

## Part II Paper 10: Music and Worship in Tudor England, c.1509 to William Byrd

### Specimen Paper

*Answer three questions.*

1. Discuss the differing approaches to *cantus firmus* manipulation and compositional structure in the works of Robert Fayrfax and Nicholas Ludford.
2. How might John Taverner's approach to text setting in Latin church music be said to have evolved from the 1520s to the 1540s?
3. Concerning the introduction of the First Book of Common Prayer in 1549, in what ways did composers respond to the changing liturgical demands?
4. **Either** (a) If liturgical music may be described as serving a particular function, how might that function have fundamentally changed pre- and post-1549? Discuss with reference to the music of at least two composers.  
  
**Or** (b) How might Thomas Tallis's approach to the composition of Latin church music be seen to differ in the respective reigns of Henry VIII and Mary I?
5. To what extent might the Latin compositions of Thomas Tallis and William Byrd be viewed as stylistically similar or fundamentally different?
6. In terms of his Latin church music, for whom was William Byrd writing and what liturgical and extra-liturgical forms did he explore?