reg norum op ti mus.

BASSVS

Et reg norum op timus, reg norum op timus.

III. Voc. L. Wil. SUPERIVS

**E** t reg norum op ti mus, reg norum op ti mus.

MEDIVS

Et reg norum op ti mus, reg norum op ti mus.

BASSVS

Et reg norum op timus, reg norum op timus.



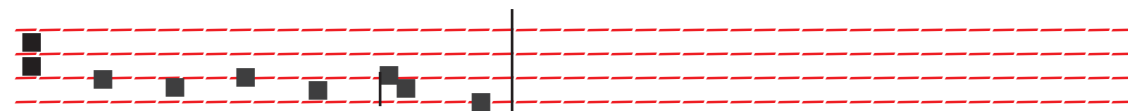
*Playnfont Secundus.*



**U**nto all Princes and un to all Lords and Ladies



and to all Knights and Squires and to all other gentles



that are in this Kingdom.

**R** III. Voc. L. Wil. SUPERIVS  
ex et Regina pompa pro ficunt illi pro ficunt.

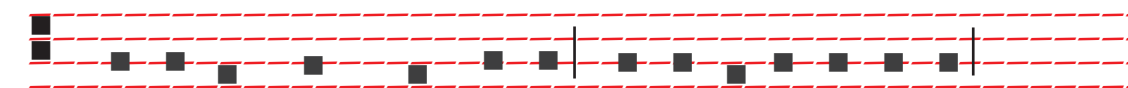
MEDIVS  
Rex et Re gi na pom pa pro fi cunt illi proficunt.

BASSVS  
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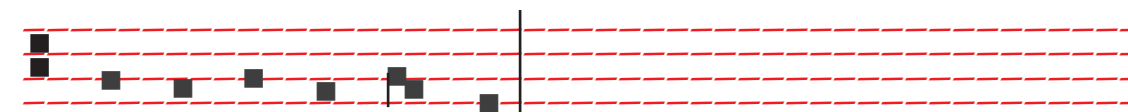
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MEDIVS  
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BASSVS  
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*Playfong Quartus.*



**A**nd of which tourney are the Captains



the very noble and pow'rful Princes,



the Queen Appellant and the King Defendant.

**G** III. Voc. L. Wil. SUPERIVS

au de a mus! Gau de a mus!

MEDIVS

Gau de a mus! Gau de a mus!

BASSVS

Gau de a mus! Gau de a mus!

*Playfong Quartus.*



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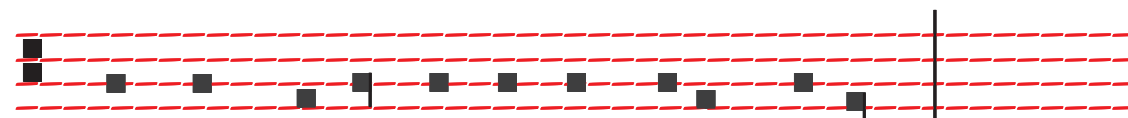
*Playmfong Tertius.*



**K**now you all that there will be a very great Festival



of Arms, with the coats of arms of the noble fighters



on proud display, as is the ancient custom.

**L**

III. Voc. L. Wil.

SUPERIVS



au damus, lauda mus in proe li o.

MEDIVS



Laudamus, lauda mus in proe li o.

BASSVS



Laudamus, lauda mus in proe li o.

**L**

III. Voc. L. Wil.

SUPERIVS



au damus, lauda mus in proe li o.

MEDIVS



Laudamus, lauda mus in proe li o.

BASSVS



Laudamus, lauda mus in proe li o.