Chromaticism in English Lute Songs around 1600

Thesis

In order to acquire a doctoral degree in philosophy

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Submitted by

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Declaration

I hereby declare in lieu of an oath that I have written the written scientific paper (dissertation) independently and that I have not used any sources or aids other than those indicated and that no corresponding doctorate has been applied for elsewhere and that the submitted dissertation or parts thereof have not been presented in this context.

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For J. W. Suh

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Abstract

Die Chromatik der frühneuzeitlichen Musik war in den letzten Jahren Gegenstand beachtlichen Interesses. Die vorliegende Dissertation setzt diese Untersuchung auf dem Gebiet der Chromatik in englischen Lautenliedern vom Ende des 16. bis zum frühen 17. Jahrhundert fort und umfasst Veröffentlichungen von 1597 bis 1622. Die Studie untersucht vorrangig die Werke von John Dowland, Robert Jones, Thomas Campion, und John Danyel und enthält auch einen kleinen Teil der Airs anderer Komponisten wie Thomas Morley, Thomas Ford, John Coprario und John Maynard. Gegenstand der Untersuchung ist der Umgang dieser englischen Komponisten von Lautenliedern mit den chromatischen Techniken.

Der erste Teil der Dissertation liefert den erforderlichen Hintergrund. Kapitel 1 stellt kurz die Entwicklung der Lautenmusik in England bis zum goldenen Zeitalter vor. Kapitel 2 untersucht Theorien der Chromatik in der Spätrenaissance, einschließlich der hitzigen Diskussionen in Italien und ihrer spezifischen Erwähnung in mehreren englischen Lehrbüchern. Kapitel 3 demonstriert, dass die chromatische Musik des Kontinents zu einer bedeutenden Inspiration für englische Komponisten wurde, und vermittelt ein allgemeines Bild der Chromatik in anderen Genres als dem Lautenlied. In Kapitel 4 werden die theoretischen Grundlagen der Analyse erörtert, einschließlich der Modaltheorien und der Andeutung von Tonalität in zeitgenössischen Abhandlungen. Es werden die Struktur der englischen Ton-Skalen und die chronologische Verwendung von Vorzeichen erörtert. Eine vollständige Erläuterung der Terminologien wird in Bezug auf diese Studie gegeben.

Der zweite Teil, zugleich der Hauptteil der Dissertation, analysiert detailliert eine breite Palette chromatischer Techniken, wie sie in den Repertoires der vier wichtigsten Komponisten zu finden sind, sowie eine Auswahl von Werken anderer Komponisten von Lautenliedern. Basierend auf dieser Analyse fasst die Schlussfolgerung die Gründe für die Verwendung der Chromatik in den untersuchten englischen Airs zusammen und repräsentiert die Präferenzen jedes Komponisten in tabellarischer Form.

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Introduction

In the long history of European music, chromaticism has been among the most appealing of musical phenomena, whether for its singular sonority or for the theoretical polemics it has engendered. The chromatic genus had already become a contentious issue between Italian theorists such as Gioseffo Zarlino, Nicola Vicentino, and Vincenzo Galilei as a significant element in the Humanist Renaissance revival of ancient Greek music. Of the first wave of composers to experiment with this technique, the most outstanding were Cipriano de Rore, Orlando di Lasso, and Carlo Gesualdo. Chromatic music was by no means confined to Italy but was particularly cultivated by English composers, if at a slightly later date than its Continental counterpart, but there is, then, a substantial repertory of a high artistic value employing chromatic devices from this period. The considerable body of research exploring these techniques has to a large extent focused on their application to the English madrigal, while far less attention has been paid to the lute song, the basis for the present research.

This field has attracted considerable interest from scholars. As early as 1902, the German musicologist Theodor Kroyer's *Die Anfänge der Chromatik im italienischen Madrigal des XVI Jahrhunderts* (The Beginning of Chromaticism in Italian Madrigal of the Sixteenth Century) combed through the development of chromaticism in the sixteenth-century Italian madrigal, providing a solid foundation for future research. Only at the end of his book did he briefly mention chromatic music in other European countries, but it is not true that chromatic techniques in English music started at the beginning of the seventeenth century.[1] After this pioneering work, from the 1940s to the 1970s, chromaticism in early music was the focus of Edward Lowinsky's considerable research. His *Secret Chromatic Art in the Netherlands Motet* (New York, 1946) was hotly debated in its day.[2] Notwithstanding its controversial musical interpretations, it provides a new perspective on these chromatic motets. Moreover, this book attracted many scholars' attention to early chromatic music and the methods of researching it. In his article, "The Leading Tone in Direct Chromaticism: From Renaissance to Baroque,"[3] John Clough advanced a theory to differentiate baroque from Renaissance chromaticism by examining the LLT (lower leading tone) and its behavior in each era. This was followed after two years by his "Indirect Chromaticism in the Renaissance."[4] He concludes that "indirect"

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[1] Theodor Kroyer, *Die Anfänge der Chromatik im italienischen Madrigal des XVI. Jahrhunderts* (Leipzig: Breitkopf & Härtel, 1902), 146.

[2] Edward E. Lowinsky, *Secret Chromatic Art in the Netherlands Motet*, trans. Carl Buchman (New York: Columbia University Press), 1946.

[3] John Clough, "The Leading Tone in Direct Chromaticism: From Renaissance to Baroque," *Journal of Music Theory,* vol. 1, no. 1 (March 1957): 2-21.

[4] John Clough, "Indirect Chromaticism in the Renaissance," *Journal of Music Theory*, vol. 3, no. 1 (April

chromaticisms contained in the given examples account for a harmonic quality peculiar to the Renaissance. *Theories of Chromatic and Enharmonic Music in Late 16th Century Italy*, based on the author Karol Berger's 1976 dissertation, disputes three pairs of Renaissance theorists, Vicentino and Danckerts, Zarlino and Galilei, and Bottrigari and Artusi.[5] He interprets those contemporary theorists' differing views on the concepts of chromatic and enharmonic music. In the fourth part of his book, by analyzing the first nine bars of Lassos's *Prophetiae Sibyllarum*, he proposes an analytical method for chromatic music. Moreover, Berger sublimates the discussion from a musical phenomenon to a philosophical level. In his article "False Relations and Chromaticism in Sixteenth-Century Music,"[6] James Haar indicates that chromaticism for the 16th century meant a kind of melodic writing in which music is responding as a servant of the text.

These large and diverse contributions to the theoretical study of early chromatic music have generated many conflicting opinions. Among the most penetrating of these studies is Kyle Adams's (2006) recent dissertation on chromatic theory.[7] He has categorized these existing theories into two groups, historicism and presentism, analyzing each group's advantages and disadvantages and proposing a new theory of chromaticism from the late sixteenth century to the early eighteenth century. In addition, other studies trace the evolution of the concept and application of chromaticism throughout Western musical history, such as Vladimir Barsky's *Chromaticism*,[8] Peter Williams's *The Chromatic Fourth During Four Centuries of Music*,[9] and Sang Tong's《半音化的历史演进》(Historical Evolution of Chromaticism).[10] However, the authors mainly discussed chromaticism in Italian madrigals of the Renaissance, although a certain amount of work has also been done on such genres as the motet and the chanson.

Some important researchers have studied chromaticism in English music. Joseph Kerman perhaps was one of the earliest scholars who systematically analyzed chromaticism in the English madrigal, in Chapter 6 of his *The Elizabethan Madrigal:*

1959): 147-50.

[5] Karol Berger, *Theories of Chromatic and Enharmonic Music in Late 16th Century Italy* (Ann Arbor: UMI Research Press, 1980).

[6] James Haar, "False Relations and Chromaticism in Sixteenth-Century Music," *Journal of the American Musicological Society,* vol. 30, no. 3 (Autumn, 1977): 394-418.

[7] Kyle Adams, "A New Theory of Chromaticism from the Late Sixteenth to the Early Eighteenth Century" (PhD diss., The City University of New York, 2006).

[8] Vladimir Barsky, *Chromaticism,* trans. Romela Kohanovskaya (New York: Routledge, 2014).

[9] Peter Williams, *The Chromatic Fourth During Four Centuries of Music* (New York, Oxford University Press, 1997).

[10] 桑桐:《半音化的历史演进》,上海音乐出版社，2004。

A Comparative Study (PhD diss., 1949),[11] which investigated chromaticism in the works of George Kirbye, Thomas Weelkes, John Wilbye, and John Ward. The next significant research is Kian-Seng Teo's dissertation *Chromaticism in the English Madrigal*, published in 1989,[12] which does venture into the realm of English lute songs. The first part of the work is devoted to the sources of chromaticism in England, with the lutenist John Dowland and Italian chromaticism being discussed in the last chapter. The second part deals with chromaticism in the English madrigal, suggesting that this may well exhibit Italian traits, but that it also contains elements of the English tradition. In the same year, Richard McGrady's article analyzes John Danyel's chromatic techniques in the lute song *Can Dolefull notes*.[13] Nevertheless, studies on chromaticism in English ayres are still very rare.

This thesis investigates chromaticism in English lute songs around 1600. The period from the end of the sixteenth century to the first three decades of the seventeenth century is considered the Golden Age of English lute music. Many excellent lute composers emerged during this time and produced a good deal of outstanding work. The research scope of this study is, more precisely, those printed lute songs from 1597 to 1622, comprising the *First Booke of Songes* of John Dowland to John Attey's *First Booke of Ayres of Foure Parts, with Tableture for the Lute* of 1622. These two collections, therefore, mark the terminal dates of this dissertation. The focus here is to explore how English composers incorporated chromaticism into the existing genre. Accordingly, the thesis is structured as follows:

Chapter 1 provides a brief introduction to lute music in England. In addition, the research scope is given in a table, and it reveals each lute songbook's original publishing information and the corresponding number in series of Répertoire International des Sources Musicales (RISM). Chapter 2 reviews the chromatic theories in the late Renaissance. It starts with the famous debates between the Italian theorists in the second half of the sixteenth century and is summarized in four main points. The following section examines the aspects of chromaticism discussed in English music treatises, from Thomas Morley's book of 1597 to Charles Butler's in 1636. Based on Teo's study, Chapter 3 begins an overview of chromatic sources in England from the second half of the sixteenth century to the early seventeenth century. The second section gives a general picture of chromaticism in contemporary English music, both vocal and instrumental, involving composers from William Byrd to John Bull.

Chapter 4 deals with the theoretical basis of analysis. The investigation shows that English theorists such as Morley and Campion treated modal theory as unimportant in

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[11] Joseph Kerman, *The Elizabethan Madrigal: A Comparative Study* (New York: American Musicological Society, 1962).

[12] Kian-Seng Teo, *Chromaticism in the English Madrigal* (New York: Garland Publishing Inc., 1989).

[13] Richard McGrady, "'Chromatique Tunes and Measur'd Accents': John Danyel's Can Dolefull notes," *Music Review,* vol. 50, no. 2, (1989): 88-92.

their treatises. They often associate modes with psalm tones, and they fail to mention contemporary modal theories on the Continent. However, it only indicates that English theorists were not interested in the discussion of modes. The first section concludes that contemporary English music was still organized within modal systems, and references to harmonic tonality had already emerged in contemporary theories, which might be reflected in musical practices. The second section examines the English scale and usage of signatures. Unlike the hexachordal theory used on the Continent, English theorists consistently used seven notes to structure the music scale, and they applied fixed solmization instead of mutation. Unlike our modern system, the two halftones are respectively between *mi* and *fa* (the third and fourth) and *la* and *fa*/*pha* (the sixth and seventh). Three basic scales in English theory are G *ut*, C *ut*, and F *ut*. However, extending scales is possible by keeping the fundamental structure between the intervals. Unlike modern key signatures, the signatures put right after the clef are often not associated real usage in contemporary English music practices. The last point of Chapter 4 is to explain terminologies used in later analysis, a significant part based on Adams's work.

Chapters 5 to 9 contain a detailed analysis of chromaticism in English lute songs. These chapters discuss how English lute song composers deal with chromatic techniques. Chapter 5 investigates John Dowland's four lute songbooks and three pieces in his son Robert's book. Beyond all question, chromaticism played a significant role in his 88 lute songs, especially for the expression of melancholy. Chromaticism was used conventionally in Dowland's early times. However, chromatic inflections used for melodic ornamentalism are always felicitous. It is observed that Dowland explores more extreme and intensive chromatic effects in his later works, such as the chromatic fourth in sequence and juxtaposed diatonicism. Chapter 6 examines Robert Jones's five books of ayres, which leads to the conclusion that most chromatic events are caused by the requirement of music instead of expressive purpose. The analytic results of Jones's chromatic applications very much tally with the general view of his lute songwriting.

Chapter 7 discusses chromaticism in Thomas Campion's ayres. With an output of 116 lute songs, Campion was the most prolific among the English ayre composers. Unlike other composers, Campion wrote both the poem and the ayres setting, covering a wide variety of subjects. By investigating Campion's lute songs, one observes how he deals with chromatic techniques and perceives his aesthetic development through his five books of ayres. He clearly condemned the Italian madrigal's style. However, chromatic events are not rare in his compact ayres, such as chromatic inflection, chromatic fourth, and juxtaposed diatonicism. More impressive is that using chromatic notes creates striking harmonies. Chapter 8 examines how John Danyel used chromaticism in his lute songs. The astonishing achievement in his single lute songbook made Danye stand beside John Dowland in the history of English ayres. The two song cycles, Nos. 9-11 and Nos. 13-15, fully demonstrate Danyel's extraordinary writing in chromaticism, involving all kinds of techniques at the time. Danyel often uses

chromaticism to create extreme harmonic effects. What is noteworthy is that suspended diatonicism appears once in song No. 9, which has not been found in any other examined lute songs, not even in Dowland's. In song No. 14, Danyel uses a chromatic fifth, and in the same song, for one of the thematic materials, he experimentally touches twelve pitch levels, five of which are sharp accidentals.

In Chapter 9, seven composers' works are briefly discussed. The works of Thomas Morley and John Bartlet have not shown much their interest in chromatic elements. Chromaticism is also not often used in Thomas Ford's lute songs, whereas song No. 5 has fully proven how accomplished he was at applying chromatic techniques. The circle of fourths is a prominent character and common way to create chromatic events in the lute songs of John Coprario, Alfonso Ferrabosco II, and William Corkine. John Maynard's book shows his interest in chromaticism as much as other contemporary composers. However, Maynard's touch is very special. His sense of humor exhibited an unconventional approach. Ultimately, in conclusion, it provides a summary of the analysis. First, it generalizes six major reasons for applying chromaticism in English ayres, such as requirements of musical function, ornamental coloring of chords, and association with text. Then, it gives a table to demonstrate which chromatic techniques are used by the examined lute song composers. The present research covers a significant portion of the repertoire of English lute songs published around 1600. This study's results should contribute to a greater understanding of chromaticism in English music during this period.

Chapter 1 Lute Music in England

The Arabic lute العود (al-ʿūd) entered Europe along with many other instruments during the Middle Ages. By the Renaissance, it had become the most popular instrument for secular music and remained fashionable until the eighteenth century. In England, little is known about its use before the fourteenth century. Before 1500, most documentary references relate to the royal court and churches. However, with the ending of the Wars of the Roses, especially after the reign of Henry VIII, manuscripts of lute tablature began to appear. Many of these professional sources were introduced by immigrant musicians from the Continent. Henry VIII recruited many Italian musicians, with whom he shared the belief that the lute was the supreme courtly instrument. Not only did Henry play the lute, but so also did all the royal children. As the quintessential musical instrument for women of noble birth, with the encouragement of her mother, Katherine of Aragon, Princess Mary, became a proficient lutenist.[14]

Regarding the lute, however, no King or Queen excelled more than the Virgin Queen Elizabeth. Her musical talents were well known, being competent not only in singing and dancing but also in performing on virginals and the lute. The famous miniature portrait of her playing the lute (Figure 1), captured by Nicholas Hilliard, became more than a musical image of Queen Elizabeth. Indeed, many historians view the lute as a political metaphor. As Katherine Butler interprets it, for Elizabeth, the lute was more than a personal talent and entertainment. Her musical activity became a special lubricant of political relationships and a subtle means of negotiation through her noble birth and position.[15] On several occasions, playing the lute was involved with her marital discussions. According to Caspar Breuner, Baron von Rabenstein's report to Emperor Ferdinand I in 1559[16]:

> I, after supper, to refresh myself, took a boat on the river, and the Queen came there too, recognized and summoned me. She spoke a long while with me, and invited me to leave my boat and take a seat in that of the Treasurer's. She then had her boat laid alongside and played upon the lute.[17]

This is the first known diplomatic performance by Elizabeth. The portable, soft-sounding lute was the right instrument for this unusual and informal meeting. As the

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[14] Matthew Spring, *The Lute in Britain: A History of the Instrument and Its Music* (Oxford: Oxford University Press, 2001), 1-95.

[15] Katherine Butler, *Music in Elizabethan Court Politics* (Woodbridge: The Boydell Press, 2015), 17.

[16] Caspar Breuner arrived in England in 1559 and openly talked with Queen Elizabeth about a marriage treaty on behalf of the emperor's nineteen-year-old son Charles von Habsburg, Archduke of Austria.

[17] Victor von Klarwill, ed., *Queen Elizabeth and Some Foreigners: Being a Series of Hitherto Unpublished Letters from the Archives of the Hapsburg Family* (London: John Lane, 1928), 96.

monarch, she reserved her music making only for certain occasions or relationships. On the one hand, Elizabeth employed lute playing to charm the ambassador and brought him into her circle of intimacy. Thus, she prolonged the marital negotiations by lute playing. As a woman, the lute was also the proper instrument for Elizabeth to demonstrate her feminine qualities and marriage ability, since many writers of the period characterized the lute as harmony in pairs.[18] In 1565, Elizabeth played the lute for another Imperial envoy, Adam Zwetkovich, Baron von Mitterburg, also undertaking negotiations for a marriage treaty for Archduke Charles. It seems that, for Elizabeth, the lute playing was more than a personal preference. On some occasions, it was a species of diplomatic skill.

Figure 1 Nicholas Hilliard, *Elizabeth I Playing the Lute* (c.1580), Berkeley Castle

The lute was no less important at the court of Elizabeth's successor, King James I. During his reign (1603−1625), the number of lutenists in the royal household increased. There were around five lutenists in the ordinary employment of James I, including Robert Johnson, Walter Pierce, Philip Rosseter, and John Dowland. Queen Anne also hired several lutenists, such as Daniel Bacheler, while the princes Henry and Charles had up to twenty working for them—Robert Johnson, Thomas Cutting, Thomas Ford, John Daniel, and others. Matthew Spring comments that, judging by quantity alone, it would be easy to imagine how important the lute was to the Jacobean court.[19]

[18] Butler, *Music in Elizabethan Court Politics*, 48.

[19] Spring, *The Lute in Britain*, 205-15.

Besides the royal family, the ownership of lutes was increased by the growth of the wealthy middle and upper classes. Moreover, with the Reformation and the diffusion of humanistic ideas, many musicians like lutenists enjoyed the patronage of the nobility and gentry. Learning the lute was no longer only for young men in universities and the Inns of Court; members of wealthy families had also received instruction from private lute teachers. Music making between amateur and professional musicians became increasingly common within households.[20] Some leading lutenists like Robert Dowland and John Danyel first served in the Cavendish and Hertford families before the opportunity arose to become royal musicians.[21] This exchange between court and country house remained a fruitful source of patronage for professional musicians.

Naturally, as the lute's popularity increased, so did the demand for lute instruction. Three of the earliest surviving instruction books in English, printed in 1568 and 1574,[22] are translated from Adrian Le Roy, originally published in Paris in 1557. The translator, however, John Alford Londenor, thought it unnecessary to mention Le Roy as the author.[23] These remained the most popular English lute tutors until Thomas Robinson published *The Schoole of Musicke* in 1603, now considered the most important tutor for the lute among the surviving English sources. In contrast to Alford's work, this book owes no debt to Le Roy. It fully elaborates on the method of contemporary professional lute teaching and contains many popular tunes from that time. Robert Dowland's *A Varietie of Lute-Lessons* (1610) was the last book of lute tablature to be published in this period, containing essays from his father John Dowland and French lutenist J. B. Besard, with lute music by both.[24]

Music publishing flourished in the late Elizabethan to the early Jacobean period after the increase of musical literacy among educated people in English society. Since the end of the 1580s, English music no longer relied on the importation and immigration of expatriate musicians, especially from Northern Italy. A new generation of English-born lute composers and players had absorbed techniques from the Continent and developed them further. In the last years of the sixteenth century, English music and musicians began to travel abroad. There are about 2,500 surviving pieces of English lute music from this period—three times more than the contemporary repertory for

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[20] See David C. Price, *Patrons and Musicians of the English Renaissance* (Cambridge: Cambridge University Press, 1981), 205-08, and Michael Gale, "Learning the Lute in Early Modern England, c. 1550-c. 1640" (PhD dissertation, University of Southampton 2014), 10-2.

[21] Lynn Mary Hulse, "The Musical Patronage of the English Aristocracy, c.1590-1640" (PhD dissertation, King's College, London, 1992), 82.

[22] Diana Poulton and Tim Crawford, "Lute, §8(v): Repertory: England," in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie (London: Macmillan, 2001), vol. 15, 357-9.

[23] The 1574 edition added music to the book *A Briefe and easye instruction to learne the tablature, to conduct and dispose thy hande unto the Lute* (1568).

[24] Spring, *The Lute in Britain*, 219-22.

virginals. Besides solo lute pieces, the lute appears in consort music usually accompanied by the bandora and lyra-viol. There is also a small amount of lute music with keyboard, citten, and treble viol. Lute music forms include pavans, galliards, arrangements, and fantasias, all popular at that time.[25] However, the most fashionable genre was lute song, also called ayre. It is usually written for voices with a lute accompaniment in strophic form. John Dowland's *Firste Booke of Songes or Ayres* in 1597 is considered the initiation of the vogue of English lute songs. Not only was it the first published collection of English lute songs, but it was also Dowland's original-use table book, which allows four musicians to read and play around a table simultaneously. The music could be performed by a variety of combinations.[26] More importantly, Dowland's first book encouraged other English composers to follow a style that would last for the next twenty-five years.[27] During this period, the lute song achieved the zenith of its popularity in the English school of lutenist composers, resulting in a profusion of English lute song publications.

Table 1 Published lute songbooks 1597-1622[28]

Date	**Composer**	**Book**	**Printer**	**RISM series**
1597	John Dowland	*Firste Booke of Songes or Ayres*	Peter Short	RISM A/I D3478; DD3478
1598	Michael Cavendish	14. *Ayres in Tabletorie/ Madrigals and Ayres*	Peter Short	RISM A/I C1575
1600	Robert Jones	*The First Booke of Songs and Ayres*	Peter Short	RISM A/I J 642
1600	John Dowland	*Second Booke of Songs or Ayres*	Thomas East	RISM A/I D3483; DD3483
1600	Thomas	*First Booke of Ayres*	Henry Ballard	RISM A/I

[25] David Lumsden, "English Lute Music, 1540-1620: An Introduction," *Proceedings of the Royal Musical Association* 83rd Sess. (1956-1957): 1-13.

[26] Each song contains four voice parts and lute accompaniment and could be performed in different combinations. The lute accompaniment of these songs is generally a rough representation of the three lower voices, but not the cantus part. When there are less than four voices, the lute takes on the responsibility of completing the harmony. In the following case studies, therefore, I either identify the lute part or name the lower voice parts.

[27] Diana Poulton, *John Dowland* (Berkeley and Los Angeles: University of California Press, 1982, New edition), 49.

[28] Actually, William Barley's *New Booke of Tabliture* in 1596 was the earliest tablature of this period. It has been omitted due to its piratical publication. There is no work composed by Barley, himself. Most works are from Francis Cutting and John Dowland.

	Morley		William Barley	M 3711
1601	Robert Jones	*The Second Booke of Songs and Ayres*	Peter Short	RISM A/I J 643
1601	Philip Rosseter and T. Campion	*A Booke of Ayres*	Peter Short	RISM A/I R 2721
1603	John Dowland	*The Third and Last Booke of Songs or Ayres*	Peter Short	RISM A/I D 3484; DD 3484
1604	Thomas Greaves	*Songs of Sundrie Kindes*	John Windet	RISM A/I G 3718
1605	Francis Pilkington	*The First Booke of Songs or Ayres*	Thomas East	RISM A/I P 2370
1605	Robert Jones	*Ultimum Vale, with Triplicity of Musicke*	John Windet	RISM A/I J 644; JJ 644
1605	Tobias Hume	*First Part of Ayres (Musicall Humors)*	John Windet	RISM A/I H 7885
1606	John Bartlet	*A Booke of Ayres with a Triplicitie of Musicke*	John Windet	RISM A/I B 1138; BB 1138
1606	John Coprario	*Funeral Teares for the Death of the Right Honorable the Earle of Devonshire*	John Windet	RISM A/I C 3616; CC 3616
1606	John Danyel	*Songs for the Lute, Viol and Voice*	Thomas East	RISM A/I D 906; DD 906
1607	Thomas Ford	*Musicke of Sundrie Kindes, Set Forth in Two Bookes*	John Windet	RISM A/I F1503
1607	Tobias Hume	*Captain Hume's Poeticall Musicke*	John Windet	RISM A/I H 7886
1609	Robert Jones	*A Musicall Dreame, or The Fourth Booke of Ayres*	John Windet	RISM A/I J 646
1609	Alfonso	*Ayres … (for One and Two*	Thomas Snodham	RISM A/I

	Ferrabosco (The Younger)	*Voices, with Accompaniment for Lute and a Bass Instrument)*		F 256; FF256
1610	Robert Dowland	*A Musicall Banquet*	[Thomas Snodham] Thomas Adams (publisher)	B/I 1610; 20
1610	Robert Jones	*The Muses Gardin for Delights, or The Fift Booke of Ayres*	[William Stansby] William Barley	RISM A/I J 647
1610	William Corkine	*Ayres, to Sing and Play to the Lute and Basse Viola*	William Stansby	RISM A/I C 3936
1611	John Maynard	*XII Wonders of the World*	Thomas Snodham	RISM A/I M 1484
1612	John Dowland	*A Pilgrimes Solace*	[Thomas Snodham] (M.L.J.B. & T.S., publishers)[29]	RISM A/I D3486; DD 34886
1612	William Corkine	*The Second Booke of Ayres*	[Thomas Snodham] (M.L.J.B. & T.S., publishers)	RISM A/I C 3937; CC 3937
1613	John Coprario	*Songs of Mourning: Bewailing the Untimely Death of Prince Henry*	[Thomas Snodham] John Brown (publisher)	RISM A/I C 3617; CC 3617
1613	Thomas Campion	*Two Bookes of Ayres*	Thomas Snodham	RISM A/I C 626; CC 626
1617	Thomas Campion	*The Third and Fourth Booke of Ayres*	Thomas Snodham	RISM A/I C627; CC 627
1618	George Mason & John	*The Ayres That Were Sung and Played at Brougham Castle*	Thomas Snodham	RISM A/I M 1256

[29] "M.L.J.B. & T.S." referred to the publishers Matthew Lownes, John Brown, and Thomas Snodham.

	Earsden			
1622	John Attey	*The First Booke of Ayres*	Thomas Snodham	RISM A/I A 2675; AA 2675

In 1597, John Dowland's *Firste Booke of Songes or Ayres of Fowre Partes, with Tableture for the Lute,* initiated the short trend of the English ayre. Thirty lute songbooks were published in the twenty-five years between 1597 and 1622. Twenty-seven collections of English lute songs were continually printed in the first eighteen years (1597-1613), whereas only three appeared in the last nine years. In 1622, Attey's *The First Booke of Ayres* marked the end of the Golden Age for the English ayre. The lute songbooks above are available in *Early English Books Online* (EEBO); they are reprinted in facsimile by Scholar Press in *English Lute Songs*.[30] The transcription into modern notation was published by Stainer and Bell in *The English School of Lutenist Song Writers*[31] and *The English Lute-Songs*.[32] The modern notation of the English lute songs in this dissertation will be cited from these two editions.

Undoubtedly, the lute was the most popular domestic instrument in England in the late Elizabethan and early Jacobean eras. Besides being less expensive and more portable than any keyboard instrument, as a plucked instrument, the lute can produce a wide range of tones, from sadness to gladness, harshness to sweetness. It can express emotions like lamentation, weeping and cheerfulness, and joyfulness, and it can describe scenes like tranquility and tumult. It easily responds to the touch, and a variety of subtle commands could faithfully be reproduced by the lute player. Even more important is the issue of tuning, since fretted instruments like the lute had fewer problems than the keyboard. The lute was set with equal semitones, which can accompany the voice more easily. Therefore, it is hardly surprising that chromaticism was widely employed in lute music. With its great expressiveness and equal semitone tuning system, the lute attracted attention from most composers and players of that time and created a unique cultural phenomenon in English society.[33]

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[30] Frederick W. Sternfeld (General editor), *English Lute Songs, 1597-1632; A Collection of Facsimile Reprints* (Menston, Eng., Scholar Press, 1968-1971).

[31] Edmund H. Fellowes, ed., *The English School of Lutenist Song Writers*. (London: Stainer & Bell. Series I, 17 vols., 1920-59. Series II, 16 vols., 1925-1927).

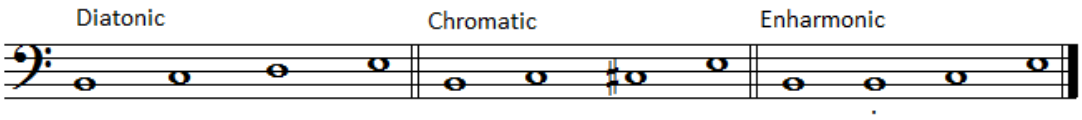
[32] Edmund H. Fellowes, ed., *The English Lute-Songs Series*. Rev. Thurston Dart. London: Stainer & Bell, 1959-.

[33] Lumsden, "English Lute Music, 1540-1620: An Introduction," 1-13.

Chapter 2 Chromaticism in Theory around 1600

2.1 Chromaticism in Italy

Under the influence of the Humanist movement, Renaissance theorists became engrossed in a heated polemic of how to revive the ancient musical genera. There was a general concordance among theorists on the basic structure of the three genera: The diatonic tetrachord progressed by two whole tones and a semitone, the chromatic tetrachord was formed by two semitones and a minor third, and the enharmonic tetrachord consisted of two dieses and a major third.



Example 2.1 Three genera[34]

There was, however, no such agreement on the other chromatic issues. The main aspects under consideration in the second half of the sixteenth century in Italy were:

Attitudes toward chromatic music

In his famous work published in 1555, *L' antica musica ridotta alla moderna pratica*, the foremost advocate of ancient music, Nicola Vicentino, interpreted at length how to adapt ancient music to contemporary musical practice. He classified the three musical genera in light of the intended audience: Diatonic music was suited to public venues for the benefit of coarse ears, whereas ancient chromatic and enharmonic music was specially set for those well educated in music, such as lords and princes.[35] Vincenzo Galilei also argued for the superiority of ancient over modern music, especially regarding the former's powerful emotional effects. Moreover, he attempted to reconstruct the practices of ancient times in the later chapters of his book.[36] As

[34] According to Vicentino, the dot under B in the enharmonic genus means it was raised by a minor diesis. A whole tone contains two semitones: one major, one minor. A major semitone contains two dieses: one major, one minor. A minor semitone is equal to a major diesis, and it contains two equal minor dieses. See Nicola Vicentino, *Ancient Music Adapted to Modern Practice, 1555 (L' antica musica ridotta alla moderna pratica)*, trans. Maria Rika Maniates, ed. Claudo V. Palisca (New Haven and London: Yale University Press, 1996), xxlii, 54 and 64.

[35] Ibid., 33.

[36] Vincenzo Galilei, *Dialogue on Ancient and Modern Music,* 1581 *(Dialogo della musica antica et della moderna)*, trans. Claude V. Palisca (New Haven and London: Yale University Press, 2003).

discussed in Karol Berger's dissertation (1976), Ercole Bottrigari also takes up the chromatic and enharmonic genera, considering that ancient music is more abstruse and artificial than the diatonic, to be revived as other ancient arts.[37] In fact, not all Renaissance theorists shared this enthusiasm for ancient music. Ghiselin Danckerts, the famous adjudicator of the debate between Nicola Vincentino and Vicente Lusitano, held a different opinion on the structure of the diatonic tetrachord.[38] He maintained that the chromatic and enharmonic genera are "rough, uncomfortable, difficult, and impracticable," which did not create music as extraordinary as the diatonic.[39] Another defender of the diatonic tradition, Gioseffo Zarlino, clearly expressed his aversion to the extremes of passion aroused by chromaticism or awkward intervals. Such music, just like wine, could lead men to evil. In the last chapter of his work in 1558, he suggested that the decline of harmful elements such as chromatic and enharmonic music was a process of natural selection, increasing and even improving good diatonic music. Just as the survival of the fittest, "the good has always survived."[40] In short, Zarlino considered the diatonic genus to be more basic and important than the non-diatonic genera.

The proper step of the chromatic tetrachord

The center of the controversy between Vicentino and Lusitano concerned the nature of the genera. As previously stated, the structures of the three genera were clear to most theorists. Each pair of genera had one interval in common. The diatonic and chromatic shared the major semitone, and the chromatic and enharmonic shared the minor semitone (a minor semitone being the same as a major diesis). According to this logic, Vicentino concluded that the thirds belonged to the non-diatonic genera, since no third occurs in the diatonic tetrachord, the minor third is proper to the pure chromatic genus, and the major third is exclusive to enharmonic ones. According to this theory, a composition with a major semitone and a minor third must be considered a mixture of diatonic and chromatic. Not surprisingly, in the debate, Vicentino's viewpoint was successfully dismissed not only by Lusitano but also by many other theorists. Lusitano maintained that the two consecutive semitones belonged only to the chromatic genus,

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[37] Karol Berger, *Theories of Chromatic and Enharmonic Music in Late 16th Century Italy* (Ann Arbor: UMI Research Press, 1980), 88.

[38] He claims that the diatonic tetrachord proceeds with one minor semitone and two whole tones, differing from most common concepts, whereby a major semitone was followed by two whole tones. See Karol Berger's dissertation 1976, 17.

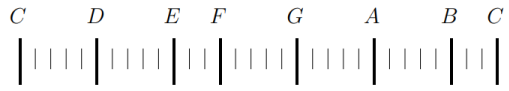
[39] Paul Anthony Luke Boncella, "Denying Ancient Music's Power: Ghiselin Danckerts' Essays in the 'Generi Inusitati,'" *Tijdschrift van de Verniging voor Nederlandse Muziekgeschiedenis*, Deel 38 (1988): 72.

[40] Gioseffo Zarlino, *The Art of Counterpoint*, trans. Guy A. Marco and Claude V. Palisca, part three of *Le ihistitutioni harmoniche* (New Haven: Yale University Press, 1968), 290.

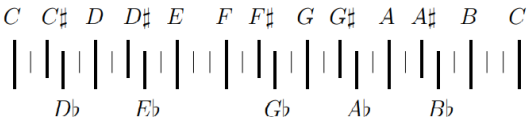
and the diesis, only to enharmonic ones.[41] It means that the two consecutive semitones are the identification of chromatic species. The judge, Danckerts, also responded that "incomposite intervals larger than the tone are common to all genera, they can be used in composition without impeding the recognition of the differences among the genders, and the gender of a work is determined by the intervals of its tetrachords."[42] Bottrigari believed that both minor semitone and quarter tones do not belong to a purely diatonic piece.[43] Zarlino added, "The intervals that remain proper to a particular genus are: the large tone to the diatonic, the small semitone to the chromatic, and the diesis to the enharmonic."[44] In their words, such minor semitones like B-B♭ or C-C♯ are the crucial point to identify whether a piece is chromatic.

Temperament of two semitones

Many contemporary theorists shared the same view that there are two semitones of different sizes in a chromatic tetrachord, one major and one minor, and two semitones generate a whole tone. It was to make all transpositions possible, irrespective of which genera in which Vicentino designed his Archicembalo, formed of six ranks of keys in two keyboards, which equally divided an octave into thirty-one parts.[45]



The C major scale in a 31-part system



The chromatic scale in a 31-part system

Figure 2 Illustration of Vicentino's tuning system by Adam Wead[46]

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[41] Bonnie J. Blackburn, "Lusitano, Vicente [Lusitans, Vincentius]," in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie (London: Macmillan, 2001), vol. 15, 326-7.

[42] Boncella, "Denying Ancient Music's Power: Ghiselin Danckerts' Essays in the 'Generi Inusitati,'" 65-6.

[43] Berger, *Theories of Chromatic and Enharmonic Music,* 86.

[44] Zarlino, *Art of Counterpoint*, 277.

[45] Vicentino, *Ancient Music Adapted to Modern Practice*, 315-443.

[46] Adam Wead, "Lute Tuning and Temperament in the Sixteenth and Seventeenth Centuries" (PhD

In fact, the temperament that Vicentino employed was still based on the ordinary meantone tuning systems, which was common for keyboard instruments of his day, with only minor adjustments. However, the sizes of two semitones still have a distinction of one comma. As Maria Rika Maniates comments, the Archicembalo sometimes might not be practical enough to play.[47] For a similar purpose, Zarlino modified the meantone temperament into a Cembalo, comprising nineteen parts to an octave and still with two unequally sized semitones by a comma's difference. Zarlino admitted that his instrument was extremely difficult to use (1588). The disadvantage of these systems lies in that they produced many intervals requiring two sizes, each differing by a comma, depending on which step an interval was constructed.

Moreover, for a long time, fretted instruments had been set with equal semitones. To many contemporary theorists, such as Zarlino, Salinas, and Galilei, the equal-sized halftones signified equal temperament.[48] This gave rise to a serious problem: Keyboard instruments like the organ or harpsichord, which used meantone tuning (using two different-sized semitones), could not be played with fretted instruments such as the lute and viola, which used equal semitones' temperament. On the suggestion of Girolamo Mei in 1578, Galilei experimented with contemporary tuning systems, concluding that neither the Ptolemaic nor the Pythagorean was as satisfactory as that of Aristoxenus. Galilei interpreted this method in his work in 1581:

> This most scientific of musicians was accustomed to assigning to each interval of his tetrachords a portion and quantity of sound from the diapason that suited a particular genre or species. For this purpose, he first divided the diatessaron, which consisted of two tones and an entire half of such a tone, in accordance with his designs, into sixty equal parts. I say he did this with respect to the sound and not the length of a line or string, though that quantity was considered too. He gave twelve of the parts to the lowest interval of his tetrachord, twenty-four to that in the middle, and the rest [twenty-four] to the highest. To this system of dividing and ordering a tetrachord, he gave the name "tense diatonic" [*Diatonico incitato*]. He called the lowest interval of these tetrachords "semitone" and each of the two higher intervals "tone." These were the tones and semitones that he treated for diverse purposes in his distributions. Of the three chromatic he called one "tonic," assigning to the lowest interval of each tetrachord twelve of sixty units into which we said he divided the diatessaron, and gave the same number to the middle interval, and the rest [thirty-six] to the highest.[49]

Galilei misunderstood Aristoxenus's number, but not the method. He "divided the

dissertation, Indiana University, 2014), 22-3.

[47] Vicentino, *Ancient Music Adapted to Modern Practice*, *l.*

[48] Ibid., 46.

[49] Galilei, *Dialogue on Ancient and Modern Music,* 103-5.

tetrachord into 30 parts, of which, in his diatonic syntonon, each tone has 12 parts, each semitone 6."[50] However, Galilei was the first European to present equal temperament. As a defender of Zarlino's theory, Giovanni Maria Artusi surprisingly supported equal temperament in his famous work of 1600. He noted no appropriate tuning in modern music could accommodate keyboard and fretted instruments played together, and the melody could not be freely transposed to any key. He advocated that the equal temperament of Aristoxenus would be the only way to solve this problem.[51] Moreover, Aritusi observed contemporary composers treated two semitones equivalently for possible transposition on keyboard instruments.[52] In 1636, French theorist Marin Mersenne discussed this equal tuning system in his greatest work, *Harmonie universelle*, and the temperament of equal semitones became more popular than in Galilei's time.[53]

How should the chromatic genus be used in modern music?

As mentioned previously, the ancient music genera were highly praised by Vicentino. He thought pure diatonic music to be harsh, while pure chromaticism was sweet. Although he pointed out that modern music was a mixture of the three genera, no composition has been written completely in a single genus.[54] He underscored that using a greater number of steps and leaps brought more charm than using fewer. There were many kinds of chromatic music that could suit the affection of words, whether cheerful, harsh, gentle, tempered, and so on (1555). While Zarlino clearly had no sympathy for ancient music, he reluctantly accepted the unstoppable chromatic trend within modern music. Under such circumstances, he maintained that the pure chromatic or enharmonic genera were not enough to please the ear, and chromatic steps should be mixed within diatonic ones in a prudent manner. Basically, Zarlino only allowed certain limited chromatic steps for seeking perfect harmony, which necessitated using harsh harmonies associated with the tritone and diminished fifth (1558). Zarlino's infamous "disloyal" pupil, Galilei, opposed his teacher over his defense of ancient musical culture, proposing that modern music should imitate the ancients. He argued that the ancients used the chromatic and enharmonic genera unmixed with the diatonic since the former two genera only apply to monodic music rather than counterpoint (1581). For practical reasons, many other theorists advocated an admixture of the chromatic and diatonic genera. They also thought that pure chromatic music was challenging to perform.

Whether innovative as Vicentino and Galilei, or conservative like Zarlino, the chromatic fashion had already established itself on the historical stage. Most theorists

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[50] Barbour, *Tuning and Temperament*, 22.

[51] Claude V. Palisca, "Artusi, Giovanni Maria," in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie (London: Macmillan, 2001), vol. 2, 94-6.

[52] Berger, *Theories of Chromatic and Enharmonic Music,* 89-90.

[53] Barbour, *Tuning and Temperament*, 7.

[54] One of the reasons for this was because he believed thirds did not belong to the diatonic genus, but were exclusive to non-diatonic genera.

have disagreed with Vicentino on the nature of the chromatic genus. Lusitano thought the two consecutive semitones belonged only to the chromatic species. Zarlino emphasized the minor semitone as B-B♭, or the modern term "degree inflection" is proper to the chromatic genus. Many theorists hold the same view that a chromatic tetrachord contains two semitones, one major and one minor. Artusi, however, noticed that many contemporary musicians treated two semitones equally in chromatic music to accommodate both keyboard and fretted instruments jointly, while facilitating free transposition on the keyboard. Possibly for practical reasons, pure chromatic pieces were not as widely circulated as those mixed with diatonic genus.

2.2 Chromaticism in English music theory

The end of the sixteenth century and the first three decades of the seventeenth century in England saw the publication of a substantial number of theoretical works on music, but unlike speculative studies in Italy, most of these were rudimentary in nature. Many works are entitled as an introduction to music or a tutorial on how to sing. As Cooper said in 1986, "Titel wie Campions *New way of Making Fowre Parts in Counter-Point* und Coperarios *Rules How to Compose* legen dem leser nahe, das zu tun, was er liest. Das trifft die Harmonie Universelle nicht zu."[55] Nevertheless, chromatic music was not entirely excluded from all these theorists, but is mentioned in several English theory books.

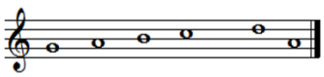
A Plaine and Easie Introduction to Practicall Musicke

Thomas Morley's *A Plaine and Easie Introduction to Practicall Musicke* in 1597 would generally be considered the most important work for the present investigation. Morley discussed the following aspects in the annotation of the first part of his book:

Three kinds of music

Morley gives each genus a clear concept:

> Diatonicum is that which is now in use, and riseth throughout the scale by a whole note, a whole note, and a less half note (a whole note is that which the Latins call 'integer tonus,' and is that distance which is betwixt any two notes except Mi and Fa, for betwixt Mi and Fa is not a full half note, but is less than a note by a 'comma,' and therefore called the less half note) in this manner:



[55] Barry Cooper, "Englische Musiktheorie im 17. und 18. Jahrhundert," in *Entstehung nationaler Traditionen: Frankreich und England*, ed. Barry Cooper and Wilhelm Seidel, Geschichte der Musiktheorie, 9 (Darmstadt: Wissenschaftliche Buchgesellschaft, 1986), 147.

> Chromaticum is that which riseth by 'semitonium minus' (or the less half note), the greater half note, and three half notes, thus:
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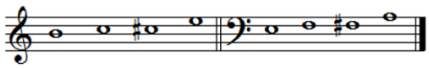
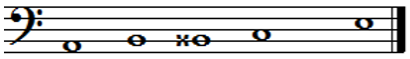
> 
>
> (the greater half note is that distance which is betwixt Fa and Mi in ♭ Fa ♮ mi).
>
> Enharmonicum is that which riseth by diesis, diesis (diesis is the half of the less half note), and ditonus; but in our music I can give no example of it because we have no half of a less 'semitonium,' but those who would show it set down this example: of Enharmonicum and mark the diesis thus, '✕' ...
>
>  56

The basic structures of three genera from Morley's description are similar to those of Italian theorists. A diatonic tetrachord is formed by a whole tone, a whole tone, and a half tone; a chromatic tetrachord is built by a semitone, a semitone, and a minor third (three half tones). Moreover, an enharmonic one concludes a diesis, diesis, and major third. However, on the point of determining major and minor semitones, Morley's interpretation differs from most Italian theorists'.

Greater and less semitones

According to the above description, the semitones could be distinguished by two categories: musical genera and the size of tuning. First, semitones like B-C and E-F belong to the diatonic genus; semitones like C-C♯ or F-F♯ are considered chromatic half tones. This is easily understood since the B-C could result from a hexachord starting on G (G *Ut*), E-F can be the *mi-fa* in C *Ut*, and semitones like C-C♯ or F-F♯ are not basic steps for any hexachord. In these chromatic semitones, one should be the alteration of the other.

Second, unlike many of his contemporary theorists, Morley uses Pythagorean tuning to define the two sizes of the semitones, greater and less half tones.[57] In this tuning system, the diatonic note *Mi fa* (e.g., like E-F or B-C) is less than a half note by a comma. Thus, it is called the "less half note"; the chromatic is the greater half tone in Morley's example, like C-C♯ and F-F♯. However, in opposition to Morley, most Italian theorists share a similar opinion on this issue: Half tones like E-F in diatonic hexachords are considered major semitones, and chromatic inflections like C-C♯ are regarded as minor semitones. As Morley states, "… all the Chromatic may be expressed upon our

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[56] Thomas Morley, *A Plain and Easy Introduction to Practical Music*, ed. R. Alec Harman (London: J.M. Dent & Sons Ltd., 1952), 101-2. This modernized version is used for subsequent quotations.

[57] Ibid., footnote 1 by Harman, 102.

common virginals except for this G-A♭, for if you would think that the sharp in G *sol re ut* would serve that turn, by experiment you shall find that it is more than half a quarter of a note too low."[58] Here, Morley treats semitone G-A♭ as a chromatic semitone remarkably, and he demonstrates clearly that the half tone G-A♭ could not be replaced by G-G♯, because the first semitone is less than the second.

Mixed genera

Similar to Vicentino, Morley considers much modern music to be mixed from the diatonic and chromatic genera, but for a different reason. He says:

> But of this enough, and by this music which is already set down it may evidently appear that this kind of music which is usual nowadays is not fully and in every respect the ancient Diatonicum, for if you begin any four notes singing Ut, Re, Mi, Fa, you shall not find either a flat in E la mi or a sharp in F fa ut, so that it must needs follow that it is neither just Diatonicum nor right Chromaticum. Likewise, by that which is said, it appearth this point which our organists use,
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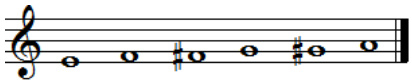
> 
>
> is not right Chromatica, but a bastard point pathed up of half Chromatic and half Diatonic.[59]

Morley holds that the progression E-F-F♯-G-G♯-A is not purely chromatic, but a mixture of half chromatic and half diatonic, not only because it contains three diatonic semitones and two chromatic semitones, but also because it is built by chromatic tones. He says, "[I]f you begin any four notes singing Ut, Re, Mi, Fa, you shall not find either a flat in E la mi or a sharp in F fa ut." This argument contains three points. First, the sequence of *ut re mi fa* is the first four steps of a hexachord or natural scale. Morley says if one builds the sequence of *ut re mi fa* on any tone, one will find neither E♭ nor F♯. In fact, the word "any" merely means three tones, which are the three basic hexachords or scales C *ut*, G *ut*, and F *ut*.[60] The reason is, when the sequence begins on other tones, it would involve accidentals like E♭, F♯, or even more. Second, according to Morley, the diatonic notes are C, D, E, F, G, A, B, and B♭, since it is the natural step in the hexachord beginning on F. Third, chromatic tones are E♭, F♯, and further accidentals. In this case, E, F, G, and A present a diatonic genus, and the steps with accidentals, F♯ and G♯, are the symbols of chromatic music. Such a progression E-F-F♯-G-G♯-A is often used in modern music; therefore, he thinks that modern music is a mixed genus. However, Harman comments, "This is little misleading, for the scales on C, F, and G are diatonic, and a Chromatic scale can be constructed on A (A, B♭, B♮, D), as both B♭ and B♮ are in the scale on p. 11."[61] If B♭ and B♮ belong to the diatonic genus, then the

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[58] Ibid., 103

[59] Ibid.

[60] Three basic scales in English music will be discussed in Chapter 4.

[61] Ibid., footnote 2.

sequence of A, B♭, B♮, and D can be seen as a diatonic scale, which contradicts his own theory. From Morley's description, it seems likely that such a progression built densely of five consecutive semitones does not catch the author's fancy.

Identification of chromatic semitone

In the annotations for the first part, Morley gives several examples of the chromatic half tone. On page 102, he takes C-C♯ and F-F♯ to illustrate the chromatic half tone, and he treats E-F and B-C as diatonic half tones, which is similar to the viewpoints of many other theorists. However, on page 103, Morley's interpretation of "neither just Diatonicum nor right Chromaticum" shows a remarkable viewpoint on determining genera. First, he says, "[N]owadays is not fully and in every respect the ancient Diatonicum, for if you begin any four notes singing Ut, Re, Mi, Fa, you shall not find either a flat in E la mi or a sharp in F fa ut," which indicates modern music is not purely diatonic since they contain altered tones, either E♭ or F♯. In other words, tones with accidentals do not belong to the diatonic genus, except B♭ (a natural step in the hexachord beginning on F). The progression E-F-F♯-G-G♯-A, therefore, is a mixture of diatonic and chromatic genera. On the same page, Morley continues, "[A]ll the Chromatica may be expressed upon our common virginals except this, G-A♭." He treats the semitone G-A♭ as chromatic, because it makes use of the accidental A♭, which varies from most Italian theorists. It is not difficult to see that Morley's identification of genus depends on whether it uses accidental signs exceeding the three basic scales, since he considers these to belong specifically to chromatic music. K. Adams comments that Morley "also obliquely reveals an absolute conception of the chromatic genus."[62] Morley draws the absolute conception on the genera because he treats all the foreign tones that do not exist in the three basic scales as chromatic and excludes the possibility of the transposition of scales theoretically. Morley does not understand chromatic music regarding degree inflection, but most likely depends on accidental signals.

Effects of chromatic music

Regarding the expression of passions, Morley says:

> But those chords so taken as I have said before are not the sole and only cause of expressing those passions, but also the motions which the parts make in singing do greatly help; which motions are either natural or accidental. The natural motions are those which are naturally made betwixt the keys without the mixture of any accidental sign or chord, be it either flat or sharp, and these motions,

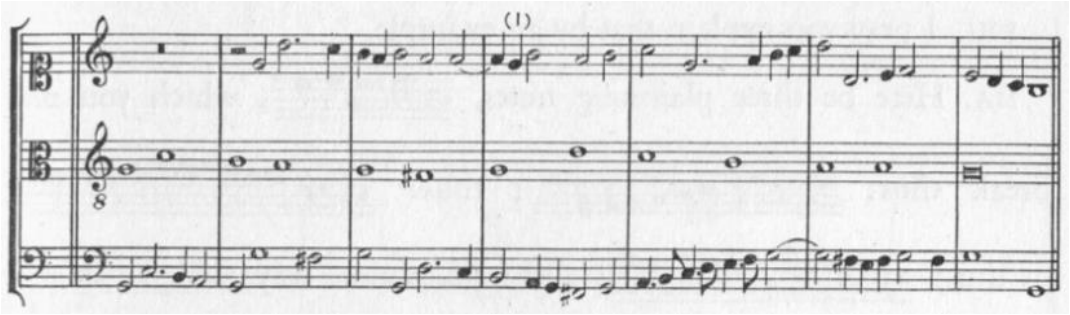
[62] In his dissertation, Adams classified two broad categories of the conceptions of the chromatic genus. "Each category defines the chromatic genus by how it differs from the diatonic genus, but they disagree about which aspect of the difference is the crucial factor in defining the chromatic: 1. The 'relative' conception: The chromatic genus consists of the use of a melodic succession of intervals not found in the diatonic genus. 2. The 'absolute' conception: The chromatic genus consists of the use of certain pitch-classes nor found in the diatonic genus." See Adams, "A New Theory of Chromaticism from the Late Sixteenth to the Early Eighteenth Century," 24-48.

> causing in the song more virility than those accidental chords which are marked with these signs, ×♭, which be indeed accidental and make the song, as it were, more effeminate and languishing than the other motions which make the song rude and sounding. So that those natural motions may serve to express those effects of cruelty, bitterness, and such others, and those accidental motions may fitly express the passions of grief, weeping, sighs, sorrows, sobs, and such like.[63]

Natural motions are between the keys and without sharp or flat accidentals. Accidental motions are marked with sharp or flat signs. According to Morley's previous interpretation, accidentals (except B♭) are associated with the chromatic genus. This paragraph states that diatonic motions are more masculine and more virile, and chromatic motions are more effeminate and languishing. Moreover, diatonic motions are suited to the expression of cruelty, tyranny, and bitterness, and chromatic motions are good for passions like grief, weeping, sighs, sorrows, sobbing, and so on. As for the purpose of chromatic effects, Morley is similar to most Italian theorists of the sixteenth century.

Condemning the use of false relations

Morley briefly mentioned false relations in his book negatively, not favoring using them. He first gives an example of a false relation, which a halftone sounds simultaneously.



> … I have set down a kind of closing (because of yourself you could not have discerned it) from which I would have you altogether abstain, for it is an unpleasant harsh music; and though it hath much pleased divers of our descanters in times past and been received as current amongst others of later time, yet hath it ever been condemned of the most skillful here in England and scoffed at amongst strangers, for, as they say, there can be nothing falser, and their opinion seemeth to me to be grounded upon good reason however it contenteth others.[64]

Morley demonstrates the "meeting of the flat and sharp octave" should ever be condemned, as demonstrated by the F and F sharp sounding together at the end of measure 6. One should always avoid using it since it is unpleasant and harsh. He provides another unacceptable example of a false relation, E flat and E sounding

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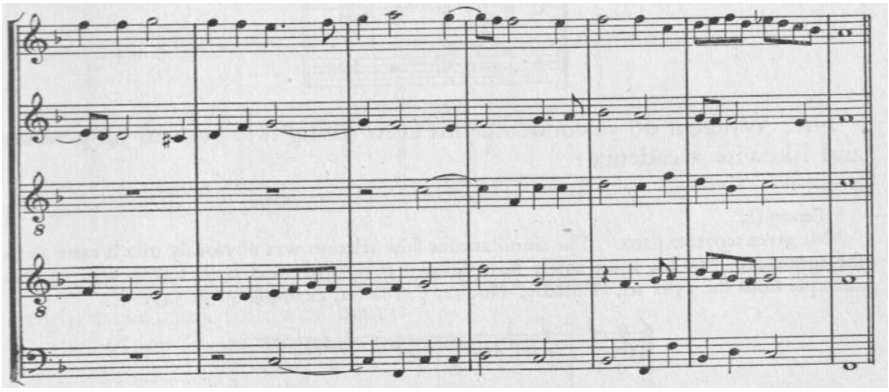
[63] Morley, *A Plain and Easy Introduction to Practical Music,* 290.

[64] Ibid., 177.

successively, which is considered among the worst (271-72; Ex. 1.2). In Morley's words, the false relation sounding successively is worse than the one sounding simultaneously. Lillian M. Ruff notes that Morley strongly condemns the use of false relations and dislikes their harsh sound; nevertheless, the examples in his book provide at least three simultaneous false relations that pass without criticism.[65]



Example 2.2 Morley's false relation, sounding successively[66]

Rules How to Compose

Apart from Thomas Morley, other theorists showed their understanding of chromatic music, but from disparate perspectives. Some passages in Giovanni Coprario's treatise *Rules How to Compose 1610* clearly indicate that he was familiar with chromatic music.

> If Basso vse a sharpe the 8 is nott to be taken in Diatonic songs, butt the 8 underneath the 10, or elss the vnison of the 3, Neither is the 5 to be vsd, butt the 6 in steed of the 5.[67]

Here, Coprario suggests how to use the sharp leading note in the bass, and the upper part of the eighth should use the original. It should have a sixth above it instead of a fifth, to avoid a diminished fifth. In other words, an altered eighth that results from a leading note for a cadence or half cadence may even generate a false relation with its original note, since the sharp eighth should not be doubled. Significantly, Coprario points out that the sharp eighth is not considered diatonic. In such a case, there will be two eighths, a sharp eighth in the bass as the leading tone and an original eighth in the

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[65] Lillian M. Ruff, "The 17th Century English Music Theorists" (PhD dissertation, University of Nottingham, 1962), 229-30.

[66] Morley, *A Plain and Easy Introduction to Practical Music,* 271.

[67] Giovanni Coprario, "Rules How to Compose," in *A New Way of Making Fowre Parts in Counterpoint by Thomas Campion: and Rules How to Compose by Giovanni Coprario*, ed. Christopher R. Wilson. Music theory in Britain, 1500-1700: Critical Editions (Aldershot: Ashgate, 2003), 84. This modernized version is used for subsequent quotations.

upper part. Beyond all question, the original eighth is diatonic, and the leading tone is chromatic. Furthermore, Coprario reveals another rule on how to use the alterations with the direction of the melody:

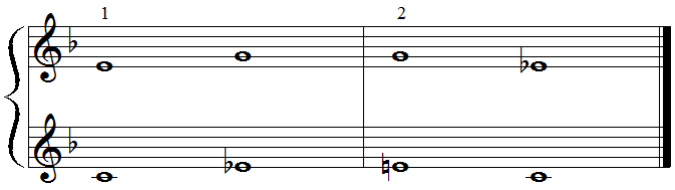
> No part ought to descend with ffaut, Csolfaut, or Gsolreut sharpe, neither ought you to descend with Bfabmi sharpe, if the song be flatt in Bfabmi, except chromatic songs in the which of necessitite you shall be forced, by the reason they will descend sharpe, and vse either 5, or 8. Butt in songs Diatonic you must shun to descend with sharps in ffavt, Csolfavt, Gsolreut, and Bfabmi sharpe so the song be flatt in Bfabmi.[68]

Ruff comments that "the rule which follows this stresses the fact that in diatonic songs an ascending line will use sharpe (or naturals), and a descending one will use flats, in the manner of the modal composers."[69] It insists that one should adhere to such a rule within the diatonic structure. However, chromatic music is exceptional in that it is under no obligation to adhere to it.

A New Way of Making Fowre Parts in Counterpoint

Thomas Campion mentions this topic briefly in his *A New Way of Making Fowre Parts in Counterpoint* of 1613:

> Relation or reference, or respect not harmonicall is Mi against Fa in a crosse forme, and it is in foure Notes, when the one being considered crosse with the other doth produce in the Musicke a strange discord. Example will yield it more plaine.



> The first Note of the vpper part is in *Elami* sharpe, which being considered, or referred to the second Note of the lower part, which is *Elami*, made flat by the cromaticke flat signe, begets a false second, which is a harsh discorde, and though these Notes sound not both together, yet in few parts they leaue an offence in the eare.[70]

First, Campion interprets the cross relation as a semitone such as *Mi* against *Fa*, which produces a strange discord. He then gives E and E flat as an example of a false second, which is a chromatic semitone. Campion considers that the E in the upper part of the

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[68] Coprario, *Rules How to Compose*, 84.

[69] Ruff, "The 17th Century English Music Theorists," 437.

[70] Thomas Campion, "A New Way of Making Fowre Parts in Counterpoint," in *A New Way of Making Fowre Parts in Counterpoint by Thomas Campion: And Rules How to Compose by Giovanni Coprario*, ed. Christopher R. Wilson. Music theory in Britain, 1500-1700: Critical Editions (Aldershot: Ashgate, 2003), 66. This modernized version is used for subsequent quotations.

first measure is the diatonic note, because E is the basic step of the given tonal system, and the E flat in the lower part of the same measure is a chromatically altered note. That is, in the given signature of the B-flat hexachord or tonal system, E is the natural note, and E flat is foreign to this given system. Therefore, concerning the genera, E flat is the chromatic note. Such a false second created by E and E flat is harsh to the ear.

The Principles of Music in Singing and Setting

In comparison with Coprario and Campion, Charles Butler discusses this topic of chromatic music to a somewhat greater extent in his substantial work *The Principles of Music in Singing and Setting* (1636), which contains fragments associated with chromaticism.

Ionian mode linked with chromatic music

In Chapter 1 *Of the 5 Moodes*, Butler characterizes each mode. For example, Dorian and Lydian are appropriate for sacred music, Aeolian pacifies "the passions of the mind," Phrygian is "manly, corragious," and Ionian is "contrary to the Phrygian: an effeminate and delicate kind of music, set unto pleasant songs and sonnets of love and such like fancies, for honest mirth and delight, chiefly in feasting and other merriments." In the annotation, he gives a further explanation:

> The Ionian of Ionia, which lyeth betweene Aolia and Caria; for the goodnes of aier and the commodious situation, inferior to none of the Asian Regions: whose plenty idleness turned their honest mirth into lasciviousness: as Atheneus observed in his time…
>
> This Moode is also called Modus chromaticus [i. coloratus, fucatus,] of chroma, color: becaus as pictures ar beautified with trim lively coollors, to pleaz the wanton ey; So this kinde is as is were coollored with delicate lively sounds to pleaz the wanton ear.[71]

Here, Butler mentions chromaticism without the doctrine of genera but links it with the effect of the Ionian mode, since it has an effeminate and lascivious effect. Therefore, it is also called a "chromatic mode." He explains that "modus chromaticus" is from the term "chromatic color." This kind of music pleases the wanton ear, just like the lively colored picture delights the wanton eye. Chromatic music seems like unrestrained music to Butler. His interpretation of modes was highly criticized for only connecting with ancient ideas, without any application to contemporary music.[72] His quotation shows that he is acquainted with classical sources, but not the theories from Vincetino and Galilei, the main advocates of ancient music. Most theorists agree on the effects of the different genera, the diatonic genus having a virile and lively nature, and chromatic

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[71] Charles Butler, *The Principles of Musik, in Singing and Setting: With the Twofold Use Thereof* (1636), 4.

[72] See James Pruett, "Charles Butler-Musician, Grammarian, Apiarist," *The Music Quarterly*, vol. 49, No. 4 (October, 1963), 503-4, and John Derek Shute, "The English theorists of the seventeenth century with particular reference to Charles Butler and the Principles of music in singing and setting …1636" (Master's thesis, Durham University, 1972), 200-2.

and enharmonic music having a softer and more effeminate character. Butler is the only one in this period to associate chromatic music strictly with a specific mode.

Chromatic and exceeding notes

In the annotation to Chapter 1, he explains the Ionian mode "Of this moode ar Madrigalz and Canzonets":

> The Madrigal is a Kromatic Moode in discant, whose notes dooe often exceede the number of the syllables of the Ditti; sometime in Duple, sometime in Triple Proportion: with qik and sweete Repartes, and Repeats, and all pleasing varieriz of Art, in 4, 5, or 6 Partes: having, in one or more of them, one or more Rests, (especially in the beginning) to bring in the Points begun in an other Parte.
>
> A Canzonet (as the name imported) is a les or shorter song, of the same moode: whose notes, for the moste parte in Counterpoint, dooe seldom exceede the number of the syllables, beginning and ending together the Lines of eae vers, commonly in 4 partes: so that the Canzonet is to the Madrigal, as the Canticle to the Motet.
>
> The chief authors hereof were Alfonso Ferrabosco, Luca Merenzio, Horatie Vecchi, and Jo. Croce.[73]

Butler regards the madrigal as a kind of chromatic music since it uses many notes that exceed the syllables of the ditty. In other words, the madrigal used many tones foreign to the three basic hexachords or scales, and these foreign tones are chromatic. In the canzonet, however, there are fewer exceeding notes or chromatic tones than in the madrigal. As Butler says, the canzonet is to the madrigal as the canticle is to the motet, meaning the canzonet is more moderate than the madrigal. The four Italian composers he mentioned, Ferrabosco, Marenzio, Vecchi, and Croce, all wrote more or less chromatic works and were well known in England.

In section two of Chapter 2, *Of Singing*, Butler defines "Of the Names of the Notes."

> For the 7 Notes, there ar but six several Names: [Vt, Re, MI, fa, sol, la.] the seventh Note, becaus it is but a half-tone above *la*, as the fowrth is above MI; (where as the rest ar all whole tones) is fitly called by ♭ (the second Fa or pha) the same Name: the which being added, the next Note wil bee an Eight or Diapason to the first; and consequently placed in the same Letter or Clief and called by the same Name.[74]

Butler explains that the seven notes are the syllables *Ut, Re, Mi, Fa, Sol, La*, and *Fa,* (*pha*). He is perhaps the first to call the seventh note by the relatively modern term of "*pha*." A scale has seven syllables, and the eighth note is the same as the first. Regarding the exceeding notes, he says, "but if many Notes exceede, (so that the set pitch of the

[73] Ibid., 8.

[74] Ibid., 12.

song bee altered) Transposition of the Clief is permitted: by which also means a general mistaking of the places in pricking is woont to be amended."[75] It gives a wealth of information: First, "exceeding notes" are those altered pitches of a song that are governed by a given scale. This interpretation has made remarkable progress. For example, note B is an exceeding note in the C *ut* scale (C*ut*, D*re*, E*mi*, F*fa*, G*sol*, A*la*, B♭*pha*). The note B-natural is chromatic in relation to the C *ut* Scale. Butler's identification of the chromatic tone is very much different from others. He does not depend on the accidentals like Morley, and also does not distinguish by a small semitone or degree inflection like Zarlino. Significantly, Butler considers that chromatic notes are which exceed the governed scale of a song. Second, the transposition of scale is allowed. Third, the exceeding notes are "mistake of the places," sound "pricking," and need to be corrected. Indeed, the identification of chromatic tones in Butler's book has made more progress and is more comprehensive than other examined theorists.

Tuning of the two semitones

In the annotation of section three in Chapter 2, "Of the Tune of Notes," Butler suggests two ways to sing a perfectly whole tone and half tone, by learning from the lively voice of a teacher or using a rightly tuned instrument, like the lute. Then he presents two ways of tuning half tones:

> These Half-tones wheither they bee Eqal or Uneqal, it is a Question. Aristoxenus the Musician (according the judgment of the Ear) teacheth them to bee eqal size of a Tone… But Philolaus (as the same Author hath) there the Tone into 2 uneqal Parts: whereof the one is more than Half, thee called Apotome; the other les than half, which hath calleth Die Philolaus . . .[76]

Butler briefly describes two tuning systems: Aristoxenus uses two equal semitones, and Philolaus divides a whole tone into two unequal half-tones, one major and the other minor semitone. Significantly, Butler comments:

> This opinion of Philolaus, concerning the uneqal partes of a Tone, thus takes much pains, and but that it is indeede a meere fanci, forged onely by Melanlik imaginations… So that, ording or Aristoxenus, the diatessaron consisteth of 2 Tones, and the apente of 3, with one eqal Semitone: which if it bee rased or deprest in its just sound, the quantiti of a Diesis, or Diaschisma, or a comma schism, or les, if les may bee; it is out of Tune: and no good music or true Concord can be made with it, til it bee rectiyed, and browght the perfect hemitonium.[77]

Butler gives his opinion on this tuning issue directly. Philolaus's unequal semitones cause "much pains." Then, he gives examples from Aristoxenus's system: a diatessaron (perfect fourth) consisting of two tones and an equal semitone and a diapente (perfect fifth) comprising three tones and an equal semitone. If a semitone is raised or depressed

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[75] Ibid., 11.

[76] Butler, *The Principles of Musik,* 23.

[77] Ibid.

a diesis or a comma, it would be out of tune. After it is rectified, it can bring a perfect semitone. Clearly, Butler supports the equal semitone tuning system.

Allowance of discords

In Chapter 3 of *Setting*, Butler defines "discord" as "a jarring noiz of 2 permixed sounds offending the ear."[78] Discords are "the Perfect and Imperfect Second, the Perfect and Imperfect Seventh: and the Tritonus or Semidiapente."[79] On the use of discord, Butler says:

> Yet a Discord, as in Oeconomi, so in Musik, is sometimes allouable, as making the Concord following the sweeter: but neither in that nor in this is it to bee held too long: and therefore in swift Division it is best, and most used: especially in Gradation, (which is a continued order of Notes ascending or descending . . .
>
> Also a Discord is good in Binding: (either in Cadence or otherwise) where it is always the od Note, or the latter parte of the Syncopated Mesure note… Like with the Melodi of a Parte and the meinteining of a Point may excuse a Discord.[80]

Discords like the major or minor second are harsh to the ear but allowable to use. Butler gives two reasons for using discords: It makes concords sweeter by contrast, and the music's point can be sweetly maintained. However, discords should not be held for long, and they should resolve to concords. According to Butler's theory of discords, one could go a step further, chromatic semitones being allowed in practice since they are harsh and serve to make concords sweeter.

The above points demonstrate Butler was not so fancy about the chromatic genus, even though many treatises and compositions of his time are related to it. Chromaticism was widely used in vocal and instrumental music by English composers. By his time, chromatic theory should surely have become more sophisticated. Moreover, he had access to classical sources written in Latin and Greek. Even many Italian theorists, such as Vicentino and Galilei, who were fanatically interested in ancient music, could not read the original sources. Butler treated semitone discord as an ornament for music in restricted cases. However, his interpretation of chromatic or exceeding tone has made important progress.

Owing to the great academic environment with its keen interest in Humanism, Italian theorists studied ancient music relatively deeper than the English. In general, English music theory is less speculative than Italian during this period. English theories incline more toward musical practice than to philosophical discussion. However, as can be gathered from the references in their works, most English theorists were at least

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[78] Ibid., 48.

[79] Ibid., 51.

[80] Ibid., 51-2.

acquainted with Italian and German music theory.[81] The quotation from Butler in *The Principles of Musik* reveals he had direct access to the original texts, yet his discussion of chromatic music amounted to no more than a few words. Among the English theorists of this period, Morley is comparatively detailed, explaining the concepts of the three genera, referring to the two sizes of semitones and the chromatic fourth. Other theorists showed their acquaintance with chromaticism in numerous references, either directly or indirectly. Giovanni Coprario indicated that an altered note is considered a chromatic note when caused by the leading tone. Chromatic music may not adhere to the rule for accidentals in diatonic compositions whereby sharps (or naturals) are used in ascending lines, while flats are used in contrary motion. Thomas Campion counted a note foreign to a given tonal system and considered the false second offensive to the ear. Butler's limited discussion of chromatic music reveals his conservatism on this matter. He might be censured for lack of references to contemporary theory, but he does suggest using harsh sounding discords as ornaments of the melody and harmony. Significantly, Butler made more progress in the identification of chromaticism in his book of 1636. Unlike Italy, no English theorists show marked enthusiasm for the chromatic genus. Luckily, this is not mirrored in contemporary music practice.

[81] Sakurako Mishiro, "The Influence of Continental Music Theory on English and Scottish Theory, c.1560-1670" (PhD dissertation, University of Manchester, 2013). Also See Peter Hauge, "English Music Theory c.1590-c.1690: The Modal Systems, Changing Concepts, and the Development of New Classification Systems" (PhD dissertation, City University of London, 1997).

Chapter 3 Chromatic Music in England

3.1 Chromatic sources

In his seminal study, *The Elizabethan Madrigal, A Comparative Study*, Joseph W. Kerman listed sources of Continental music published in England from 1568 to 1628 (Table 1).[82] Of the many subsequent studies, particularly significant is Kian-Seng Teo's dissertation *Chromaticism in the English Madrigal* (1989). Crucially, he investigated chromaticism in manuscript and printed sources in England from the second half of the sixteenth century to the early seventeenth century, providing a basis for much future research.[83]

Table 2 Foreign sources in England (Kerman, 1962, page 47)

ENGLISH PUBLICATIONS OF FOREIGN MUSIC, 1568-1628

Type of music:				Language of tex
Lute music	1568	LeRoy	Brief and easy Instruction	
	1574	LeRoy	Brief and plain Instruction	
Chansons	1570	Lassus	Recueil du Méllange	French
Airs de cour	1597	Tessier	Le premier livre de chansons	Fr. & It.
	1628	Filmer	French Court Airs	English
Bicinia	1598	Lassus	Novae Cantiones *a 2*	Latin
Anthologies of	1588	Yonge	Musica Transalpina (I)	English
Italian Madrigals	1590	Watson	Italian Madrigals Englished	English
	1597	Yonge	Musica Transalpina (II)	English
	1597	Morley	Selected Canzonets	English
	1598	Morley	Selected Madrigals	English
Madrigali	1608	Croce	Musica Sacra	English
spirituali	1611	(another edition)		English
"Transcriptions"	1595	Morley	Ballets	Eng. & It.
	1595	Morley	Canzonets *a 2*	Eng. & It.
Monody	1613	Notari	Prime Musiche Nuove	Italian

Of those listed by Kerman, Orlando di Lasso's *Recueil du Mellange* (1570), published by Thomas Vautrollier in England, includes chromatic pieces such as the chanson *J'endure un tourment* and the outstanding secular Latin motet *Alma Venus*. Teo starts his investigation of chromatic sources from this collection. The chromaticism in Lasso's works may well have served as an inspiration for English composers. According to Teo's comparison, some chromatic pieces by Alfonso Ferrabosco and William Byrd bear a resemblance to Lasso's songs arranged in this publication. The *Winchester Partbooks* are the earlier madrigal sources in England. These copies from

[82] Kerman, *The Elizabethan Madrigal*, 47.

[83] Teo, *Chromaticism in the English Madrigal*, 1989.

around 1566 contain 107 songs,[84] eighty-one of which are from Italian sources, and sixteen are French chansons. The remaining ten English songs are from Thomas Ford. Chromaticism served a consistent role among these Italian vocal pieces, for example, Hubert Waelrant's *Son mort'e moro* and *Tri ciechi siamo*. Teo comments, "[T]he partbooks may have contributed to the growth of English chromaticism by allowing English composers to become better acquainted with the expressive power of the chromatic note."[85] The prints and manuscripts in The Lumley Library[86] also provided a significant source of Continental influence on English music, particularly extreme chromatic works, such as Cipriano de Rore's daring chromatic experiments in the famous Latin madrigal *Calami sonum ferentes,* Gioseppe Caimo's successive chromatic fourths in the Italian madrigal *Piangete valli abbandonate*, and Lasso's chromatic expressiveness in the motet *Timor et tremor*. Perhaps the greatest influence from Ferrabosco's chromatic treatment was when he served at the Royal Court of Elizabeth I, which inspired other English composers in their chromatic practice. The Five London Anthologies[87] comprise over 150 translated Italian madrigals and canzonets. The largest number of pieces are from Ferrabosco, Luca Marenzio, and Orazio Vecchi. Such madrigals translated into English demonstrate various styles of chromaticism, and these were the means by which English composers became aware of the relationship between texts and chromatic devices in Continental music.

Chromaticism was well cultivated in Italy, and printed Continental music sources might have highly inspired English composers in their chromatic applications. However, the foreign influence was not the only source for English composers. Chromatic practices like false relations were often used in both sacred and secular music by older composers like Thomas Tallis, Robert Parsons, and William Byrd. Moreover, Thomas Whythorne's part-songbook of 1571 is perhaps the first English music collection with such a frequent occurrence of chromaticism,[88] such as *It doth me good* and *Grace before meat*. Apart from the indigenous tradition, it could well be related to Whythorne's Italian journey of 1554. No evidence suggests that he had met either the chromaticist Rore or that proponent of ancient music, Vicentino, during his Ferrara trip. However, it seems improbable that Rore's work and the famous debates between those

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[84] The *Winchester Partbooks* is a set of four volumes in Fellow's Library, Winchester College. Shelfmark: MS 153. It contains 107 compositions, ten English pieces, sixteen chansons, and eighty-one Italian songs.

[85] Teo, *Chromaticism in the English Madrigal,* 38.

[86] The Lumley Library was one of the largest libraries in the Elizabethan Era. It comprised Lumley's own and the collection of his father-in-law, Henry Fitzalan (1512-1580), 19th Earl of Arundel. The catalog was compiled in 1609.

[87] The Five London Anthologies include: *Musica Transalpina* I (1588) and II (1597), published by Nicholas Yonge; *Italian Madrigals Englished* (1590), published by Thomas Watson; *Morley's Selected Italian Canzonets* (1597); and *Morley's Selected Italian Madrigals* (1598).

[88] Thomas Whythorne, *Songs for Three, Four and Five Voices* (London, John Daye, 1571).

theorists about reviving ancient Greek music were unknown to him. Whythorne's chromatic works must surely be significant for the development of English chromaticism, tempting other native composers to try their hands at this technique in their music.

The surviving anthologies from the end of the sixteenth century to the early seventeenth century reveal the continued interest of the English in chromatic music. Among Tregian's manuscripts, Egerton MS 3665[89] is among some of the most serious and up-to-date chromatic madrigals from Marenzio, Monteverdi, Pallavicino, Gesualdo, Giovanelli, and Vecchi. A considerable amount of music in the Tenbury MSS 1162-67[90] is from English composers such as Thomas Morley, John Wilbye, and Martin Peerson. Chromaticism, as they employed it, involves successive semitones, chromatic tetrachord, chromatic fourth, and so on. Thirteen textless madrigals by Marenzio were mostly completed in the 1590s and placed at the beginning of Baldwin's *Commonplace Book*.[91] Marenzio often uses the circle of fifths and chromatic inflection in this book. Moreover, he notably anticipates modern equal temperament in some chromatic applications. For example, in the five-voice madrigal *o voi che sospirate a miglior note* (1581), F sharp and G flat are treated as the same pitch, as is G sharp and A flat. This point was also discussed in Theodor Kroyer's work in 1902.[92] Manuscripts compiled by Thomas Myriell[93] suggest, first, that numbers of chromatic works from Marenzio and Monteverdi are up to date and, second, that contemporary English composers like Thomas Lupo, John Ward, and Peerson applied rather bold chromatic techniques to their church music. The Myriell Manuscripts are considered to play an essential role in disseminating the latest Italian techniques among Jacobean musicians.

Early on, chromatic French chansons were of particular importance, but this

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[89] Francis Tregian the Younger (1574-1618) was a Cornish Roman Catholic recusant. He has been thought to have compiled important music manuscripts. The four associated anthologies are: *The Fitzwilliam Virginal Book* in the Fitzwilliam Museum Mus. 168; British Library, Egerton MS. 3665; New York Public Library, Drexel MS. 4302; and the second part of Oxford, Christ Church, Mus. MSS. 510-14.

[90] Tenbury MSS 1162-67 is a set of six partbooks of early 17th-century madrigals and anthems. The collection-level description in the Bodleian Library is: Music Manuscript from the Library of St. Michael's College, Tenbury, Worcestershire.

[91] This manuscript is from the Royal Music Library, now lodged in the Music Room of the British Library. It was copied by John Baldwin, the copyist of another important late sixteenth-century source, Oxford, Christ Church MSS 979-83.

[92] *"Unserem Ohre aber widerstehen sie keineswegs, ja man möchte glauben, Marenzio habe einige Madrigal in einer Art Vorahnung ber gleichschwebenden Temperatur Konzipiert. Denn ihm ist ges und fis, as und gis etc. ein und derselbe Ton."* For a more detailed discussion, see Theodor Kroyer, (1902), 135-7.

[93] Thomas Myriell was known as a music collector and scribe in the early seventeenth century. He left behind an imposing anthology of anthems, motets, and madrigals. Teo investigated three manuscripts of his: BM Add. MSS 29372-7, 29427, and 40657-61.

influence soon yielded to the Italian madrigal, which in manuscript and printed sources played the most significant role in the development of chromaticism in English music. Besides Continental works, much chromatic music was supplied by English Jacobean composers. The survey from Teo strongly indicates that chromatic sources in England were mainly from Italian vocal music. Selected anthologies testify to the continued interest of the English in chromatic music and served as a medium for disseminating various aspects of Italian chromaticism. These might directly or indirectly have influenced or inspired English musicians. Beyond any doubt, Italian chromatic compositions were easily accessible in England. With such deep interest and ample models, the chromatic application was not only adopted in English secular works but was also boldly used in church music.

3.2 Chromaticism in English music practices

Within the chromatic composing environment, the current section will reveal a general picture of chromaticism in English music, both vocal and instrumental, around 1600.

Vocal music

Under the influence of Continental music, especially Italian madrigals, the chromatic device was widely employed by English composers, notably in vocal music. William Byrd (c.1540-1623) was the most significant composer at the time. Kerman says, "No consideration of any kind of Elizabethan music can afford to neglect his contributions."[94] Most scholars have drawn attention to Byrd's harmonic innovations, especially his use of cross relations and dramatic chromatic moments, which derive from the English tradition and might be influenced by Ferrabosco and Lasso.[95] A great number of his sacred works bear these techniques. *De Lamentatione Jeremiae prophetae* (1560s) is an early example. A chromatic fourth occurs in the Second Tenor for the words "*Deum tuum, convertere ad Dominum*" (Return unto the Lord your God), A-B♭-B♮-C-C♯-D. Although neither the text nor the setting belongs to the same phrase, the remarkable dissonances create a powerful effect.[96] However, the best-known example of the use of false relation is perhaps *Ave verum corpus* (1605), an F sharp in the Superious immediately followed by an F natural in the Bassus in the first phrase. Kerman believes Byrd's false relation relates to textual emphasis. The F natural occurs on the first syllable of the word "*verum,*" which highlights the "true body of Christ"

[94] Kerman, *The Elizabethan Madrigal*, 100.

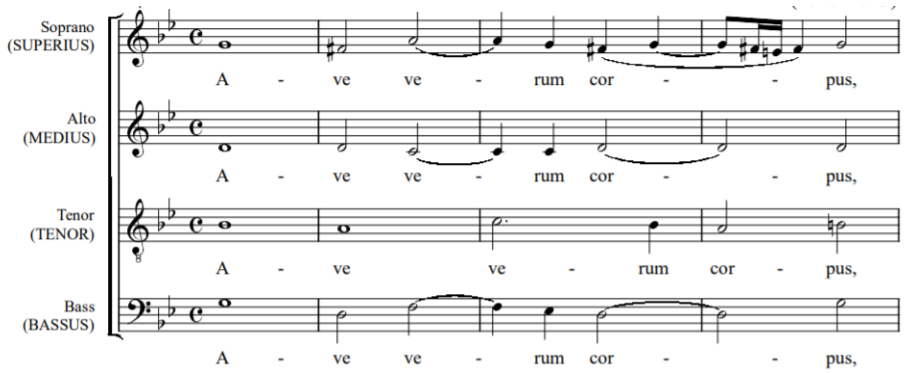
[95] Teo, *Chromaticism in the English Madrigal*, 164.

[96] See the discussion in Williams's *The Chromatic Fourth During Four Centuries of Music*, 20-1, and Enoch Samuel Alan Jacobus's "New theories for old music: An analysis of Lamentations settings by Thomas Tallis and William Byrd" (Master's Thesis, University of Louisville, 2008), 66-9.

(see example 3.1). Kerman notes that Byrd's use of the initial false relation resembles the setting of Lasso's *Ave verum corpus*.[97] Another well-known case from Byrd of this topic is the Latin motet in 1607, *O quam suavis est*. It opens with wonderful chromatic progressions to illustrate "sweet" (Ex. 3.2). Kerman analyzes these admirably:

> *O quam suavis est* (1607/18) moves much farther afield harmonically than its companion and needs to, being more than twice as long. The harmonic range of this motet can be thought of as a projection of the unusual chromatic inflexion of the first bar. Byrd, who seems in general to have backed away from chromaticism for purposes of word illustration, here employs the technique in masterly fashion, the more so in view of the restraint which his temperament evidently set as a condition for the exercise. The caress of the first line is echoed only once, in a milder form, by means of the opening tenor motive imitated in the bass; a second motive for 'suavis est' allows the composer to dwell on the words and underline them with diatonic semitone motion instead of chromaticism. Later echoes are equally delicate. At the word 'dulcedinem' a veiled progression from a G major to an E major chord is followed by a single linear chromatic step in the tenor, and at 'suavissimo' there is no more than a single juxtaposition of G and E major.[98]

According to Kerman, such treatment is rather unusual for Byrd, especially as he seems more conservative in the use of chromaticism for word painting. The less chromatic effect caused by the major–minor shifts often occurs in Byrd's Great Service (c.1600), later imitated by one of his pupils, Thomas Tomkins, in the Third Service.[99]



Example 3.1 William Byrd's *Ave verum corpus* (1605), mm. 1-4[100]

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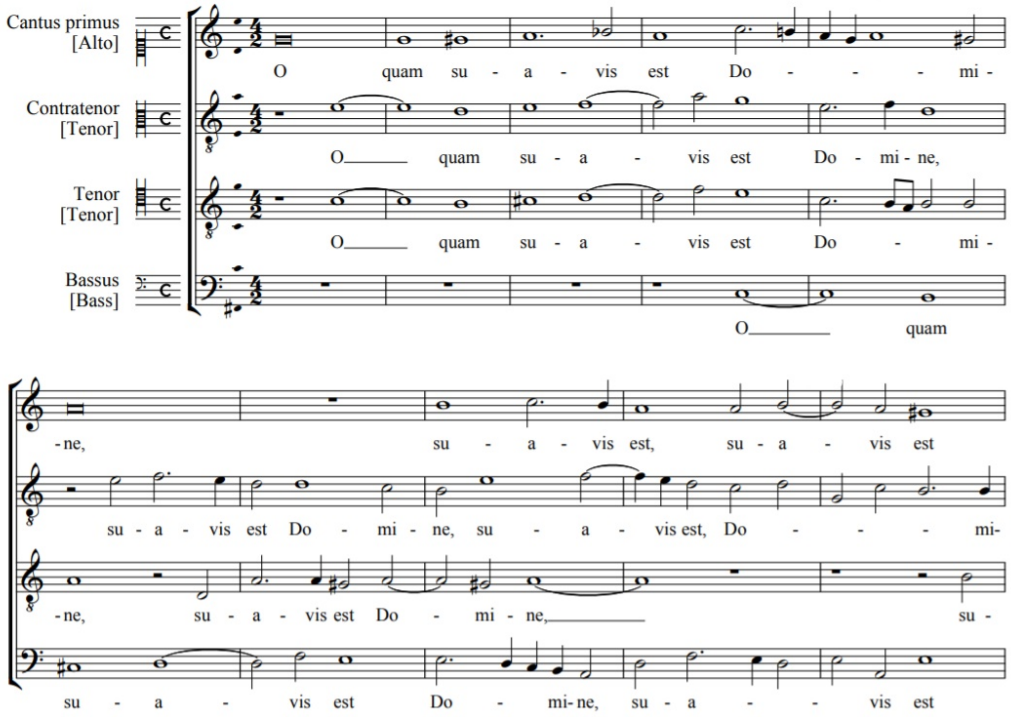
[97] Joseph Kerman, *The Masses and Motets of William Byrd* (The Music of William Byrd, vol.1), (London+Boston: Faber and Faber, 1981), 288-9.

[98] Ibid., 292.

[99] Lionel Pike, "The Great Service. Observations on Byrd and Tomkins," *The Music Times,* vol. 133, no. 1794 (August, 1992): 421-2.

[100] William Byrd, *Gradualia I (1605): All Saints and Corpus Christi*, ed. Philip Brett, The Byrd Edition 6a (London: Stainer and Bell, 1991).

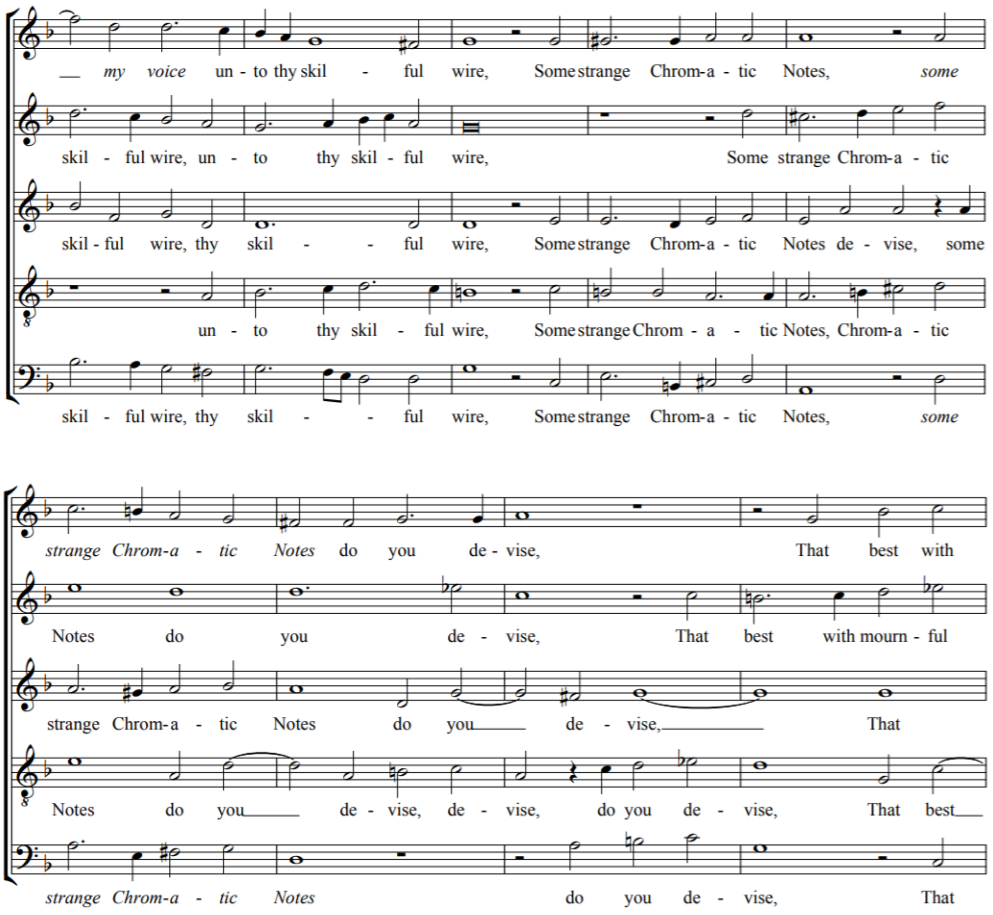


Example 3.2 William Byrd's *O quam suavis est* (1607), mm. 1-10[101]

In 1611, Byrd published his last songbook *Psalms, Songs and Sonnets*, which includes a wide range of song types. Particularly impressive is the chromatic five-voice madrigal, *Come woeful Orpheus*. To reflect the text "Some strange chromatic Notes do you devise," Byrd uses a series of chromatic progressions (Ex. 3.3). The phrase begins with a chromatic inflection G G♯ in the Cantus Primus, accompanied by a chromatic progression, C-major to E-major, the Bassus moving a major third upward. For the words "chromatic Notes," Byrd uses a diminished triad on G♯ in its first inversion. To the repetition of the text in measures 15-17, Byrd applies the circle of fifths to increase the tension, Am-E-D-Gm-D-G-Cm-F♯°, and in measure 15, the B natural in the Cantus Primus forms a false relation with the B flat in the Contratenor part. In this passage, Byrd employs chromatic notes, G♯, B♮, C♯, F♯, degree inflection G G♯, false relation B♮ B♭, and diminished chords on G♯ and F♯, which are mainly structured by chromatic progression. Chromatic treatments occur again in the setting for line five. For the words "of sourest sharps," Byrd uses a rising chromatic scale, and a chromatic tetrachord overlaps with a chromatic fourth in the Bassus part, D F F♯, G G♯, A B♭. The phrase continuously moves up until the B flat for "uncouth Flats make choice." In contrast, chromatic alterations in this phrase only involve flat signs, A♭, E♭, and D♭. This

[101] William Byrd, *Gradualia II (1607): Christmas to Easter*, ed. Philip Brett, The Byrd Edition, 7a (London: Stainer and Bell, 1997).

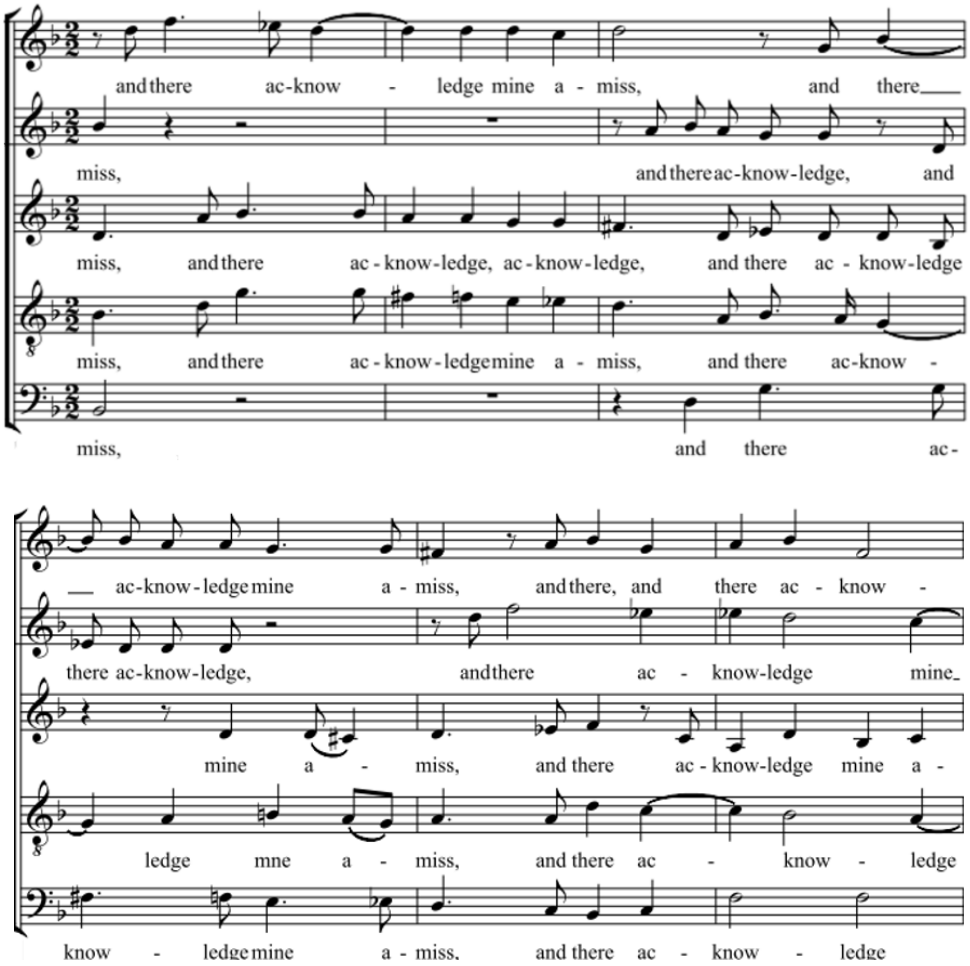
elaborate madrigal fully exhibits Byrd's varied chromatic vocabulary.



Example 3.3 William Byrd's *Come woeful Orpheus* (1611), mm. 10-18[102]

Martin Peerson (c.1573-1651) was a modern musician of the day who also often borrowed fashionable elements from the madrigal into his verse anthems. His five-part anthem *O let me at thy footstool fall* was published by Sir William Leighton in *Teares or Lamentations of a Sorrowful Soule* (1614). Two years later, it was collected by Thomas Myriell in *Tristitiae remedium* (1616). Chromatic inflections frequently appear in this piece. In measures 11-15, Peerson uses the chromatic fourth to express the texts, "and there acknowledge mine amiss." A descending chromatic fourth G-F♯-F♮-E-E♭-D starts in the Tenor part, and the Bassus voice imitates it two measures later, two octaves below (Ex. 3.4). Such use of the chromatic fourth is also applied in Peerson's late-period motet *Man dream no more* (1630).

[102] William Byrd, *Psalms, Songs, and Sonnets (1611)*, ed. John Morehen, The Byrd Edition, vol. 14 (London: Stainer and Bell, 1987).



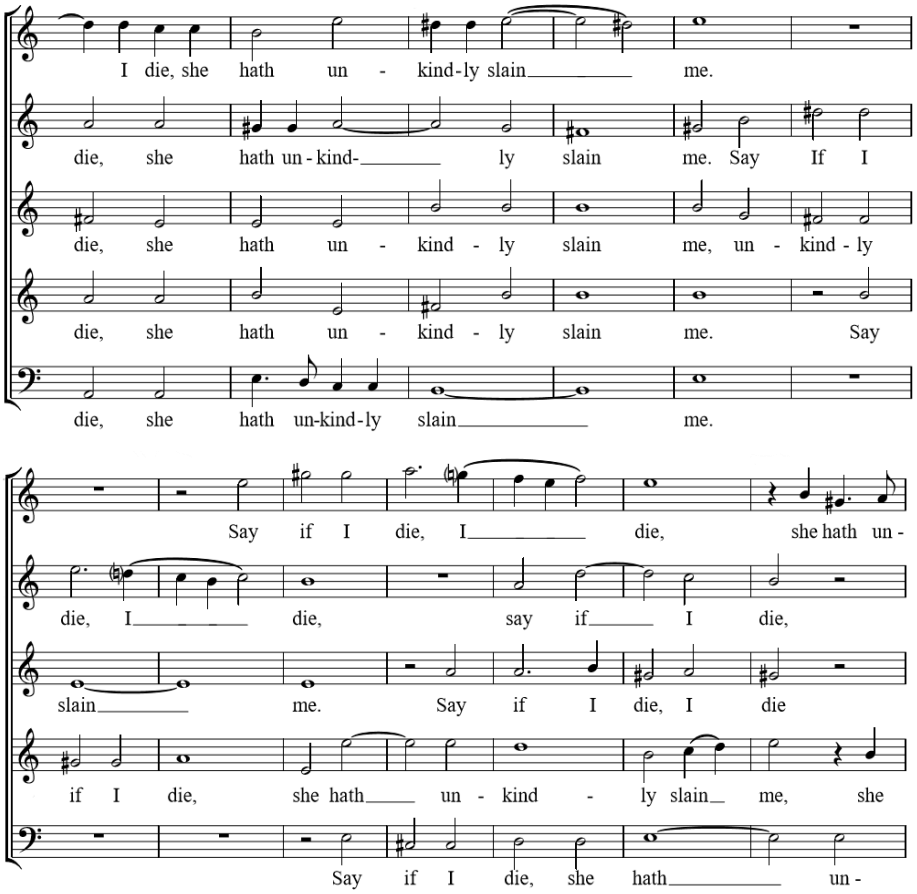
Example 3.4 Martin Peerson's *O let me at thy footstool fall* (1614), mm. 11-16[103]

Byrd's pupil, Thomas Morley (c.1557-1602), has been considered the chief exponent of the English secular part song. The author of *A Plain and Easy Introduction to Practical Musicke*, one of the most important contemporary music theory books, is a prominent propagandist for Italian music. He "Englished" many Italian canzonets and madrigals (1597-1598), including many chromatic pieces. His acquaintance with chromaticism in his own compositions is, therefore, hardly surprising. In his dissertation, Teo covered Morley's lighter music songbooks, *Canzonets to Three Voices* (1593), *Canzonets to Five and Six Voices* (1597), *First Booke of Ballets* (1595), and the more serious works *Madrigals to Four Voices* (1594). However, the result shows that Morley was quite conservative with chromatic writing, even more than his teacher Byrd. Alternate degree inflection is a typical chromatic treatment in his works, and direct degree inflection mostly occurs between phrases.[104] Kerman summarizes that "He

[103] Sir William Leighton, *The Tears or Lamentations of a Sorrowful Soul*, trans. and ed. Cecil Hill, Early English Church Music, 11 (London: Stainer and Bell, 1970).

[104] Teo, *Chromaticism in the English Madrigal,* 169-85.

shuns chromatic progressions, false relations, pathetic suspensions, abrupt contrasts, and especially dramatic effects of rhythm."[105] If Morley's lack of striking harmonic effect is regarded as his personal style, it is, then, consistent with his great objection to dissonance in his treatise. Example 3.5 shows measures 33-45 in Morley's canzonet *Lo, she flies*, published in the *Booke of Ballets* 1595. Alternate degree inflection occurs in the Quintus, in measures 33-37, at "She hath unkindly slain me," forming G♯-A-G♮-F♯-G♯ and followed by "Say if I die, I die," where the same inflection appears between the phrases in both upper parts. The Quintus builds a melodic line using B-D♯-D♯-E, D♮. Three measures later, the Cantus imitates the fourth above and uses E-G♯-G♯-A, G♮. To express sadness, Morley uses chromatic tones outside the governing tonal system.



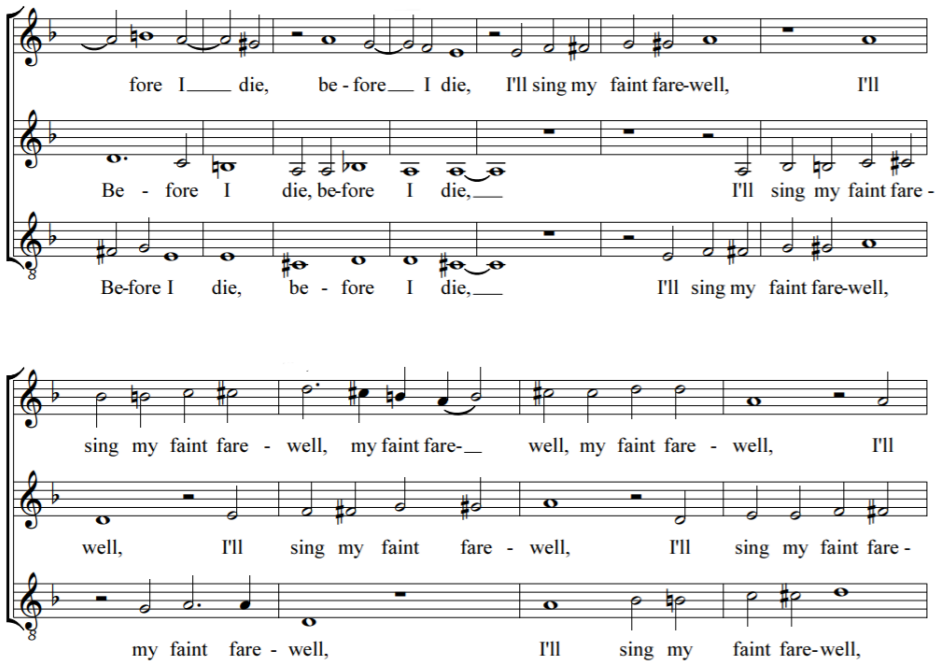
Example 3.5 Thomas Morley's *Lo, she flies* (1595), mm. 33-45[106]

Thomas Weelkes (c.1576-1623) is regarded as representing the zenith of the English madrigal. Most of his secular vocal work is in a light style, much of which have a great deal in common with Morley's. However, his small number of serious works is enough to make a significant contribution to his time. Kerman says that Weelkes's

[105] Kerman, *The Elizabethan Madrigal*, 191.

[106] Thomas Morley, *First Book of Balletts to Five Voices (1595/1600)*, ed. Edmund Fellowes, rev. by Thurston Dart, The English Madrigals, vol. 4 (London: Stainer and Bell, 1965).

contradictory character is fully revealed in his madrigals. On the one hand, he seems more English than some of his contemporaries. For example, he does not use texts from Italian madrigals as do other English composers. His voice writing often exhibits instrumental characteristics, a feature also found in other English composers such as Orlando Gibbons. The false relation at cadences, so frequently in Byrd but condemned by Morley, is also used by Weelkes. On the other hand, the Italian influence is already strong in his first set of madrigals of 1597, when Weelkes was about twenty-two years old.[107]



Example 3.6 Thomas Weelkes's *Cease sorrows now* (1597), mm. 37-47[108]

No. 6 *Cease sorrows now*, among his most celebrated madrigals, reaches its climax with chromatic writing on the words "Before I die, I'll sing my faint farewell." Toward the end of the piece, Weelkes employs the chromatic fourth in its imitations (Ex. 3.6). In measure 41, the Cantus Primus voice starts with a chromatic fourth E-F-F♯-G-G♯-A on the text, "I'll sing my faint farewell." The same sentence repeats with the chromatic fourth being imitated on different pitches until the end of the madrigal. Fellowes holds that the novel treatment was an extraordinary effect at the end of the sixteenth century.[109] Besides, in measure 51, Weelkes introduced a simultaneous false relation

[107] Ibid., 224.

[108] Thomas Weelkes, *Madrigals to Three, Four, Five and Six Voyces*, ed. Edmund Fellowes, rev. Thurston Dart, The English Madrigalists, vol. 9 (London: Stainer and Bell, 1967).

[109] Edmund H. Fellowes, "Thomas Weelkes," *Proceedings of the Musical Association*, 42nd Sess. (1915-1916): 124.

with C and C♯. The *Madrigals of Five and Six Parts* of 1600 is widely regarded as the pinnacle of madrigal writing of the time, whether native or foreign. *O care, thou wilt dispatch me* (Nos. 4 and 5) is the most well-known of Weelkes's work and is perhaps the most advanced of any chromatic English madrigal. Denis Arnold comments that strong personal affection and surprising chromatic treatments are unprecedented in English madrigal literature.[110] Chromatic incidents in the first part are closely associated with the text. Weelkes contrasts major and minor chords with the words "If music do not match thee" by using chromatic alterations. The third line, "so deadly dost thou sting me," is expressed by a series of dissonances; it includes discord in both the major and minor of the D-chord sound simultaneously. Most astonishing is the second part, with its open chromatic passage on "Hence, Care, thou art too cruel" involving two unusual progressions: C-minor to E-major and A-major to F♯-major. According to Fellowes's observation, the chromatic A sharp employed by Weelkes does not appear in any other English madrigal of this period. *Thule, the period of cosmography* (Nos. 7 and 8) is another excellent madrigal that involves extraordinary chromatic progressions.

If any English madrigalist surpasses Weelkes, it can only be John Wilbye (c.1574-1638), for his serious purpose, beautiful sound, sensitive treatment of text, and delicate musical ideas. It is hard to find even a single piece that falls short of the highest standard of excellence. His sixty-four madrigals exhibit all the musical devices known at his time. In comparison with Weelkes, Wilbye's writing is more conscious. He seldom adopts sudden effects and dramatical musical expression, and his music remains mostly within a conventional framework.[111] Nevertheless, some pieces in his *First Set of Madrigals* of 1598 exhibit a moderate touch of chromaticism. As Kerman has observed, Wilbye's use of chromatic inflection is always tied to the demands of the text, not in an overly dramatic way, but merely to emphasize the mood.[112] *The Second Set of Madrigals* published in 1609 contains several examples of chromatic applications. No. 20, *Oft have I vow'd*, is one of Wilbye's best-known madrigals and is perhaps his only piece involving extreme chromaticism. Example 3.7 presents the highlight of this five-voice madrigal. Wilbye uses dissonances in all five voices to express the words "Suff'rest my feeble heart, my feeble heart," making use of successive semitones and suspensions. Most remarkable is Wilbye's application of a descending chromatic fourth G-F♯-F♮-E-E♭-D in an imitative fashion. It starts in the Bassus part in measure 45, and the Quintus follows two measures later. These chromatic fourths are formed by two consecutive phrases emphasizing the words "my feeble heart." Interestingly, Wilbye inserts a comma between the repeating words in both voice parts, G-F♯, F♮-E-E♭-D. The chromatic effect of five successive semitones is, therefore, to some extent, lessened by

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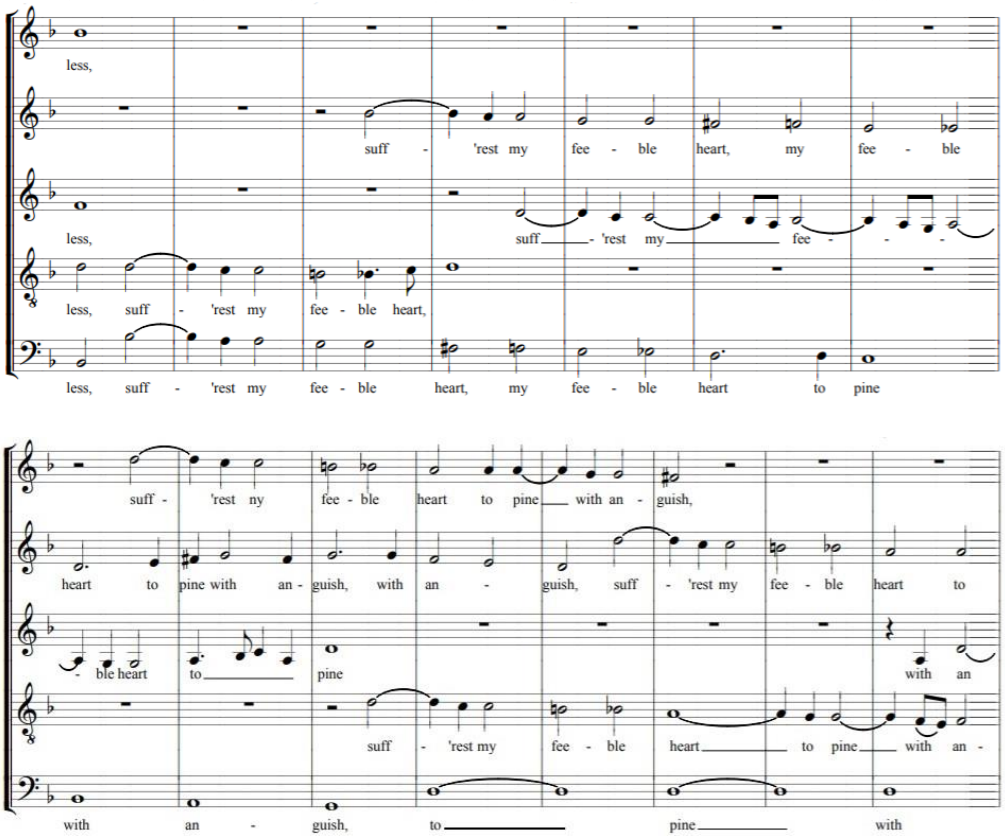
[110] Denis M. Arnold, "Thomas Weelkes and the Madrigals," *Music & Letters,* vol. 31, no. 1 (January 1950): 9.

[111] See Kerman's *The Elizabethan Madrigal*, 233-43; and Edmund H. Fellowes's "John Wilbye," *Proceedings of the Musical Association* 41st Sess. (1914-1915): 55-86.

[112] Kerman, *The Elizabethan Madrigal*, 238.

the comma. Kerman comments that such an intensive effect built by successive chromatic steps might be overly melodramatic for Wilbye's style. The interrupting comma softens the musical effect, exactly in accord with his conservative attitude toward dramatic effects.



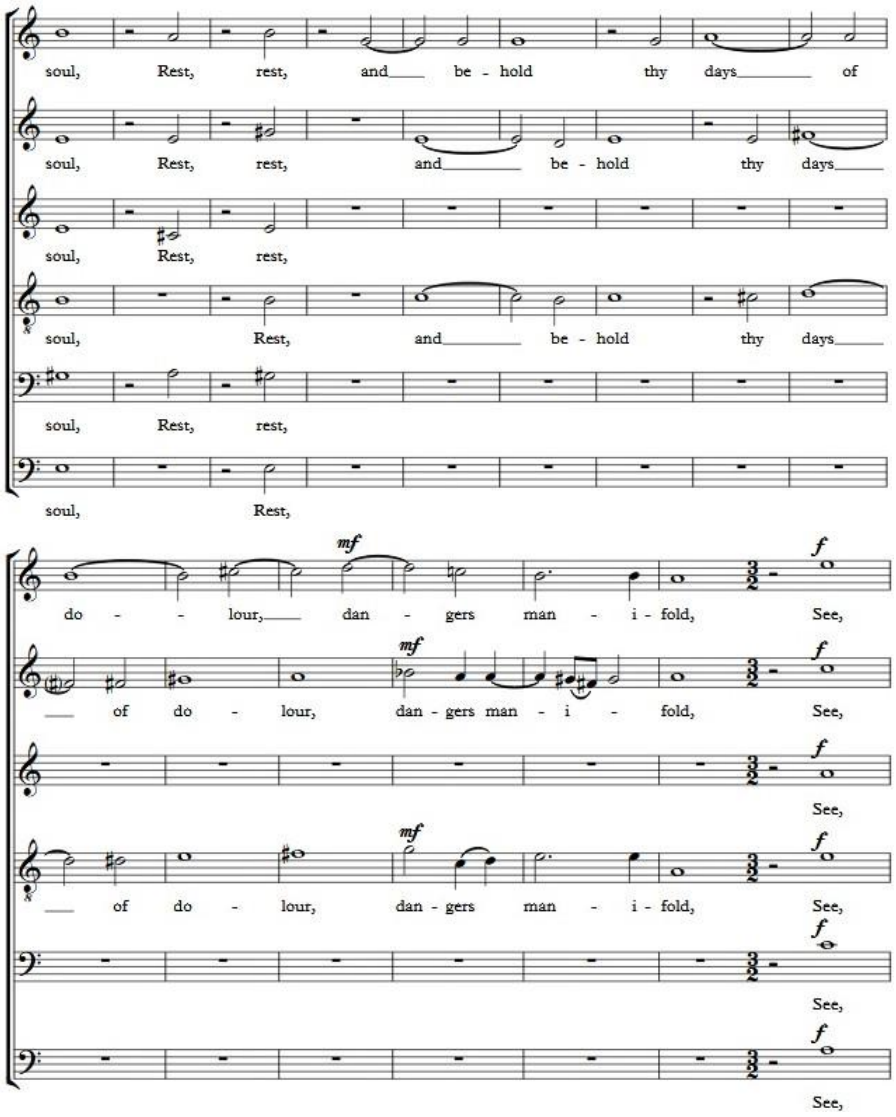
Example 3.7 John Wilbye's *Oft have I vow'd* (1609), mm. 43-57[113]

John Ward (1571-1638) has been considered closer to the Italian spirit than many other contemporary English composers. His first and only madrigal book was not published until 1613—the twilight of English madrigal development. In his 1616 anthology, his contemporary, the Reverend Thomas Myriell, selected thirteen of Ward's madrigals with works by Wilbye, Weelkes, and some Italian madrigals. Kerman and many modern musicologists speak highly of Ward's contribution, not only due to his high taste in his choice of poetry but also because of the seriousness of his madrigals.[114] Teo's investigation reveals that chromaticism plays not a small part in Ward's music, with its amounts of chromatic inflections, alternate degree inflections, and chromatic progressions. Ward shows Wilbye's influence not only in his general style of writing but also in his cautious chromatic treatment. The following Example 3.8 is the six-voiced madrigal *Retire, my troubled soul*. A chromatic fourth B-C-C♯-D-D♯-E occurs

[113] John Wilbye, *The Second Set of Madrigals published in 1609*, ed. Edmund Fellowes, rev. Thurston Dart, The English Madrigalists, 7 (London: Stainer and Bell, 1966).

[114] Kerman, *The Elizabethan Madrigal,* 243-45.

in the Sextus voice measures 22 to 27, with a harmonic sequence moving a fourth up, G-major to C-major, A-major to D-major, B-major to E-major, and C♯-minor to F♯-minor. The phrase returns to the natural system through several chromatic progressions. This slow-moving suspended passage very well suits the text "behold thy days of dolour." No doubt, the chromatic scale increases the sad mood for the keyword "dolour." Very similar to Wilbye's comma treatment in Example 3.7, Ward here uses a rest to interrupt the successive semitones, also softening the striking effect. Kerman holds that such a tentative chromatic fourth remarkably conforms to Wilbye's.

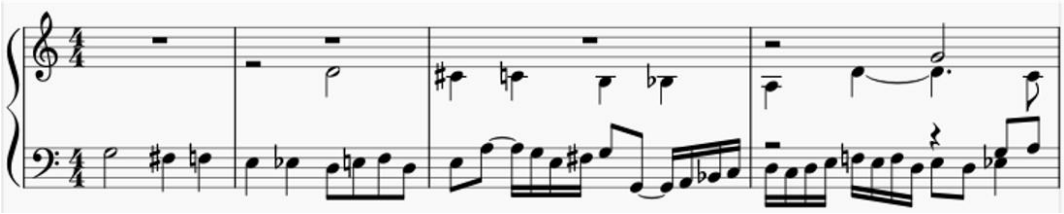


Example 3.8 John Ward's *Retire, my troubled soul* (1613), mm. 17-32[115]

[115] John Ward, *The First Set of Madrigals (1613)*, ed. Edmund Fellowes, rev. Thurston Dart, The English Madrigalists, vol. 19 (London: Stainer and Bell, 1968).

Instrumental music

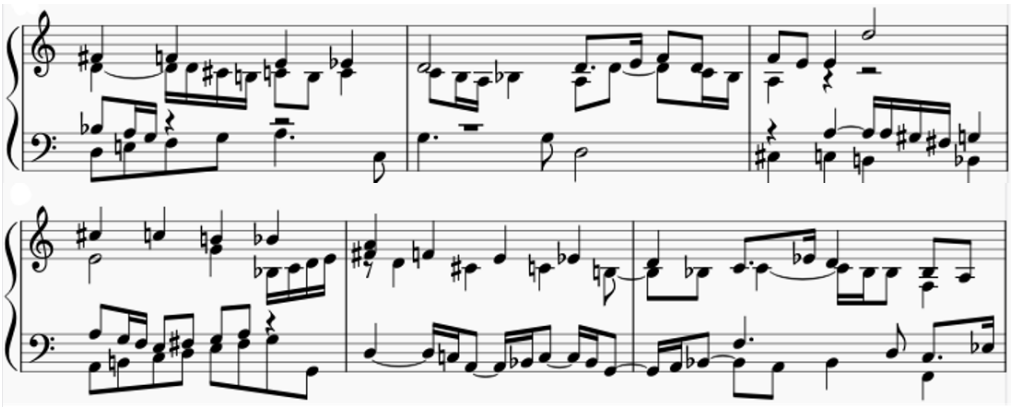
Instrumental music flourished in England during the late sixteenth and early seventeenth centuries. This period saw the flowering of the viol consort, already under decline in Italy, while the so-called "broken consort," perhaps using violins, achieved great popularity. English lutenists such as Dowland enjoyed an international reputation, while keyboards such as the organ and virginals were diligently cultivated in the houses of the gentry. Just as English vocal music was not immune from Italian practice and the traditional English feature of false relations, so chromatic consort music was also not uncommon. William Byrd was the first one to break the harmonic restraints in freely composed consort fantasias and made significant progress in this genus.[116] In Byrd's canonic five-part fantasia in C (1580s), chromatic inflections frequently occur in the answering part, which enters on the fourth above. Such sequential reprises in the canonic anticipations result in circles of fifths.[117] However, the younger generation, such as John Dowland, John Bull, Thomas Tomkins, and Alfonso Ferrabosco the Younger, more boldly applied chromaticism in their consort fantasias and pavans. Dowland's famous solo lute fantasias *Forlorn Hope Fancy* and *Farewell Fancy* (c.1600) both use chromatic scales to express the mood of melancholy. *Forlorn Hope* starts with a downward chromatic fourth GF♯F♮EE♭D and cycles with DC♯C♮BB♭A as the principal motif. In contrast, the ascending fourth AB♭B♮CC♯D initiates *Farewell* (Ex. 3.9 and 3.10). However, Dowland did not avail himself of such chromatic language for tears in his later mixed consort, *Lachrimae, or Seaven Tears Pavan* (1604). Many musicologists believe Weelkes, Bull, and Sweelinck were inspired by the chromatic fourth in Dowland's two chromatic fantasias.[118]



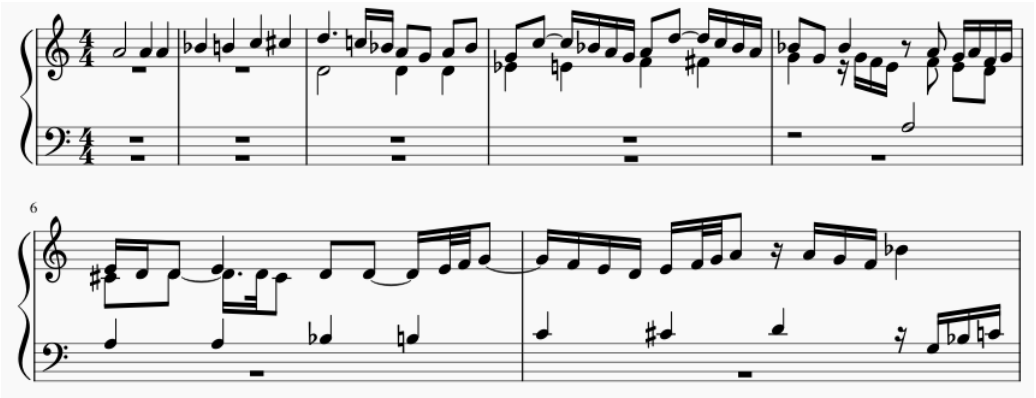
[116] John Caldwell, *The Oxford History of English Music, volume 1: From the Beginnings to c. 1715* (New York: Clarendon Press, Oxford, 1991), 463.

[117] Oliver Neighbour, *The Consort and Keyboard Music of William Byrd*, The Music of William Byrd, vol. 3 (London & Boston: Faber and Faber, 1978), 77.

[118] See John Caldwell, *History of English Music* (1991), Teo, *Dowland and "Cease Sorrows Now"* (1995); and Mark Ellis, *A Chord in Time*, (2010), and so on.



Example 3.9 John Dowland's *Forlorn hope fancy* (c.1600), mm. 1-10[119]



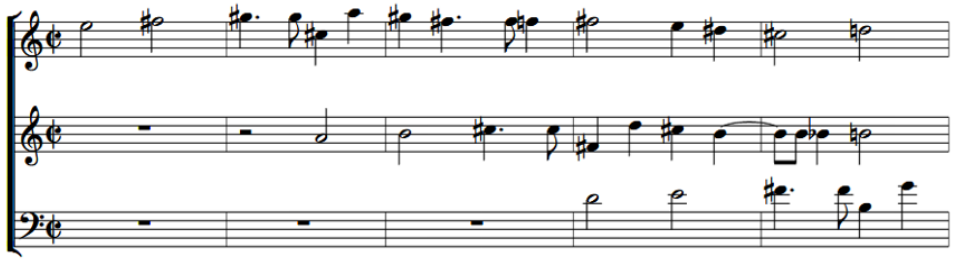
Example 3.10 John Dowland's *Farewell fancy* (c.1600), mm. 1-7[120]

Thomas Tomkins (1572-1656) is remembered as the last great composer of the "Golden Age" of English music. His huge output involves both sacred and secular, vocal and instrumental music. Besides chromatic part songs like *O let me live for true love* (1622), which was dedicated "to Doctor Dowland," much of his consort music also employs chromaticism broadly, particularly for viols. The canonic structure of his remarkable three-part fantasia in A (Fantasias and In Nomine for 3 Viols, No. 12) turns on all twelve chromatic notes. Tomkins separates the thematic materials by downward whole-tone steps. Most extraordinarily, the other parts enter, respectively, a fifth below the previous statement (Ex. 3.11). Denis Stevens says that "the successive voice parts … thus destroying on purpose any feeling of rigid tonality and building in its place a

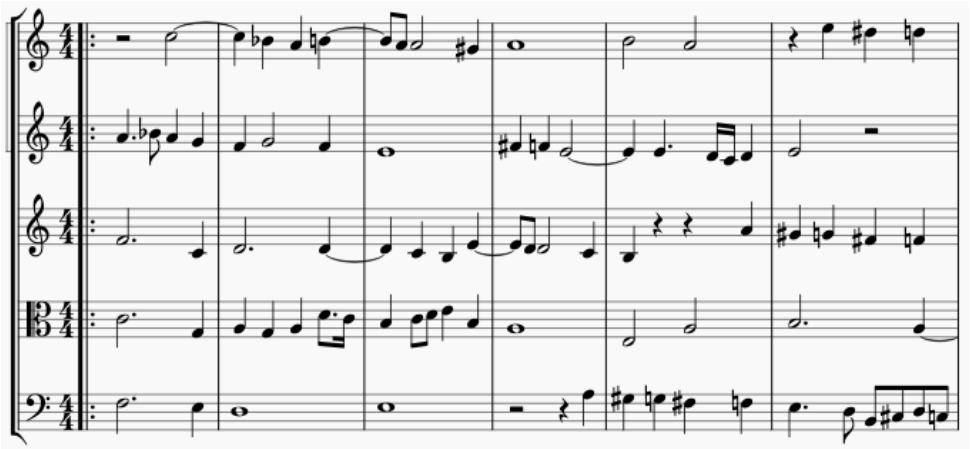
[119] John Dowland, *The Lute Music of John Dowland*, literally transcribed from the original tablature notation, and edited for Piano or Harpsichord by Peter Warlock (London: J. Curwen & Sons, 1928).

[120] Ibid.

powerful and intriguing chromatic edifice."[121] Another fantasia for six parts opens with a characteristic chromatic twist, while the intense passion of his five-part pavan in A-minor is expressed by the chromaticism of the ending part. Downward chromatic fourths starting from A and E circulate in each part (Ex. 3.12). John Bryan comments that such a descending chromatic scale flows in all five parts, highly inspired by Dowland's tear motif.[122]



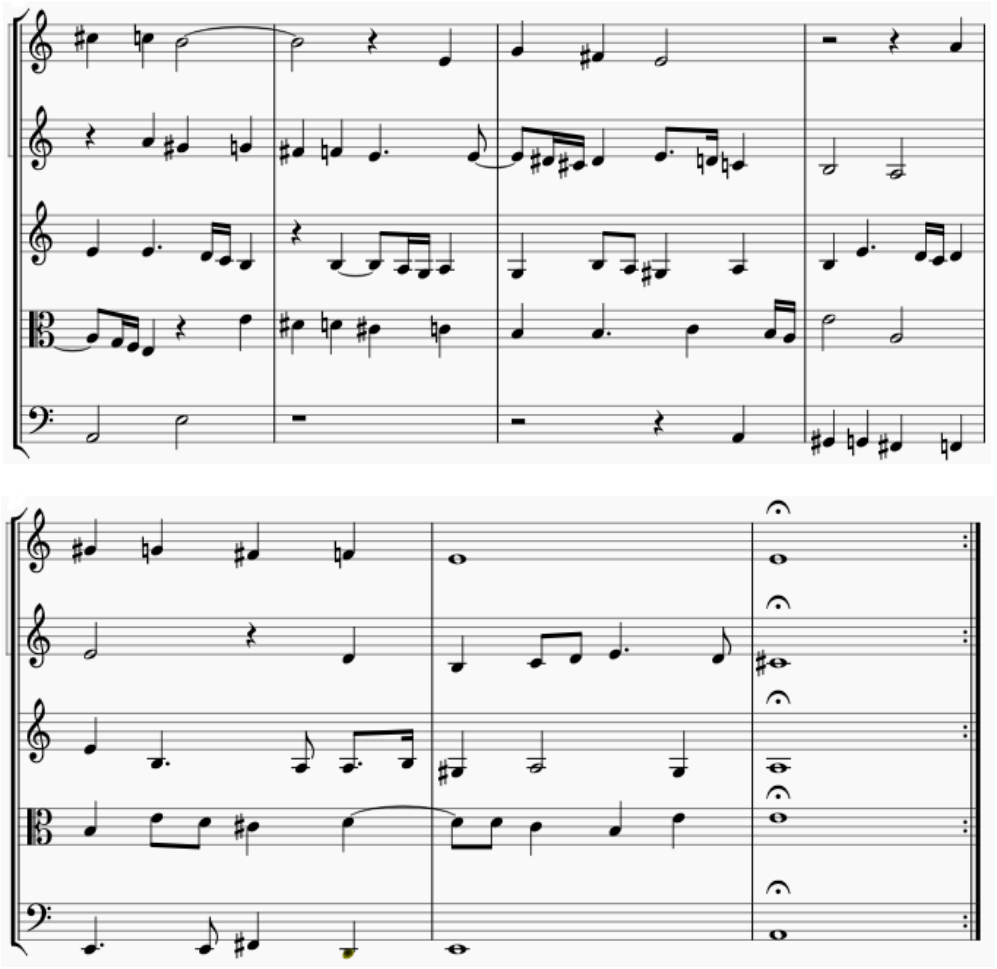
Example 3.11 Thomas Tomkins's *Fantasia* a 3 in A, mm. 1-5[123]



[121] Denis Stevens, "The Music of Thomas Tomkins" in *Thomas Tomkins: The Last Elizabethan,* ed. Anthony Boden with Denis Stevens, David R. A. Evans, Peter James, and Bernard Rose (Aldershot: Ashgate Publishing Company, 2005).

[122] John Bryan, "'Full of Art, and Profundity': The Five-Part Consort as a Medium for Sophisticated Musical Expression and Compositional Cross-Reference in Late Renaissance England," in *Networks of Music and Culture in the Late Sixteenth and Early Seventeenth Centuries*, ed. David J. Smith and Rachelle Taylor (London and New York, Routledge Taylor & Francis Group, 2016), 197-98.

[123] Thomas Tomkins, *Consort Music*, ed. John Irving, Musica Britannica, vol. 59 (London: Stainer and Bell, 1991).



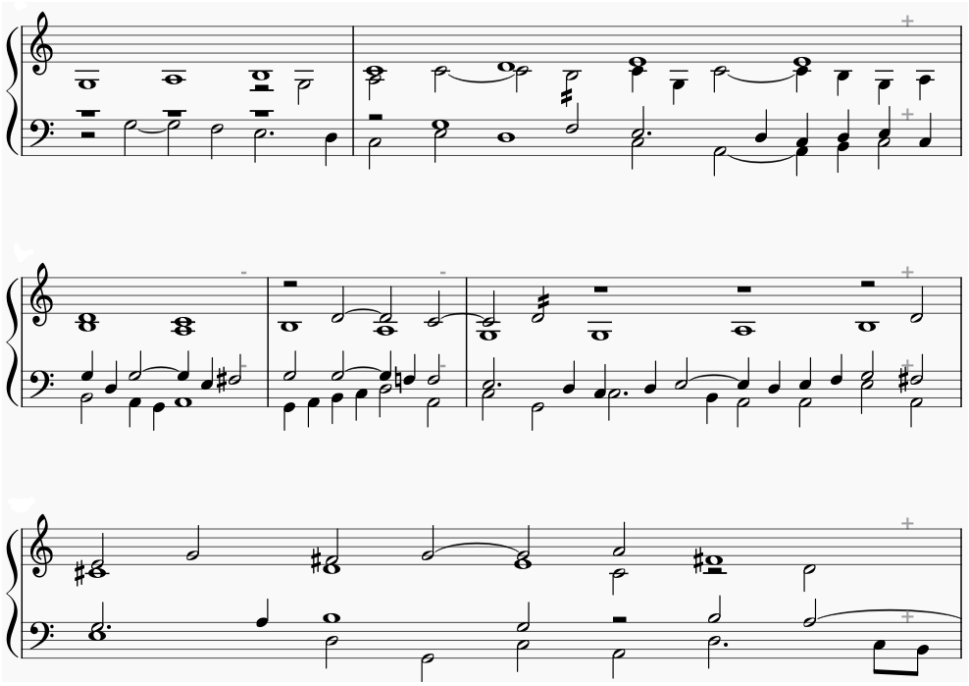
Example 3.12 Thomas Tomkins's *Pavan,* a 5 in A, mm. 19-31[124]

It is well known that the "equal tuning system" (temperament with equal semitones) was already used in fretted instruments in the sixteenth century, and meantone temperament was generally applied to keyboard instruments. As mentioned in the second chapter, the Italian theorists Vicentino and Zarlino both attempted to construct a keyboard suitable for performing diatonic, chromatic, and enharmonic music. They both employed meantone systems using two semitones, each a different size within the chromatic tetrachord. This inevitably meant that, because of their various tunings, such keyboards could not play with string instruments. To solve this problem, in 1581, Galilei advocated the use of the Aristoxenus equal tuning method.[125] According to Giovanni Maria Artusi's observation, many contemporary composers simply treated two chromatic semitones equally. In England, equal temperament was not officially

[124] Ibid.

[125] Galilei, *Dialogue on Ancient and Modern Music,*1581*,* trans. Claude V. Palisca, 2003.

accepted as the standard keyboard temperament until 1846 by Broadwood. This means that meantone temperament was applied in organs of this period, with two unequal-sized semitones.[126] Before then, it is an open question whether equal temperament had already been considered for earlier English keyboards. Nevertheless, this did not deter contemporary composers from creating chromatic music on the keyboard.



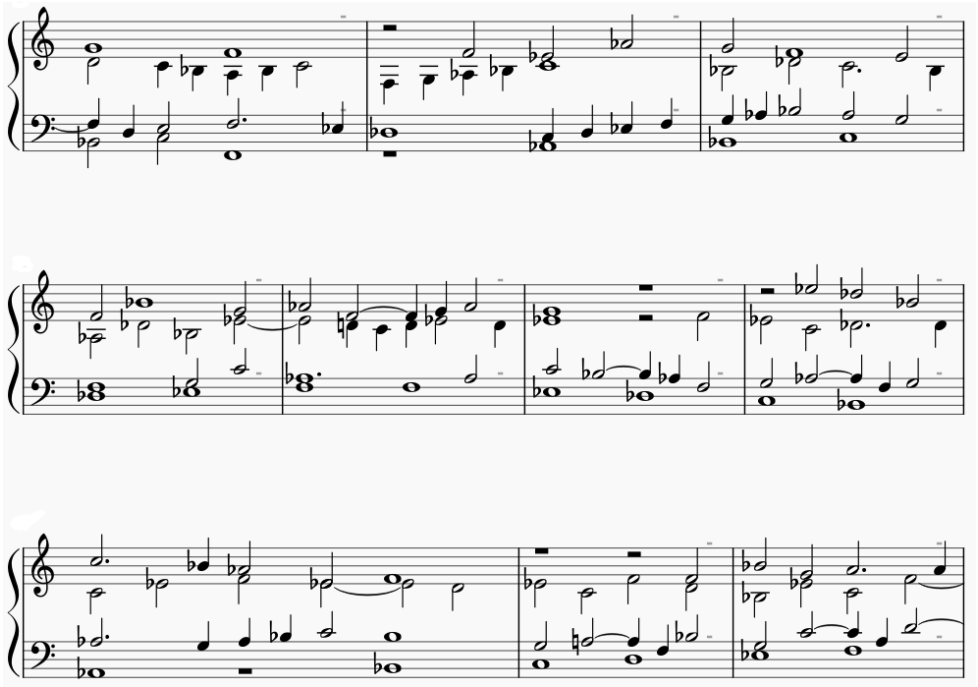
Example 3.13 John Bull's *Ut, re, mi, fa, sol, la* (c. 1619), mm. 1-6[127]

John Bull holds a pivotal position in the history of English keyboard music not only as a composer and performer but also as an organ builder. Of his substantial repertory for keyboards, one of the most extraordinary pieces is the chromatic hexachord fantasia *Ut, re, mi, fa, sol, la* (before 1619; MB XIV No. 17). Such so-called hexachord fantasias were by no means unusual during the reign of Elizabeth. Bull uses the six-note scale as thematic material throughout this piece, in ascending or descending order. The first hexachord series begins with G (see Ex. 3.13) and respectively rises with the whole tones A, B, D♭, E♭ to F. The second series begins on A flat (see Ex. 3.14), then successively B♭, C, D, E, to F♯, then back to the hexachord, which starts on G and remains until the end. During two rounds of transposition, the hexachord begins on all

[126] See Barbour's *Tuning and Temperament*, 31; and Christopher Kent, "Temperament and Pitch" in *The Cambridge Companion to the Organ*, ed. Nicholas Thistlethwaite and Geoffrey Webber (Cambridge: Cambridge University Press, 2003), 50-1.

[127] John Bull, *Keyboard Music I*, ed. John Steele & Francis Cameron, rev. Alan Brown, Muscia Britannica, 14 (London: Stainer & Bell, 1967).

twelve pitch levels. Chromatic notes contain D sharp and flat, A sharp and flat, and so on. It is, therefore, widely acknowledged that this celebrated four-part fantasia requires a full chromatic keyboard, and it has long been suggested that the work may have been a deliberate experiment in equal temperament,[128] as proposed by Fuller Maitland and Barclay Squire in their edition of *The Fitzwilliam Virginal Book* (1899). However, Barbour (1951) cautions that one should be careful to develop a theory of applying equal temperament in England at that time because of this single piece. More likely, Bull originally composed this fantasia for four viols, then transcribed it onto a suitably tuned keyboard.[129] Walker Cunningham underscores Willi Apel's point that there is also the possibility that an instrument with split keys capable of performing chromatic and enharmonic music was used for Bull's chromatic hexachord fantasia.[130] Bull's hexachord fantasia brought chromaticism to the domain of pure music rather than being tied to the expression of the text. Chromatic alterations served a functional role rather than an affective one.



Example 3.14 John Bull, *Ut, re, mi, fa, sol, la* (c. 1619), mm. 29-38[131]

[128] See Charles Van den Borren, *The Sources of Keyboard Music in England,* trans. J.E. Matthew (London: Novello 1913). Also see John Meffen, "The temperament of keyboard instruments in England during the late sixteenth and early seventeenth centuries" (Master's thesis, Durham University, 1973). Available at Durhum E-Theses Online: http://etheses.dur.ac.uk/10096, and so on.

[129] Barbour, *Tuning and Temperament*, 190-1.

[130] Walker Cunningham, *The keyboard Music of John Bull* (Ann Arbor, MI: UMI Research Press, 1984), 94-6.

[131] Ibid.

Chapter 4. Analytical Basis

4.1 Modal and tonal conceptions

Before undertaking an analysis of chromaticism in the English lute song, it is necessary to consider the conceptual framework in which these lute songs were conceived. Music theory in the seventeenth century was in a state of flux. On the one hand, modal systems had reached an advanced state in both theory and practice since the Middle Ages. On the other hand, the concept of harmonic tonality had already emerged by this period, although the means of explaining it was rudimentary. This makes the musical analysis of seventeenth-century music especially puzzling. In this section, I shall therefore investigate the development of this theoretical basis in early seventeenth-century England while attempting to find references related to tonality.

Discussions of mode in English treatises

Unlike the Continent, theoretical treatises are seriously lacking in England at this period, due not least to an inclination toward practical rather than speculative theory. Modal theory was little mentioned by English authors during this period. The only words that refer to modal theory are The Third Part and its Annotations in Thomas Morley's *A Plaine and Easie Introduction to Practicall Musicke* (1597). Morley gives a comparison between "The Eight Tunes," and he says:

> It is to be understood that those examples which I have in my book set down for the eight tunes be not the true and essential forms of the eight tunes or usual Modes, but the forms of giving the tunes to their psalms in the churches which the churchmen (falsely) believe to be the *modi* or tunes, but if we consider them rightly they be all of some imperfect Mode, none of them filling the true compass of any Mode.
>
> And thus much for the twelve tunes, which if any man desire to know more at large let him read the second and third books of Glareanus his *Dodecacbordon*, the fourth book of Zacconi his *Practice of Music*, and the fourth part of Zarlino his *Harmonical Institutions*, where he may satisfy his desire at full…[132]

Here, Morley is referring specifically to the eight modes as psalm tones, which are the ecclesiastical chant. Morley says that if one wants to understand the twelve-mode system, one should read works from Glareanus, Zacconi, and Zarlino. This means that the twelve-mode system had not been discussed in his book. However, many scholars note that sometimes Morley is inconsistent about how many modes there are. Mostly,

[132] Morley, *A Plain and Easy Introduction to Practical Music*, 304.

he mentioned eight church tunes or *modi*, "but of these fourteen (saith Glareanus) the musicians of our age acknowledge but eight though they use thirteen." Morley is compounding Glareanus's twelve and Aristoxenus's thirteen modes.[133] Jessie Ann Owens comments that Morley is confusing the ancient modes with the modes used in the polyphony of contemporary Continental composers.[134] According to Sakurako Mishiro's study, Morley made wide references to the works of Continental theorists, such as Aron, Glareanus, Zarlino, and Ornithoparcus, who discussed modes in detail in their treatises.[135] It does seem that Morley was a little confused in his understanding of Continental sources.

In 1609, John Dowland published his translation *Andreas Ornithoparcus His Micrologus or Introduction: containing The Art of Singing*, almost a century after its original publication in 1517 at Leipzig. This is the only complete or systematic explication of modal theory at this period in England, but it was already out of date in Continental Europe. In the seventh and thirteenth chapters, one can find detailed descriptions of eight modes and their characters. However, the theory expounded in Dowland's translation did not greatly influence later English theories. Around 1613, Thomas Campion published *A New Way of Making Fowre Parts in Counterpoint by a Most Familiar and Infallible Rule.* Nowhere did he cite Dowland's translation, and only a few words touch on the mode in the chapter "of the Tones of Musicke."

> Of all things that belong to the making vp of a Musition, the most necessary and vsefull for him is the true knowledge of the Key or Moode, or Tone, for all signifie the same thing, with the closes belonging vnto it, for there is no tune that can haue any grace or sweetnesse, vnlesse it be bounded within a proper key, without running into strange keyes which haue no affinity with the aire of the song. I haue therefore thought good in ann easie and briefe discourse to endeauour to expresse that, which many in large and obscure volumes haue made fearfull to the idle Reader.[136]

Campion is by no means the only musician to equate Moode, Key, and Tone. According to Cooper's study, these terms were used synonymously by English theorists in the early seventeenth century.[137] Campion points out that no tunes can be good if they were not bounded within the proper keys, which have a natural link with the air of the songs. Right away, Campion illustrates the terms *Modus authentus* and *Modus*

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[133] Ibid., footnotes on 300 and 304.

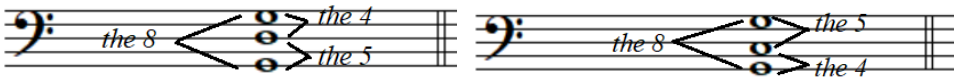
[134] Jessie Ann Owens, "Concepts of Pitch in English Music Theory," in *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York and London: Garland Publishing, 1998), 219-20.

[135] Sakurako Mishiro, "The Influence of Continental Music Theory on English and Scottish Music Theory, c. 1560-1670*"* (PhD dissertation, University of Manchester, 2013), 116.

[136] Campion, *A New Way of Making Fowre Parts in Counterpoint*, 59.

[137] Cooper, "Englishe Musiktheorie im 17. und 18. Jahrhundert," 199-200.

plagalij and briefly differentiates the authentic and plagal divisions of the octave.



Example 4.1 Campion, *A New Way of Making Fowre Parts,* page 59.

Gregory Barnett says this is the only point that connects with modal theory in Campion's treatise.[138] Later, in his *Principles of Musik in Singing and Setting* (1636), Charles Butler mainly focuses on the ancient Greek and church modes rather than contemporary modal practices on the Continent.[139] Considering the scant discussion of modes by English writers, their general disinterest in modal theory is plain to see. The available Continental sources for English writers indicate that they selected the subjects and treated modal theory as an unimportant element in their music.

References to the concept of harmonic tonality

Delbert Beswick was one of the earliest scholars to focus on the conception of modality and tonality in seventeenth-century music. In his dissertation, he says, "The English seem to be a step ahead of the Italian in progress toward the minor key of classical tonality."[140] Barnett also comments that English theorists paid scant attention at the beginning of the seventeenth century, and they narrowed tonalities to two (major and minor) by the mid-seventeenth century, which was a little earlier than the Continental theorists.[141] Owens also reckons that "English music *sounds* tonal" and theoretical concepts related to tonality in English theory appear earlier than on the Continent.[142] Robert Wienpahl went even further and stated, "[T]he evolution from modality to tonality was in essence completed by the composers whose generation straddled the turn of the century."[143] However, comparing tonal theory in England with the Continent is beyond the scope of this study. Here, the viewpoints of these scholars

[138] Gregory Barnett, "Tonal Organization in Seventeenth-century Music Theory," in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen, (Cambridge: Cambridge University Press, 2002), 436.

[139] See Cooper's "Englishe Musiktheorie im 17. und 18. Jahrhundert," 200−1; and Rebecca Herissone, *Music theory in Seventeenth Century England* (Oxford: Oxford University Press, 2000), 175-6.

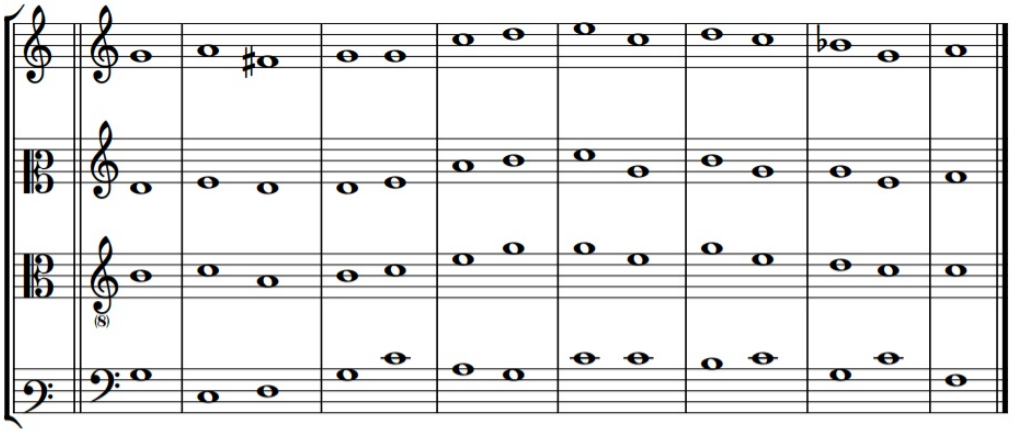
[140] Delbert Meacham Beswick, "The Problem of Tonality in Seventeenth-century Music" (PhD dissertation, University of North Carolina at Chapel Hill, 1950), 31.

[141] Barnett, "Tonal Organization in Seventeenth-century Music Theory," 435-41.

[142] Owens, "Concepts of Pitch in English Music Theory," 183.

[143] Robert W. Wienpahl, "English Theorists and Evolving Tonality," *Music and Letters,* vol. 36, no. 4 (October, 1955): 377-93.

indicate that there are references to the idea of harmonic tonality in the works of contemporary theorists. In Morley's third part of the book, "treating of composing or setting of songs," the following dialogue is on the subject of keeping the key (it is just a synonym for "moode" or "tone"):



PHI. Indeed, I confess you have overtaken me. But master, do you find no other thing discommendable in my lesson?

MA. Yes, for you have in the closing gone out of your key, which is one of the grossest faults which may be committed.

PHI. What do you call going out of the key?

MA. The leaving of that key wherein you did begin, and ending in another.

PHI. What fault is in that?

MA. A great fault, for every key hath a peculiar air proper unto itself, so that if you go into another than that wherein you begun you change the air of the song, which is as much as to wrest a thing out of his nature, making the ass leap upon his master and the spaniel bear the load. The perfect knowledge of these airs (which the antiquity termed 'Modi') was in such estimation amongst the learned as therein they placed the perfection of music, as you may perceive at large in the fourth book of Severinus Boetius his *Music*; and Glareanus hath written a learned book which he took in hand only for explanation of those modes; and though the air of every key be different one from the other yet some love (by a wonder of nature) to be joined to others, so that if you begin your song in Gam ut you may conclude it either in C fa ut or D sol re and from thence come again to Gam ut; likewise if you begin your song in D sol re you end in A re and come again to D sol re, etc.[144]

Morley first gives an example of an error demonstrating "the leaving of that key wherein you did begin and ending in other." As his example shows, the fault is that it

[144] Morley, *A Plain and Easy Introduction to Practical Music*, 248-9.

starts on G, but ends on F. In other words, compositions should start and end on the same key. In Zarlino and Calvisius's theories, the cadences can have the final on the first, fifth, and third of the mode.[145] However, Morley's point is away from modal theory and shows the early development of the tonal concept. Morley says this "is one of the grossest faults," thereby fundamentally prohibiting changing "the air of the song." Second, he considers that, although the air of every key is not like the other, on occasion, one key could join another to create mixed keys. This is not uncommon in sixteenth-century modal practice. He continually suggests that a piece may begin on G *am ut,* cadence on C *fa ut* or D *sol re,* and then return to G*am ut*. Morley suggests the same principle on D *sol re* to A *re* and ends on D *sol re.* As is well known, the regular cadences in the D Dorian mode in the sixteenth century are D, A, and F. It is less common to have a cadence on G.[146] Carl Dahlhaus points out, "It would be a mistake to conclude from this comment that Morley had a functional conception of key relations. The disposition I-IV-V-I is not only characteristic of the key of G-major, but was already characteristic of the g-mode in the 16th century."[147] However, a cadence on F is not mentioned here by Morley. Such progressions G-C/D-G and D-A-D obviously suggest that Morley is more in favor of the relationships between the key/tone (tonic) to authentic (dominant) and plagal (subdominant) tones.

> PHI. Have you no general rule to be given for an instruction for keeping of key?
>
> MA. No, for it must proceed only of the judgment of the composer; yet the churchmen for keeping their keys devised certain notes commonly called the Eight Tunes, soaccording to the tune which is to be observed at that time, if it begin in such a key it may end in such and such others, as you shall immediately know. And these be, although not the true substance, yet some shadow of the ancient 'modi' whereof Boethius and Glareanus have written so much.[148]

In the above dialogue, Morley again refers to "Eight Tunes" as the psalm tone and describes it in the past tense, which implies that the English Protestant church no longer used ecclesiastical chants to write new church music. These ancient *modi* begin in one key and end in another, and this is the difference from the key mentioned by Morley.

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[145] See Gioseffo Zarlino, *On the Modes: Part Four of Le istitutioni harmoniche,* 1558, trans. Cohen, (New Haven: Yale University Press, 1983), 55; and Joel Lester, "Major-Minor Concepts and Modal Theory in Germany, 1592-1680," *Journal of the American Musicological Society,* vol. 30, no. 2 (Summer, 1977): 222.

[146] Knud Jeppesen, *The Ecclesiastical Modes to Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century,* translated by Glen Haydon (New York: Dover Publications, Inc. 1992), 82.

[147] Carl Dahlhaus, "Mode and System," in *Studies on the Origin of Harmonic Tonality,* trans. Robert O. Gjerdingen (Princeton, New Jersey: Princeton University Press, 1990), 231.

[148] Morley, *A Plain and Easy Introduction to Practical Music*, 249.

> If your bass be an unison or eight to the tenor, then may your alto be a third, fifth, sixth, eighth, tenth, twelfth, or fifteenth to the bass.
>
> If your bass be a third under your tenor, the altus may be a fifth, sixth, twelfth, or thirteenth, above the bass.
>
> And if your bass be a fifth to the tenor, your altus may be a third, eighth, tenth, twelfth, or fifteenth to the bass.
>
> But if your bass be a sixth to the tenor, then must your altus be a third, eighth, tenth, or fifteenth to the bass.[149]

The above suggestion for three voices emphasizes the bass part, a clear reference from Zarlino. This recognition of the importance of the bass part shows a continuous evolution toward tonal harmony.

In light of the evolution of tonality, Rebecca Herissone claims that Thomas Campion made remarkable progress in this development.[150] In the preface of Thomas Campion's treatise, he shows a very similar idea to Morley's, "but if wee aske in what tone is this or that song made, then by tone we intend the key which guides and ends the whole song." Both share the same perspective on the key that begins and ends a song.

> … for be the parts neuer so many, they are but one of these foure in nature. The names of those foure parts are these. The *Base* which is the lowest part and foundation of the whole song: the *Tenor*, placed next aboue the *Base*: next aboue the *Tenor* the *Meane* or *Counter-Tenor*, and in the highest place the *Treble*. These foure parts by the learned are said to resemble the foure Elements, the Base expresseth the true nature of the earth, who being the grauest and lowest of all the Elements, is as a foundation of the rest. The Tenor is likened to the water, the Meane to the Aire, and the Treble to the Fire.[151]

The above is the first paragraph "of counterpoint." Campion directly advocates writing music in four parts, emphasizing the importance of the bass as the foundation of the whole song. The basic description of corresponding earth, water, air, and fire to four voices originates from Zarlino. Campion either quoted directly from Zarlion's *Le Istitutioni Harmoniche* 1558 or learned it through Calvisius's *Melopoeia* 1592.[152]

> True it is that the auncient Musitions who entended their Musicke onely of the Church, tooke their

[149] Ibid., 222.

[150] Herissone, *Music Theory in Seventeenth-century England*, 178.

[151] Campion, *A New Way of Making Fowre Parts in Counterpoint*, 46.

[152] Mishiro, "The Influence of Continental Music Theory on English and Scottish Music Theory," 178.

> sight from the Tenor, which was rather done out of necessity then any respect to the true nature of Musicke: for it was vsuall with them to haue a Tenor as a Theame, to which they were compelled to adapt their other parts: But I will plainely conuince by demonstration that contrary to some opinions, the Base containes in it both the Aire and true iudgement of the Key, expressing how any man at the first sight may view in all the other parts in their originall essence.[153]

In this section, Campion first draws a demarcation with ancient music only used for the church. They took the tenor part as the theme of the music, which is against its nature. Then Campion differentiates his opinion from the ancient: "The Bass containes in it both the aire and true Iudgement of the Key." Following Zarlino's theory, Campion continually highlights the importance of the bass, which is the essence of the key, and it is easily recognizable by the first sight of the bass.

In the same chapter, Campion makes a clear description of how to assign the chords to each part by taking the bass as the root of the chord. The upper parts could be a third, fifth, or eighth of the bass:

> But let them that haue not preceeded so farre, take this note with them concerning the placing of the parts; if the vpper part or Treble be an eight, the Meane must take the next Cord vnder it, which is a fift, and the Tenor the next Cord vnder that which is a third. But if the Treble be a third, then the Meane must take the eight, and the Tenor the fift. Againe, if the vppermost part stands in the fift or twelfe, (for in respect of the learners ease, in the simple Concord I conclude all his compounds) then the Meane must be a tenth, and the Tenor a fift. Moreouer, all these Cords are to be seene in the Base, and such Cords as stand aboue the Notes of the Base are easily knowne...[154]

It is well acknowledged by scholars that Zarlino was the first to mention the inversions of fundamental harmony. However, it seems that Campion was the first Englishman who made a significant advance to the concept of the inversion of intervals.[155]

> The sixt in both places (the Base rising) passes into a third, as it should haue done if the sixt had beene a fift. Moreouer if the Base shall vse a sharpe, as in *F*. sharpe; then must we take the sixt of necessity, but the eight to the Base may not be vsed, so that exception is to be taken against our rule of Counterpoint: To which I answere thus, first, such Bases are not true Bases, for where a sixt is to be taken, either in *F.* sharpe, or in *E*. sharpe, or in *B*. or in *A*. the true Base is a third lower, *F*. sharpe in *D*. *E* in *C*. *B* in *G*. *A* in *F*.[156]

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[153] Ibid., 46.

[154] Ibid., 50.

[155] See Dahlhaus, *Studies on the Origin of Harmonic Tonality*, 23; and Herissone, *Music Theory in Seventeenth-century England*, 180-1.

[156] Ibid., 52.

Here, Campion for the first time touches on the case when the lowest part constitutes a sixth with any of the upper parts. He says this "Base" is not the true bass. The real bass is a third under the lowest part. This is considered one of the earliest references reminiscent of our modern concept of triadic inversion. According to Joel Lester, there was a growing recognition of the triad in Germany around 1600. He suggests that Campion might have directly or indirectly learned inversion theory from German treatises in Latin.[157]

In the first paragraph "of the Tones of Musicke," Campion treats Key, Moode, and Tone as synonymous, "… for there is no tune that can haue any grace or sweetnesse, vnless it be bounded within a proper key, without running into strange keyes which haue no affinity with the aire of the song."[158] According to his definition, there are two categories of keys: proper and strange. The proper keys make music sweet and follow the air of the song. Conversely, strange keys are not in accord with the air of the song. Owens comments that Campion again shares the concept of the key with Morley: "Key as an aggregate of some sort as well as individual pitches, with a sense of inclusion (proper key) and exclusion (strange keys), and having a particular character (aire)."[159]

> The maine and fundamentall close is in the key it selfe, the second is in the vpper Note of the fift, the third is in the vpper Note of the lowest third, if it be the lesser third, as for example, if the key be in G. with B. flat, you may close in these three places.
>
> The first close is that which maintains the aire of the key, and must be vsed often, the second is next to be preferd. And the last, last.
>
> But if the key should be in G. with B. sharpe, then the last close being to be made in the greater or sharpe third is vnproper, & therefore for variety sometime the next key aboue is ioyned with it, which is A. and sometimes the fourth key, which is C. but these changes of keys must be done with iudgement, yet haue I aptly closed in the vpper Note of the lowest third of the key, the key being in F, and the vpper Note of the third standing in A, as you may perceiue in this Aire:

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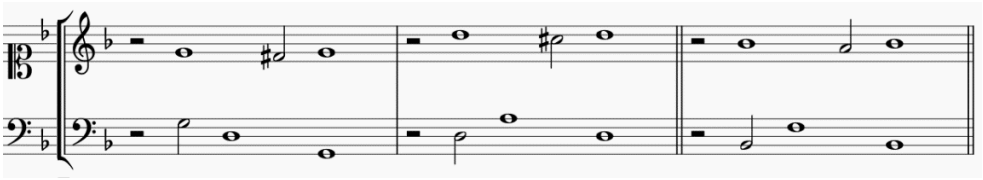
[157] Johannes Avianius's *Isagoge in libros musicae poëticae* (Erfurt, 1581) is the earliest known German work for distinguishing bass from the lowest voice. Joachim Burmeister discussed chords in root-position and first inversion in his three books, *Hypomnematum musicae poeticae* (Rostock, 1599), *Musica atoschediastike* (Rostock, 1601), and *Musica poetica* (Rostock, 1606). Otto Siegfrid Harnish's *Artis musicae* (Frankfurt, 1608) has been consideredthe first real theory of triadic inversion in Germany. See Joel Lester, *Between Modes and Keys: German Theory, 1592-1802*, Harm onogia Series 3. Stuyvesant (NY: Pendragon Press, 1989), 28-41; and Joel Lester, "Root-Position and Inverted Triads in Theory around 1600," *Journal of the American Musicological Society*, vol. 27, no. 1 (Spring, 1974): 110-9.

[158] Campion, *A New Way of Making Fowre Parts in Counterpoint*, 59-60.

[159] Owens, "Concepts of Pitch in English Music Theory," 220.

 [160]

Campion interprets three kinds of cadences or closes and differentiates the keys, which have a sharp third and a lesser third above the bass. Significantly, though, Campion was already aware that the close on the upper note of the fifth is a better cadence than on other notes. In a modern harmonic sense, the dominant has a closer relationship to the tonic. Some scholars believe the cadences Campion illustrated suggest the beginnings of modulation.[161] In the following section, he continues:

> To make the key knowne is most necessary in the beginning of a song, and it is best exprest by the often vsing of his proper fift, and fourth, and thirds, rising or falling.
>
> There is a tune ordinarily vsed, or rather abused, in our Churches, which is begun in one key and ended in another, quite contrary to nature; which errour crept in first through the ignorance of some parish Clarks, who vnderstood better how to vse the keyes of their Church-doores, then the keyes of Musicke, at which I doe not much meruaile...[162]

Campion again emphasizes the beginning note is important to a song; it signals the key. Moreover, he took a church tone as an opposed example, which begins and ends in divergent keys. We have no way of testing how much Campion was familiar with the theories of modes. Quite clearly, he did not favor the psalm tones. These are against nature, according to his words, because the notes at the beginning and the end do not correspond to the key. Besides this, Campion did not mention the twelve-mode system as discussed in Zarlino and Calvisius's works, the main reference sources of Campion's book, but then, it should be remembered that many Italian composers preferred an eight-mode system.

Given the scope of current research, I shall not trace further the references to harmonic tonality after Thomas Campion. It seems, then, that English writers in this period indeed paid very little attention to polyphonic modal theories on the Continent. If Morley showed confusion concerning ancient modal theories, Campion mentioned the modes even less in his treatise, and he mostly referred to church tones. They mainly

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[160] Campion, *A New Way of Making Fowre Parts in Counterpoint*, 60.

[161] See Tonality in Herissone's *Music Theory in Seventeenth-century England,* 180; Wienpahl, "English Theorists and Evolving Tonality," 388; Owens, "Concept of Pitch in English Music Theory," 220-4, and so on.

[162] Campion, *A New Way of Making Fowre Parts in Counterpoint*, 61.

linked modes with psalm tones, which they called "the ancient modi," the "Eight Tunes," and "Tunes used by Churches" and edused past tense to indicate that the psalm tones were no longer in use. This phenomenon might relate to the change of music education in England after the Reformation, especially in the reign of Elizabeth. According to Jane Flynn, a majority of Elizabethan choristers spent more time learning instruments than they had previously, and music for liturgies was no longer built from the plain chant.[163] However, neither discussed the contemporary twelve-mode systems of Glareanus or Zarlino. Although access to modal theories would not have been a problem for them, most of Morley's sources were cited from the classical works of Continental theorists, such as Gaffurius, Glareanus, Aron, and Zarlino, and Campion was mainly cited from Calvisius and Zarlino.[164] Apparently, modal theory was not interesting enough to either Morley or Campion in their treatises. They selected and emphasized topics and treated modal theory as an unimportant position.

On the other hand, Morley and Campion made references to the concept of harmonic tonality, although most points originated from Zarlino. Morley and Campion both emphasized "keeping the key" by beginning and ending on the same note. Owens notes that Morley and Campion showed a growing recognition of aggregate pitches for the key, by excluding "strange key" and keeping the "proper key," to have a particular character (air) for the song.[165] Following Zarlino's theory, both underscored the importance of the bass. Moreover, Campion was the earliest Englishman that touched on the idea of the inverted triad, still not mentioned by Butler in his book of 1636. Dahlhaus emphasizes that the differentiation of the real bass of a chord from an actual lowest part is the foundation of harmonic progression.[166] Herissone notices that Campion's three categories of closes or cadences show his awareness of the relationship between the bass and its upper fifth is closer than others. The references to harmonic tonality in Morley and Campion's works must have influenced later English theory. It is, thus, unsurprising that Charles Butler wrote: "The proper Tone of each Song, is the Close-note of the Base in his Final key."[167] In addition, Christopher Simpson stated, "Every Composition in Musick, be it long or short, is (or ought to be) designed to some one Key or Tone, in which the bass doth always conclude. This Key or Tone is called

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[163] Jane Flynn, "The education of choristers in England during the sixteenth century," in *English Choral Practice, 1400-1650*, ed. J. Morehen. Cambridge Studies in Performance Practice. (Cambridge: Cambridge University Press, 1996), 180-99.

[164] Mishiro, "The Influence of Continental Music Theory on English and Scottish Music Theory," 116, 178.

[165] Owens, "Concept of Pitch in English Music Theory," 216-20.

[166] Dahlhaus, "The Theory of Harmonic Tonality," in *Studies on the Origin of Harmonic Tonality*, 23.

[167] Butler, *The principles of Music, in Singing and Setting,* 81.

Flat or Sharp, according as the Key-note hath the lesser or greater Third next above it."[168]

As is well known, the resources of modes from the Continent were available in England, and it would be hard to believe that they had no influence on English music. The music of Morley's teacher, William Byrd, reveals his understanding of modality was not that different from his Continental contemporaries.[169] Additionally, Beswick's examination shows that English music at the beginning of the seventeenth century was similar to the Continental system. Therefore, one should be careful about arbitrarily concluding that modality was no longer applied to organize English music during this period, only because of the minimal modal doctrines. It also would be a mistake to approach the repertories at this period as major/minor tonality. There are some references to the harmonic concept in contemporary English theory. However, it developed within the modal/melodic system, and music practices in this period were still organized by the modal structure. The current discussion only reminds us not to be surprised that some music practices already emerge with tonal elements from different perspectives, which are called "monal" by Wienpahl or "neo-modal" by Owens.

4.2 Scales and signature

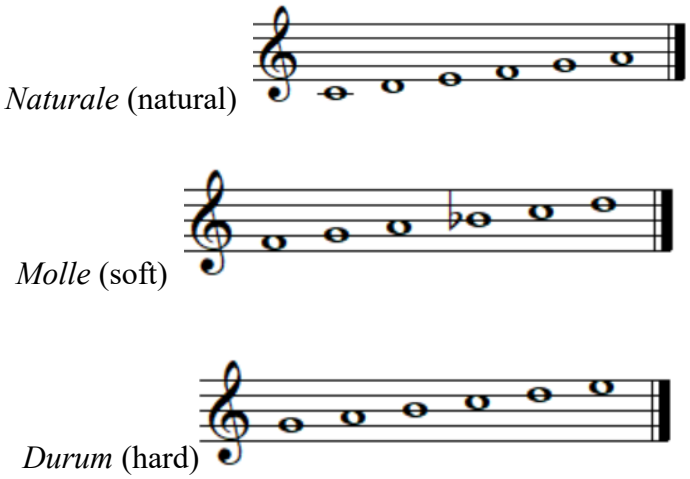
Three basic scales

In the late Renaissance, the hexachord was still the basis of musical learning and composition on the Continent. As a mnemonic device, the hexachord was first described by Guido d'Arezzo in the eleventh century. This series of six notes arranged by a sequence of two whole tones, a semitone, and two whole tones are named after the first syllables of the opening six lines of the hymn *Ut queant laxis—ut, re, mi, fa, sol,* and *la.* The interval between *mi* and *fa* is the only semitone, always placed in the middle of the hexachord. There are three fundamental hexachords in the Guidonian gamut: *naturale, molle,* and *durum.* The system beginning on C and ending on A was named *naturale,* a natural hexachord. The F hexachord named *molle* required a B♭ as *fa* to form a semitone above A *mi* was known as *hexachordum molle* (soft hexachord), deriving its name from the "soft" or rounded letter B. The third hexachord is from G to E, and the *mi fa* semitone required the B♮ and C. Since the B♮ is the "hard" or squared B, the

[168] Christopher Simpson, *The Division-Viol, or The Art of Playing Extempore a Ground* (London: Print by W. Godbid for Henry Brome at the Gun in Ivy-lane, 1665), 16.

[169] See Harold Powers, "From Psalmody to Tonality," in *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York, Garland, 1998), 335, and John Harley, Preface to *William Byrd's Modal Practice* (VT: Ashgate, 2005).

hexachord G was named *hexachordum durum* (hard hexachord).[170] Although the hexachord system was expanded by using *musica ficta* (chromatic notes), essentially, the extra and original hexachords are based on the same structure, the only distinction being the beginning pitch.



Example 4.2 The three basic hexachords

From the end of the sixteenth to the early seventeenth centuries, English theorists were not, however, fully conversant with hexachordal theory as used on the Continent.[171] Herissone notes that its terminology was particularly ambiguous in English music theory, "songes" being used in *The Pathway to Musicke*, while Morley preferred to call them "properties." In Dowland's translation, *Andreas Ornithoparcus His Micrologus* favors "deductions."[172] Hence, as Cooper said, the term "hexachord" was not adopted by English theorists.[173] Moreover, Owens's study shows the "concepts of pitches" in English theory varied from those on the Continent at this time.[174]

In *A Brief Introduction to the Skill of Song*,[175] William Bathe sets "Naming" as the first section of the book. In the first paragraph, he says, "The Scale of Musick, which

[170] Jehoash Hirshberg, "Hexachord," in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie (London: Macmillan, 2001), 11, 472-4; Andrew Hughes and Edith Gerson-Kiwi, "Solmization," in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie (London: Macmillan, 2001), 23, 644-9.

[171] See Ruff, "The 17th Century English Music Theorists," 105.

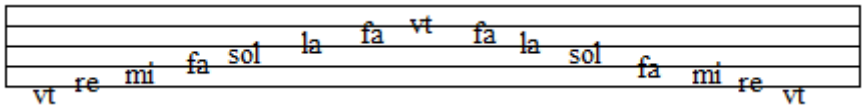
[172] Herissone, *Music Theory in seventeenth-century England*, 78.

[173] Cooper, "Englishe Musiktheorie im 17. und 18. Jahrhundert," 78.

[174] Owens, "Concepts of Pitch in English Music Theory," 183-246.

[175] William Bathe, *A Briefe Introduction to the Skill of Song* (London: Printed by Thomas Este, 1596).

is called Gamut … and is set down in letters and syllables, in which you must begin at the lowest word, gamut, and so go upwards to the end still ascending, and learne it perfectly without booke, to say it forwards and backewards . . .” Bathe describes the gamut without using the term “hexachord” and highlights that it is important to remember the scale. Furthermore, “There be six names, *ut, re, mi, fa, sol, la*. The order of ascention & descention with them is thus.” However, he demonstrates the scale as an octave with seven syllables: *ut, re, mi, fa, sol, la, fa,* and *ut*. He adds the seventh note, *fa*, and repeated the first *ut* as the last note of the scale.

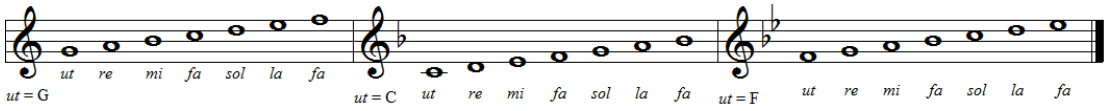


Example 4.3 Bathe’s eight-note scale

Furthermore, Bathe explains “The rule of *ut*” to determine the signals at the right of the clef:

> … but first let vs set downe how the place where the *vt* standeth is knowen, which is thus. There be three places, in one of which the *vt* must alwaies be: that is to say, in *G*, which is *Gamvt* and G *sol re vt*, when there is no flat in C, which is C *fa vt*, C *sol fa vt*, and C *sol fa*, when there is a flat in *b mi*, or *b fa b mi*. In F which is F *fa vt*, when there are two flats, one in *b mi* or *b fa b mi*, the other in *E la mi*, or *E la*. As for example... No b flat, the (*vt*) in G, The b flat in b onely, the (vt) in C. The b flat in b and E, the (*vt*) in F.[176]

Simply, when *ut* is on G without flat signs, *ut* is on C with one flat, and *ut* is on F with two flats. Bathe illustrates each scale with seven notes, and the seventh note is a semitone above the sixth (Ex. 4.4).



Example 4.4 Bathe’s three scales: *ut re mi fa sol la fa*

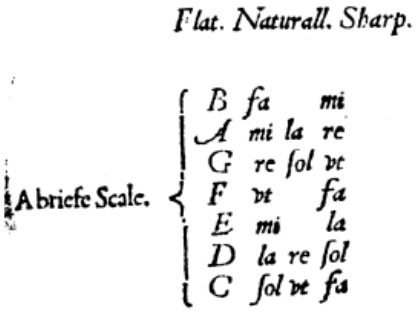
Notably, Bathe changes syllables after introducing the basic names of the scale; see Ex. 4.5. “*Ut* should be alwaies changed into *sol,*” “and now commonly changed into

[176] William Bathe, *A Briefe Introduction to the Skill of Song,* edited by Kevin C. Karnes, Music Theory in Britain, 1500-1700: Critical Editions (Aldershot: Ashgate, 2005), 62-3.

sol,"[177] and the *re* changes into *la,* giving the seven-note scale four syllables: *sol, la, mi,* and *fa*.

Example 4.5 Bathe's scale with four syllables: *sol, la, mi*, and *fa*

The next musical treatise was the anonymous *The Pathway to Musicke* of 1596.[178] The author's opening section discusses "Scale or Gamma-vt," "the common Scale like the Ladder." On page A iiii, he demonstrates the full gamut, from G to ee. The seven scales are built respectively on Γ(G), C, F, G, c, f, and g. Scales on G are named sharp song, scales on C are natural song, and scales on F are flat song, each scale with six syllables *ut re mi fa sol la.* However, on page B ii, the author illustrates "A briefe Scale," which includes a seventh syllable, *fa* (Ex. 4.6).



Example 4.6 A briefe Scale in *The Pathway to Musicke* (page B ii)

One year later, Thomas Morley published his *A Plaine and Easie Introduction to Practicall Musicke.* In the opening chapter "Teaching to Sing," he illustrates the "Scale of Musicke" and explains "For the understanding of this Table, you must begin at the lowest word Gam *ut* and so go upwards to the end still ascending." "There be in music but six notes, which are called Ut, Re, Mi, Fa, Sol, La." Morley describes the scales like the three hexachords, each one with six notes. About the three essential scales, he says:

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[177] Ibid., 64.

[178] Anonymous, *The Pathway to Musicke contayning sundrie familiar and easie rules for the readie and true vnderstanding of the scale, or gamma-ut*. London: (By J. Danter) for William Barley, and are to sold at his shop in Gratious streete neere Leaden-Hall, 1596.

PHI. Be these all the ways you may have these notes in the whole Gam?

MA. These and their eights (octaves[179]), as what is done in Gam ut, may also be done in G sol re ut(*g*), and likewise in G sol re ut in alt(*g′*); and what in C fa ut(*c*), may be also in C sol fa ut(*c′*); and in C sol fa(*c*"); and what in F fa ut in Base(*f*), may also be done in F fa ut in alt(*f′*). But there be the three principal keys, containing the three natures or properties of singing.

PHI. Which be the three properties of singing?

MA. B *quarre, Properchant,* and b *molle.*

PHI. What is *b quarre*?

MA. It is a property of singing wherein Mi is always sung in *b* fa ♮ mi, and is always when you sing Ut in Gam ut.

PHI. What is Properchant?

MA. It is a property of singing wherein you may sing either Fa or Mi in b fa ♮ mi, according as it shall be marked ♭ or thus ♮, and is when the Ut is in C fa ut.

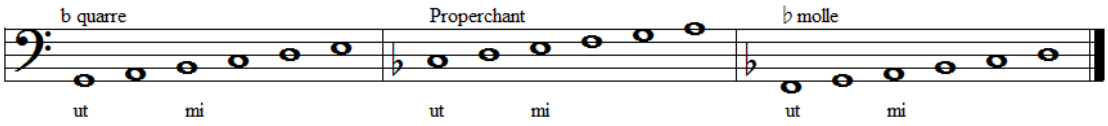
PHI. What if there be no mark?

MA. There it is supposed to be sharp, ♮.

PHI. What is b *molle*?

MA. It is a property of singing wherin Fa must always be sung in b fa ♮ mi, and is when the Ut is in F fa ut.[180]

According to Morley's three properties with six notes, the three scales only involve two signatures in front of the stave. The b *quarre* (G *Ut*) is without a flat, and *Properchant* (C *Ut*) and ♭ *molle* (F *Ut*) both require one flat on B (Ex. 4.7).



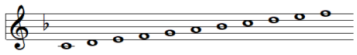
Example 4.7 Three properties from Morley[181]

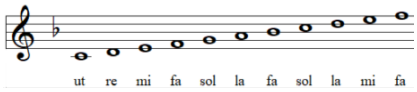
[179] The editor of the book, Alec Harman, replaced Morley's "eights" with "octaves" in his edition of 1952.

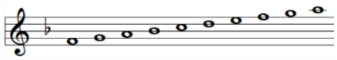
[180] Morley, *A Plain and Easy Introduction to Practical Music*, 14.

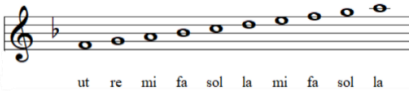
[181] Ibid.

Moreover, Owens points out that Morley merges the hexachord and scale. She also discovers that Morley is confused about whether there are two or three scales and uses the *durus-mollis* dichotomy of Continental theory.[182] Indeed, if there are only six notes in each scale, then Properchant C on *ut* does not need the flat sign on B. If there is a seventh, as a semitone above the sixth, the b molle (F *Ut*) scale should add the second flat sign on E. Moreover, Morley teaches how to sing above *La*, with a means of mutation.

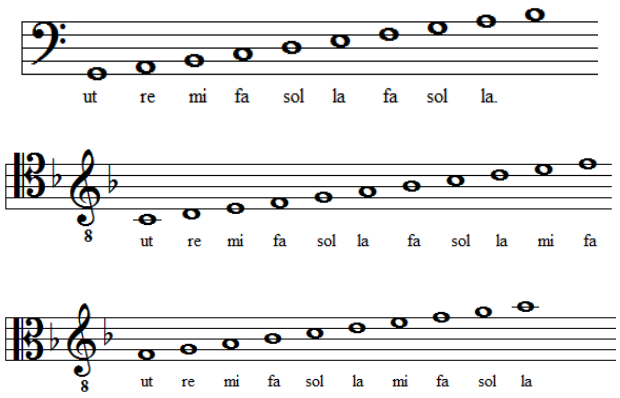
MA. Here is one; sing it. 

PHI. 

MA. This is well sung. Now sing this other: 

PHI. 

MA. This is right;[183]



Example 4.8 Morley's solmization of three scales

The above shows that intervals between the sixth and seventh notes are different. In scales G *ut* and C *ut* are semitones, singing *la, fa*. In scale F *ut*, it is a whole tone, singing *la, mi*. It is similar to the Continental hexachord mutation. However, Morley suddenly applies solmization to the "English way." The three first notes of each scale *ut*, *re*, and

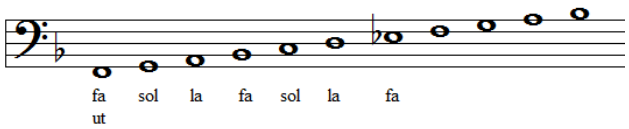
[182] Owens, "Concepts of Pitch," 201-2.

[183] Morley, *A Plain and Easy Introduction to Practical Music*, 15-6.

mi are altered respectively to *fa*, *sol*, and *la*. Therefore, there are only four syllables left in the scales, *mi*, *fa*, *sol*, and *la*.

More significantly, when Morley explains how to sing a scale below Γ(G), he uses two flats in the scale F *Ut*, just as in the previous English theory:

> PHI. Then I perceive the first note standeth in F fa ut under Gam ut, and being the lowest note of the stave I may there sing Ut.
>
> Ma. Right, or Fa if you will, as you did in the eight (octave) above in the other stave before. But go forward.
>
> PHI. Then though there be no Re in Gam ut, nor Mi in A re, nor Fa in ♮ mi, etc., yet because they be in their octaves I may sing them there also. But I pray you why do you set a ♭ in E la mi (e♭), seeing there is neither in it nor in E la mi in alt (e') nor in E la (e") any Fa, and the ♭ clef is only set to those keys wherin there is Fa?
>
> Ma. Because there is no note of itself either flat or sharp, but compared with another is sometime flat and sometime sharp, so that there is no note in the whole scale which is not both sharp and flat; and seeing you might La in D sol re, you might also (altering the tune a little) sing Fa in E la mi (e♭).[184]



Example 4.9 Scale on F with two flats (according to Morley's description)

This is the second scale on F with two flats, which is the same as Bathe's. The seventh note is a semitone above the sixth. Morley's first scale on F has only one flat. Owens notices that Morley shares concepts with Bathe, but Morley "is alternating in a rather unpredictable way between the one-flat and two-flat scales."[185] Morley's three scales' initial mixture of Continental hexacordal theory end by turning to the English way, four syllables for seven pitches and two semitones in each scale, *mi fa*, and *la fa*.

The theory of scale became clearer in later English treatises. Thomas Ravenscroft introduces the full gamut at the beginning of his *Treatise of Practicall Musicke* (c. 1607).[186] Ravenscroft adopts both terms from *The Pathway to Musicke* and Morley's

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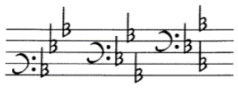
[184] Ibid., 16-7.

[185] Owens, 200 and 205.

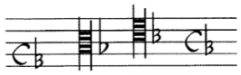
[186] The treatise was never published by Thomas Ravenscroft. It survives in manuscript form: London,

A Plaine and Easie Introduction. He named scales "Sharp," "Naturall," and "flatt" and labeled them "♯ quare," "properchant," and "♭ molle." Moreover, he explains the "Propertys" of three sorts of letters: F *fa ut,* C *sol fa ut*, and G *sol re ut.* Ravenscroft associates three chief clefs with three properties, which means a scale on F with two flats, C scale with one flat, and G scale with no flat.

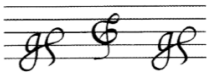
> ♭ *Molle* signifieth with F *faut* wth a b: flat in *b fa: b mi* and a flat in E *lami*.



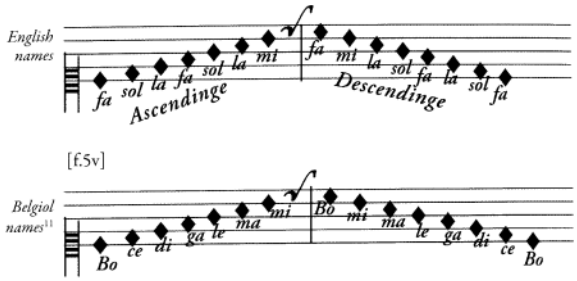
> Properchant is that wch carieth wth (ut) in *solfaut*; *mi* in *Elami*; with a *b* flat in *bfabmi*.



> ♯ Quare is called our naturall or chant-songe and is knowne by *♯ quare vth in g solreut: mi* in *b fa b: mi* and *la* in *E la mi*.


187

Remarkably, Ravenscroft notes that the English practice of solmization differs from the Belgian, as set out in Calvisius's theory. There are only four syllables used by the English, but seven syllables exist in Belgian practice. English theorists always introduce the full gamut with six notes for each scale; in practice, they present scales with seven or even eight notes but employ only four solmization syllables.



Example 4.10 Ravenscroft illustrates English and Belgian solmization[188]

British Library Add. MS 19758. It was edited by Ross W. Duffin in *The Music Treatises of Thomas Ravenscroft: 'Treatise of Practicall Musicke' and A Briefe Discourse,* Music Theory in Britain, 1500-1700: Critical Editions (Farnham, Surrey: Ashgate, 2014).

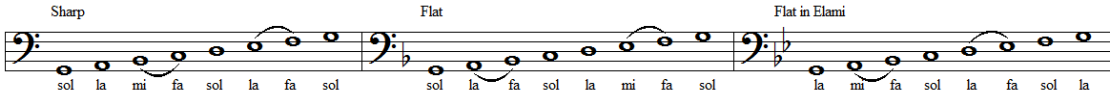
187 Ravenscroft, *Treatise of Practicall Musicke,* ed. Ross W. Duffin, 2014, 80-1.

188 Ibid., 82.

In the preface of *A New Way of Making Fowre Parts in Counterpoint,* Thomas Campion says clearly: “It is most true that the first invention of the gam-vt was a good inuention;” but about the solmization, “for the Scale may be more easily and plainely exprest by foure Notes, then by sixe, which is done by leauing out Vt and Re.”[189] Subsequently, on the first page, Campion directly states:

> *The substance of all Musicke, and the true knowledge of the scale, consists in the obseruation of the halfe note, which is expressed either by* Mi Fa*, or* La Fa*.*
>
> *To illustrate this I will take the common key which we call* Gam-vt, *both sharpe in* Bemi *and flat, as also flat in* Elami, *and shew how with ease they may be expressed by these foure Notes, which are* Sol, La, Mi, Fa.[190]

Unlike other theorists, Campion does not introduce the “olde Gam-ut” at all. He directly says that using four syllables is easier than six, and the critical point for learning scales is recognizing the half note, which was built by *Mi Fa* or *La Fa*. Campion presents three scales, which are similar to Bathe. Three scales are called, respectively, sharp, flat, and flat in *Elami*.



Example 4.11 Campion’s three scales with four syllables[191]

The last theoretical book related to the current study is Charles Butler’s *Principles of Musik* in 1636.[192] On page 12, Butler introduces the scale with six syllables, and he underlines the *MI* as the principal or master note of the scale:

> For the 7 Notes, there are but six several Names: (*Vt, re, MI, fa, sol, la*.) the seventh Note, because it is but a half-tone above *la*, as the fourth is above *MI*; (whereas the rest are all wholetones) is fitly called by the same Name: the which being added, the next Note will bee an Eight or Diapason to the first; and consequently placed in the same Letter or Clief, and called by the same Name.
>
> Of these seven Notes thus Named, MI is the principal, or Master-note: which beeing found, the six servil Notes doth follow, (both ascending and descending) in their order.

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189 Campion, *A New Way of Making Fowre Parts in Counterpoint*, 43.

190 Ibid., 44.

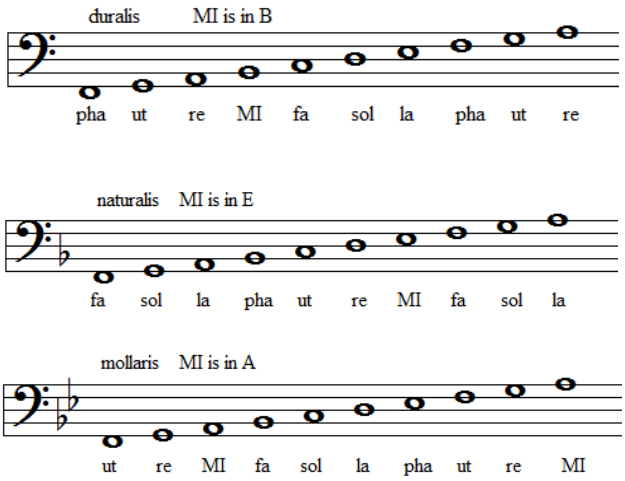
191 Ibid., 44-5.

192 Butler, *The Principles of Musik*, 1636.

On page 15, Butler changes the syllable of the seventh Note from *fa* to *Pha*:

> But because (as is above said) this seventh Note is but a *Semitonium* from his inferior *la*, as the fourth is from his inferior *MI*; questionless it is best, and most easy for the Learners, to call them both (as the manner now is) by the same Name: although the second halfe-note may, for difference from the first, bee written *pha*: which is the first syllable of *pharo*s, the name of an high tower, and of an upper garment; as this second *Hemitonium* is uppermost and highest of all the seven Notes.

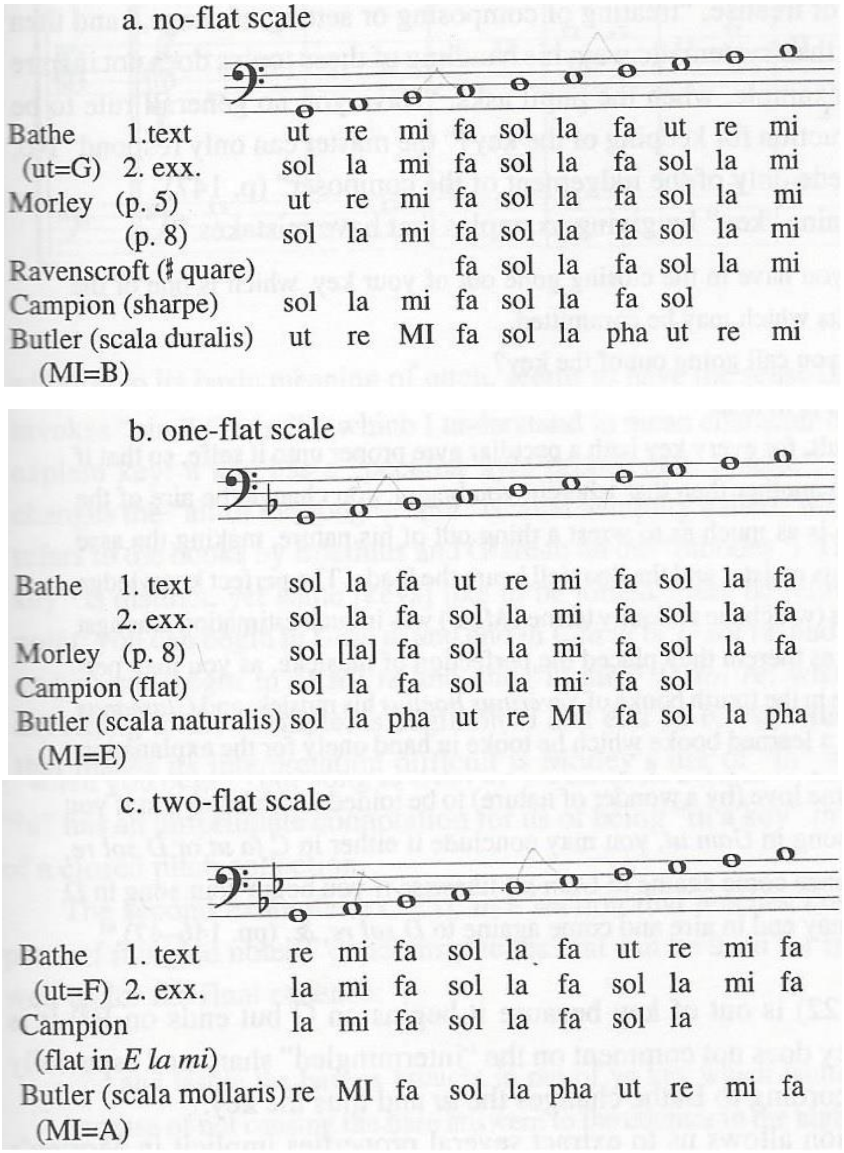
On page 19, Butler expands the diagram of the gamut from Γ(G)-ee to FF-ff, which includes three scales: Duralis, Naturalis, and Mollaris. He determines the scale by *MI*, which is different from Bathe's "rule of *ut.*" According to his interpretation, there are two half-tones in each scale, *MI fa* and *la pha*. Therefore, we can easily draw the three scales from Butler's text and figure.



Example 4.12 Butler's three scales

English theory from Bathe (1596) to Butler (1636) basically reflects compositional practice in the Golden Age of the lute song. Three scales are given separate names by them: anonymous flat, natural, and sharp; Morley's b quarre, properchant, and b molle; Ravenscroft's ♯ quare, properchant, and ♭ molle; Campion's sharp, flat, and flat in *Elami*; and Butler's duralis, naturalis, and mollaris. Bathe determines a scale by the position of the *ut*, and Butler relies on the *MI.* The sequence of the three scales is tone-tone-semitone-tone-tone-semitone. The system of solmization changes from six to four and to seven. Aside from Morley's ambiguity, other theorists present a coherent concept of scales, the fundamental principles of the scales being identical. Each scale consists of seven notes; semitones are only above *mi* and *la,* the remainder being whole tones. The three scales are set on distinct pitches with distinct names and signatures, but the structure of the intervals is identical. Owens points out that, by replacing the hexachord

and mutation, English theory adopts seven-note scales with fixed solmization, which shows a fundamental difference from the Continent.



Example 4.13 Owens's comparison of solmization schemes by scale[193]

Extension of three scales

In English theory, therefore, there are three seven-note scales. Although they are named divergently by the theorists and are defined by divergent syllables, the three scales are written respectively in identical natural, one-flat, and two-flat systems. As Butler explains:

[193] Owens, 215.

> Besides these signed Cliefs, there are also in the Scales to be noted 3 MI-cliefs: (B, E, and A:) so called, because in one of these 3, is placed the Master-note MI, by which the names of all other Notes (as before is fewed) ar known.
>
> To know which of these 3 Cliefs hath the *MI* in the present song, First, by the Signed clief, looke out the next B: where, if you finde not a Flat, is his place; if the Flat put him out thence, looke him in E: where you shall have him; unles the Flat likewise (which happeneth seldom) doth remove him: and then his place is certainly in A.[194]

There are three scales: B *MI*, E *MI*, and A *MI.* The B *MI* clef is without a flat; the E on *MI* is a scale with one flat on B. If a scale has a flat on B and on E, it means the *MI* is on A, which seldom happens. Here, Butler says the two-flat scale was used very rarely, but he demonstrates the possibility of building more than three basic scales:

> Although yet, the Mollar, which hath 2 Flats marked in it, (the one in B, the other in E) is no more flat indeede, than the Dural, which has none: for the Dural which is sharp in bothe those Cliefs, hath yet 2 Flats in one Heptakord, (C and F:) and the Mollar has no more; because those 2 Flats (C and F,) by the flatting of B and E, become whole notes, (*sol* and *ut*.) And though one would flat the third Mi-clief also, (which soom, professing to make an extraordinary flat song, have done) and so set Mi in D la-sol-re, Re in C *sol-fa-ut*, and *Vt* in B*fa*-B*mi*; yea if he would goe further, and flat D too, yet all would bee one: the song woulde prove noe more flat with all these flats, than with none of them.[195]

Butler explains that the Mollar scale with flats on B and E, which turns the C to *sol* and F to *ut,* and the intervals between B C and E F become whole tones. Dural is sharp (no flat) in both B and E. By retaining the principle of the interval structure of the scale, one can set the *MI* on D, *re* on C, and *ut* on B (by adding one more flat on A); furthermore, one can write a scale with four flats by adding a flat on D to build a scale with *MI* on G, *re* on F, and *ut* on E. At the root, "yet all would bee one," all the scales share the same structure and solmization. Jeffrey T. Meyer says that Butler expands the scales theoretically, but only flatward.[196] Furthermore, Bathe in 1596 already demonstrated a scale with two sharps, showing the possibility of shifting scales beyond flatward.[197] Morley also said: "There be many other flats in music, as the ♭ in A la mi re,"[198] which exceeds the three basic scales. Indeed, most musical practices were

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[194] Butler, *The Principles of Musik,* 14.

[195] Ibid., 22.

[196] Jeffrey Thore Meyer, "The Tonal Language of John Dowland's Lutesongs: Character of the Airs and Constructive Use of Gestures" (PhD dissertation, University of Minnesota, 1999), 53.

[197] Bathe, 68-69.

[198] Morley, 17.

written with no flat and one flat in this period. However, there are some works written beyond the three basic scales by English composers. For instance, some of John Dowland's lute songs use three flats, and one has a sharp signature at the beginning of the stave.[199] In short, the use of scales in English music was not restricted to the three scales. The extension of scales was demonstrated theoretically and adopted in musical practices by keeping the interval structure of the scale.

Signatures in front of clefs

In *A New Way of Making Fowre Parts,* Campion demonstrates the three scales using the same clef, but the flats in the two scales (flat and flat in Elami) are written directly at the beginning of the stave, which symbolizes certain tones that need to be flatted permanently. Herissone notes that the description of the stave signature in Playford's book of 1697 is quite close to the modern "key" signature. In Chapter VI of the thirteenth edition which writes:

> Observe also, That when these *Flats* or *Sharps* are plac'd at the beginning of your five Lines immediately after your *Cliff*, they serve to all the notes that shall happen in that Line or Space where you observe them plac'd upon, unless' tis contradicted by a *Flat* or *Sharp* plac'd before that Note which the Composer has a Mind should be so.[200]

The reviser of the book explained how to use the signs, but did not say why the accidentals should be placed next to the clef.[201] However, the stave signature was not linked with a definite key or mode, whether by English or Continental music in this period. As Walter Atcherson said, "To speak of a flat situated immediately to the right of a clef in music written before roughly 1670 as a 'Key signature' is an anachronism."[202] The stave signature became a key signature not before the late eighteenth century, when the modern theory of keys and key relationships fully developed. In this period, English musical practices are often written with one flat or sharp fewer than the real usage. Accidental sharps and flats required by the structure of a scale were not signed accordingly at the beginning of the stave. Therefore, it is not surprising that the situation still exists in 1724, as William Turner complains heavily at the end of *Sound Anatomiz'd*:

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[199] According to Herissone (PhD Dissertation, 1996), Christopher Simpson was the last English theorist who only made reference to the possibility of flats beside the clef (1655), and in his work of 1667, he added sharp accidentals at the right of the clef.

[200] John Playford, *An Introduction to the Skill of Musick*, 13th edition (London: Printed by E. Jones for Henry Playford and sold by him at his shop…1697), 22.

[201] Rebecca Herissone, "The Theory and Practice of Composition in the English Restoration Period" (PhD dissertation, University of Cambridge, 1996), 82.

[202] Walter T. Atcherson, "Key and Mode in Seventeenth-Century Music Theory Books," *Journal of Music Theory*, vol. 17 (1973): 208.

> The Thing which I am speaking of, is a common Complaint against most Composers of *Musick*, who are very much blamed, (I will not say with what Reason) for the Omission of (now and then) a *Flat* or a *Sharp*, which they ought to place before the *Cliff*. And all thus Squabble proceeds from the want of knowing where to place the *Mi* in those Extremities; for suppose a Song to be set in D, *natural*, which requires a *Flat* in B, and there happens to be no Flat there, but what is put before such *Notes* as fall in that Place: Now we all know, that when there is neither *Flat* nor *Sharp*, placed before the *Cliff*, the general Rule is to place the *Mi* in B: But then, the Key must be either, A, *natural*, or C, *natural*; if it be E, *natural*; G, *sharp*; D, *natural*; or F *natural*; though there be no *Flat* nor *sharp*, placed at the *Cliff*; yet one, or the other, is supposed to be there; for when they are omitted at the *Cliff*, they are always placed before the *Notes*, as aforesaid. Therefore, if a *Song*, or *Tune*, end in D, or F; the Mi is in E, and a *Flat* supposed in B. If it end in E or G: the Mi is in F, and a *Sharp* supposed to be there.
>
> Again, when there is a *Sharp* in F, and the last *Note* in B or D, there is then a *Sharp* required in C, and the *Mi* is there.
>
> When F and C are both Sharpened, and the last *Note* fall in A or F; there is then a *Sharp* required in G, and the *Mi* is there.
>
> If F, C and G, are all three Sharpened, and the last *Note* fall in E; then there is a *Sharp* required in D, which obliges the *Mi* to be there.
>
> Next, when there is a *Flat* in B, and the last *Note* in B or G; a second *Flat* is then required in E, and the *Mi* is in A.
>
> When B and E, are both flatted and the last *Note* fall in C, or E; there is then a *Flat* required in A, and the *Mi* is in D.
>
> Last, when B E and A, are all three flatted, and the last *Note* fall in F; then there is a *Flat* required in D, and the *Mi* is in G.[203]

Turner's complaint indicates a general musical phenomenon in which most of the English composers omitted one flat or sharp beside the clef, according to the scale applied. Like Butler, Turner determines the scale by *Mi*, and the interval structure of the scale is also identical. The interesting thing is that he suggests writing music on *Re* and *Fa* tones, which are two main "minor" and "major" tones. Turner explains the right way of putting the flats and sharps based on where to place the *Mi*. When *Mi* is in B (*ut*=G), it is a natural scale, with no flat and no sharp. The music should be A *re* tone or C *fa* tone. Composers omitted one flat or sharp at the beginning of the stave in the following cases:

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[203] William Turner, *Sound Anatomiz'd in A Philosophical Essay on Musick* (London: William Pearson, 1724), 79-80.

If *Mi* is in E (*ut*=C), then a *Flat* is supposed in B, implying an end in D *re* or F *fa* tone;

If *Mi* is in F (*ut*=D), then a *Sharp* is supposed in F, implying an end in E *re* or G *fa* tone;

If *Mi* is in C(♯) (*ut*=A), then a *Sharp* is required in F and C, implying an end in B *re* or D *fa* tone;

If *Mi* is in G(♯) (*ut*=E), then a *Sharp* is required in F, C, and G, implying an end in F♯ *re* or A *fa* tone;

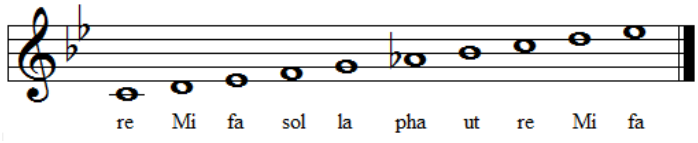
If *Mi* is in D(♯) (*ut*=B), then a *Sharp* is required in F, C, G, and D, implying an end in E *fa* tone;

If *Mi* is in A (*ut*=F), then a *Flat* is required in B and E, implying an end in G *re* or B *fa* tone;

If *Mi* is in D (*ut*=B♭), then a *Flat* is required in B, E, and A, implying an end in C *re* or E *fa* tone;

If *Mi* is in G (*ut* =E♭), then a *Flat* is required in B, E, A, and D, implying an end in F *re* tone;

In brief, Turner demonstrates nine scales: one natural, four sharp, and four flat. The interval order within the seven-note scale in Turner's book is still the same as one hundred years ago in English music: tone-tone-semitone-tone-tone-semitone. Furthermore, Herissone presents several pieces of evidence that signatures were incomplete in different copies of the same piece.[204] For the current study, it is crucial to clarify that those stave signatures were not associated with a definite scale in the English music of the later sixteenth and early seventeenth centuries. The flats or sharps at the beginning of the stave are written incompletely by composers, in many cases. For instance, a song written in C *re* means with three flats, according to the scale of *Mi* in D (*ut* = B♭). One should not treat the A flat as a chromatic note in this D *Mi* scale, although it is usually omitted by composers in the signature at the beginning of the stave.



Example 4.14 Three-flat scale only written with two flats in the signature

[204] Herissone, dissertation 1996, 83.

4.3 Terminology relating to chromaticism in English lute songs

This study uses the following terminologies in its discussion of chromaticism, and a significant part of this section is due to Adams.[205] An understanding of these interpretations is necessary for the comprehension of the following analyses.

1. Scale: The previous section shows that hexachords were not used in English musical theory in the late sixteenth and early seventeenth centuries. English theorists adopted a seven-note scale universally with a sequence of tone-tone-semitone-tone-tone-semitone. In the ensuing analyses, I shall use the solmization from Butler's work (1636), *ut*, *re*, *mi*, *fa*, *sol*, *la*, *pha*, since each pitch of the scale is named with different syllables. According to contemporary English theory, G *ut* or B *Mi* means a natural scale; C *ut* or E *Mi* refers to a scale with one flat on B; F *ut* or A *Mi* is a scale with two flats; one sharp means that the *ut* is on D, *Mi* is on F (sharp); and so on.

2. Tone or (Key): According to the previous section, the modal theory is little discussed by English theorists at this time. The beginning and the ending tones are the crucial points to determine a song in most cases. If a song has a final note on G with one flat signature right after the clef—and, in fact, the music requires two flats. Therefore, it is written in a scale structure requiring two flats—it is a G *re* composition in the G tone, with two flats, instead of one.

3. Tonal system: An explanation based on Adams's theory (2006):

> A tonal system is a group system of pitch classes drawn from the tones of a hexachord and the major and minor triads that can be built using only those tones and tone a perfect fifth above the third hexachordal scale. It is therefore equivalent to the unordered collection of pitches in the modern diatonic scale, but without any hierarchical relationship between those pitches...[206]

For example, the two-flat system in English music is constituted of the F *ut* scale F-G-A-B♭-C-D-E♭, and the triads are F-A-C, G-B♭-D, A-C-E♭, B♭-D-F, C-E♭-G, D-F-A, and E♭-G-B♭. Therefore, when a passage uses only tones within this single tonal system, then the passage is governed by this two-flat system.

4. Stave signature: The sign (nearly always a single flat) is placed at the beginning of the composition. Note that stave signatures were not associated with a definite scale at this period. Composers often wrote one flat or sharp sign less than the music required. Therefore, I shall write, "It is a G composition requiring two flats," although the

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[205] Adams's theory provides a general framework for pre-tonal chromatic music (2006). In this section, I adopt some interpretations of the terminologies from his work. However, he uses diatonic reduction as the analytical method, which is not applied in the corrent study.

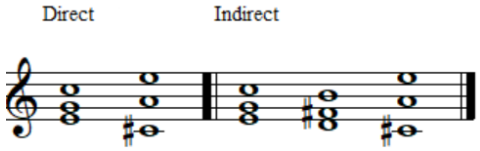
[206] Adams, dissertation 2006, 83.

composer might only write one beside the clef.

5. Diatonic: Refers to a tone or sonority belonging to the tonal system that governs its passage or phrase.[207]

6. Chromatic: Applies to a tone foreign to the governing tonal or diatonic system in which the passage is written.[208]

7. Semitone: In this study, according to the lute tuning system, all semitones are considered equally sized. For example, C-D♭ is equal to C-C♯, and two semitones constitute a whole tone.



Example 4.15 Direct and indirect chromaticism (John Clough, 1957)[209]

8. Direct chromaticism: Passages involving adjacent tones or sonorities that are not united by the same tonal system.[210]

9. Indirect chromaticism: Refers to every two successive sonorities belonging to the same system, but the passage containing them is not governed by a single system. Alternate degree inflection, a special kind of indirect chromaticism in which a degree inflection is interrupted by their upper or lower neighbor tone, the progression is a whole tone followed or preceded by a semitone, for example, C-D-C♯ or B♭-A-B♮. Such indirect chromaticism normally occurs in the same voice or part.[211]

10. Suspended diatonicism: According to Adams's description, it "consists of any situation in which it is impossible to determine the governing tonal system for a passage. It usually occurs because the accretion of semitones makes it impossible to distinguish diatonic from chromatic semitones and therefore impossible to arrive at a diatonic basis

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[207] Ibid.

[208] Ibid.

[209] Clough, "The Leading Tone in Direct Chromaticism: From Renaissance to Baroque," 4.

[210] In general, the definitions of direct and indirect chromaticism are acknowledged by scholars. Adams determines a chromatic piece, whether direct or indirect, after the diatonic reduction by his theory (dissertation 2006). In the current study, however, I will apply these terms according to the original score by composers. This is also used by many others.

[211] Teo, *Chromaticism in the English Madrigal*, 20.

for the passage."[212] This kind of chromaticism is the rarest situation in English lute songs.

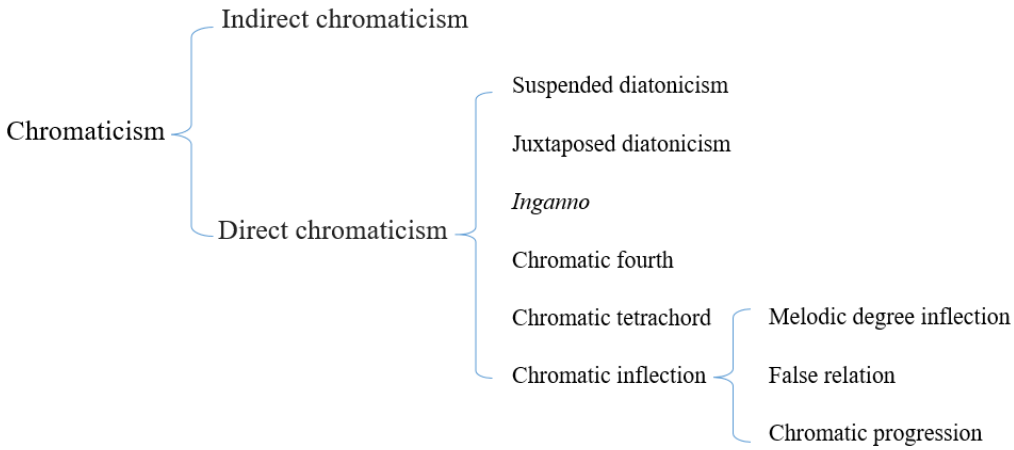


Figure 3 Categories of chromaticism in English lute songs[213]

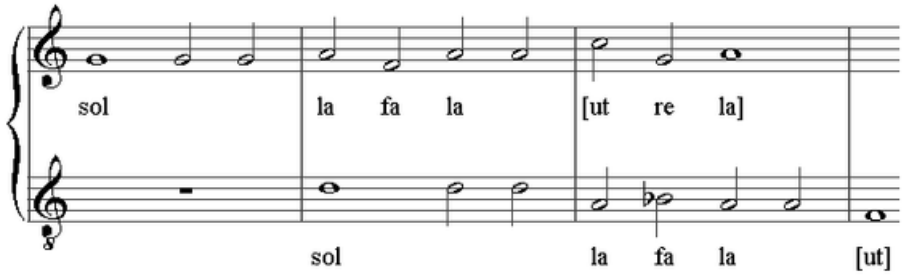
11. Juxtaposed diatonicism: Refers to two or more tonal systems placed side by side. In this case, chromaticism occurs between two or more phrases.

12. *Inganno*: According to John Harper, the Italian term *Inganno* is a technique of hexachord transposition that results from the development of thematic material. It was often used in the sixteenth and early seventeenth centuries.[214] The earliest definition of this term is given by Giovanni Maria Artusi in 1603: "The deception (*inganno*) takes place whenever one part beings a theme and another voice follows it without using the same intervals but still retaining the same names of the hexachord syllables."

[212] Adams, dissertation, 2006, 86.

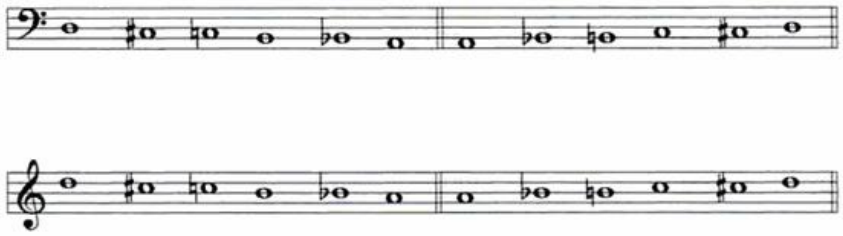
[213] The figure gives a pre-summary of chromatic forms that occur in the following analyses. The order chosen in this figure is arbitrary and in no way judgmental.

[214] John Harper, "*Inganno* (i)," in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie, 12, 379 (London: Macmillan, 2001). For further discussion, see Roland Jackson's articles, "The '*inganni*' and the Keyboard Music of Trabaci," 1968; and "On Frescobaldi's Chromaticism and Its Background," 1971.

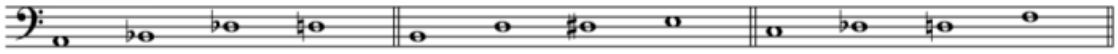


Example 4.16 Artusi's example of *inganno*[215]

13. Chromatic fourth: Refers to a perfect fourth upward or downward filled in with six notes, which are successive semitones, for example, A-B♭-B♮-C-C♯-D.



Example 4.17 Chromatic fourth (Peter Williams, 1997)[216]



Example 4.18 Chromatic tetrachord

14. Chromatic tetrachord: A perfect fourth filled in by a series of four notes containing a minor third and two semitones. One of the semitones must be chromatically formed, for example, A-C-C♯-D.

15. Chromatic inflection: Also called "degree inflection." It refers to an altered tone preceded or followed by its original counterpart. This note is altered by using an accidental raising or lowering of a semitone having the same letter name, for example, B♭-B♮, C-C♯, or E-E♭.

16. Melody degree inflection: Chromatic inflection occurs in the same (voice) part.

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[215] Ibid.

[216] Williams, *The Chromatic Fourth During Four Centuries of Music*, 1.

It changes a triad from major to minor (or minor to major) without changing the root of the chord, for example, C-C♯ in progression A-minor to A-major.

17. False relation: A degree inflection occurs in two voices or parts.

18. Chromatic progression: Also called harmonic chromaticism. It is caused by two chords, involving a chromatic inflection in one or more voices or parts. The progression accompanies the root movement upwards or downwards a major or minor third, for example, progression A-major to F-sharp major, or E-major to C-minor.

19. Musical requirement: Adams classified chromatic events according to their use for various purposes. Apart from express, chromatic alterations also exist for composition requirements: 1) musical grammar, "will mean the set of principles that govern the sonorities and successions of sonorities that are fundamental requirements in a given repertoire." For example, a root-position diminished chord is grammatically incorrect in contemporary music; 2) musical syntax, "will mean the set of principles that govern the sonorities and successions of sonorities that are required in a specific context of a given musical repertoire." For example, a Picardy third is to fulfill a cadential rule, and alterations required for maintaining strict imitation are due to principles of melodic syntax.[217]

[217] Adams, dissertation, 83-5.

Chapter 5 John Dowland

Thomas Fuller wrote of John Dowland (1563- February 20, 1626) in *The History of the Worthies of England* (1662), "he was the rarest Musician that his Age did behold; having travailed beyond the Seas, and compounded English and Foreign skill in that faculty, it is questionable whether he excelled in Vocal or Instrumental Music."[218] He is known today as the leader of the English school of lutenist songwriters. In comparison with other contemporary English composers, information about John Dowland is relatively plentiful, originating mostly from his own writings and letters. The year of his birth, 1563, can be confirmed from his own words: in the "Necessarie Observations" to *Varietie of Lute-lessons* (1610), he mentioned that he was born thirty years after Hans Gerle's book, printed in 1533.[219] Moreover, in the preface to *A Pilgrimes Solace* (1612), he says, "Being I am now entered into the fiftieth yeare of mine age . . ."[220] Of his childhood, all that is known is that Dowland studied music from an early age. Around 1579 to 1583, he was in Paris as a servant to Sir Henry Cobham. During this period in France, he became a Catholic, despite being brought up a Protestant. He then returned to England, and his musical activities began to multiply. On July 8, 1588, he obtained a bachelor's degree in music at Christ Church, Oxford, as did Thomas Morley. In the same year, Dowland was listed as an English musician worthy of honor by Oxford academic Dr. John Case. It was the first proof of his talent in this field. On November 17, 1590, he performed his song *His golden locks time hath to silver turned* during a ceremony at the tiltyard at Westminster. At the end of 1592, he played the character "Do" in an entertainment during the Queen's visit to Sudeley. His song *My heart and tongue were twins* was performed at the same time. Dowland's six pieces were included in Thomas Este's *The Whole Booke of Psalmes* and published in the same year. In 1594, Dowland applied for a position at court, following the lutenist John Johnson's death, but no one was hired for the vacancy. In a letter to Sir Robert

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[218] Thomas Fuller, *The History of the Worthies of England, who for Parts and Learning have been eminent in the several Counties*. *Together with an Historical Narrative of the Native Commodities and Rarities in each County* (London: Printed by J. G. W. L. and W. G. for Thomas Williams, and are to be sold at the sign of the Bible in Little Britain. 1662), 244.

[219] Robert Dowland, *Varietie of Lute-lessons viz. Fantasies, Pauins, Galliards, Almaines, Corantoes, and Volts: Selected out of the best approued Authors, as well beyond the seas as of our owne Country. Whereunto is annexed certaine Obseruations belonging to Lute-playing*: by Iohn Baptisto Batcheler of Musicke (London: Printed by Thomas Snodham for Thomas Adams), 1610.

[220] John Dowland, *A Pilgrimes Solace.Wherein is contained Musicall Harmonie of 3. 4. and 5. parts, to be sung and plaid with the Lute and Viols*. By John Douland, Batchelor of Musicke in both the Vniversities: and Lutenist to the Right Honourable the Lord Walden. (London: Printed for M. L. I. B. and T. S. by the Assignment of William Barley), 1612.

Cecil, Dowland wrote that he had decided to visit Germany, after which he planned to study with Luca Marenzio in Rome.[221]

Dowland set off to Germany in the summer of 1594 and visited the Duke of Brunswick in Wolfenbüttel. Later, in autumn 1594, accompanied by the lutenist Gregorio Huet from Wolfenbüttel, he arrived at Kassel to meet the Landgrave of Hesse. Dowland was highly appreciated, receiving many gifts and offers of employment. These he refused since his ambition was to meet the great madrigalist, Luca Marenzio, so he continued to travel southward to Italy. As he said in the preface to *The First Booke of Songes*, Venice was his first destination, where he met Giovanni Croce. Then he went on to Padua, Genoa, Ferrara, and elsewhere. In Florence, he had a chance to play at the Medici Court for Ferdinando I, Grand Duke of Tuscany, probably in the Grand Ducal residence.[222] These experiences of the fine arts within the court circle must have been a revelation to Dowland, as was the opportunity to meet outstanding Italian musicians of the time. During his stay in Florence, he had a connection with English Catholic exiles associated with traitorous events, and this brought home to him the extreme danger this placed him in. Reluctantly, he decided to give up the plan of meeting Marenzio in Rome, and instead, he set off back toward England by way of Bologna and Venice and then Nuremberg. To Sir Robert Cecil, November 10, 1595, he expressed his absolute loyalty to the Queen. Apparently, his message was forwarded to Her Majesty, and he received a positive letter from the courtier, Henry Noel, written on December 1, 1596 in Kassel. However, with Noel's untimely death on February 26, 1597, Dowland's hope for a position at the English court once more fell through. For Henry Noel's funeral, he provided a set of seven four-part psalms. In the same year, The *First Booke of Songes* was published.[223] Dowland's status in English music is affirmed by the great success of this book in his time.

At the end of 1598, Dowland took the decisive step of accepting the post of lutenist at the Court of Christian IV of Denmark at a yearly salary of 500 Daler, thus becoming one of the highest-paid courtiers at the Danish Court. Along with the high salary and numerous gifts from the King, Dowland was allowed to travel back to England on private business. During this time in Copenhagen, he published several books in

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[221] See Peter Holman and Paul O'Dette, "Dowland, John," in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie (London: Macmillan, 2001), 7, 531-8, and Poulton, *John Dowland*, 19-94.

[222] Poulton, *John Dowland*, 36.

[223] John Dowland, *The First Booke of Songes or Ayres of fowre parts with Tableture for the Lute: so made that all the parts together, or either of them seuerally may be song to the Lute, Orpherian or Viol de gambo* (London: Printed by Peter Short, dwelling on Bredstreet hill at the sign of the Starre, 1597).

London, *The Second Booke of Songs* in 1600,[224] *The Third Booke of Songes* 1603,[225] and *Lachrimae or Seaven Teares* in 1604.[226] His service at the Danish Court ended in February 1606 when he returned to England. By that time, he had established his reputation throughout Europe. Three years later, his translation of the *Micrologus of Andreas Ornithoparcus* was published.[227] In April 1610, yet another of Dowland's applications for a position as lutenist at the English court failed. That year, his son, Robert Dowland, published the *Varietie of Lute-lessons* and *A Musicall Banquet,*[228] both books including works by Dowland. In 1612, he issued his last book, *A Pilgrimes Solace,* and finally secured a position at James I's court at the age of fifty, remaining as royal lutenist until the end of his life in 1626.

Like many other composers, Dowland absorbed a range of musical influences and styles during his traveling period, yet without ever losing his individual style. Perhaps the visit to Italy rather than France, Germany, and Denmark was most associated with his chromatic writing. Indeed, there is no evidence that Dowland met any celebrated composers there. However, it is hard to believe that Dowland did not hear about those chromatic masters Luzzaschi, Monteverdi, and Gesualdo during his travel. None of them is acknowledged in his preface to the first book of 1597. Scholars have assumed that these composers were not famous in England at that time.[229] Dowland's output therefore comprised four lute songbooks in the years 1597, 1600, 1603, and 1612, in all 88 lute songs, including three songs in his son Robert's book of 1610. As Philip Heseltine remarks, "It was Dowland who brought the solo-song and part-song or ayre

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[224] John Dowland, *The Second Booke of Songs or Ayres, of 2. 4. and 5. parts: With Tableture for the Lute or Orpherian, with the Violl de Gamba* (London: Printed by Thomas Este, the assigne of Thomas Morley, 1600).

[225] John Dowland, *The Third and Last Booke of Songs or Ayres. Newly composed to sing to the Lute, Orpharion, or Viols, and a dialogue for a base and meane Lute with fiue Voices to sing thereto* (Printed at London by P. S. for Thomas Adams, and are to be sold at the signe of the white Lion in Paules Churchyard, by the assignement of a patent granted to T. Morley, 1603).

[226] John Dowland*, Lachrimae, or Seaven Teares Figvred in Seaven Passionate Pauans, with diuers other Pauans, Galiards, and Almands, set forth for the Lute, Viols, or Violons, in fiue parts* (London: Printed by Iohn Windet, dwelling at the Signe of the Crosse Keyes at Powles Wharfe, and are to be solde at the Authors house in Fetter-lane neare Fleet-streete, 1604).

[227] Andreas Ornithoparcus, *Andreas Ornithoparcus His Micrologus, or Introduction: Containing the Art of Singing. Digested into Foure Bookes. Not onely Profitable, but also necessary for all that are studious of Musicke. Also the Dimension and Perfect use of the Monochord, according to Guido Aretinus*. By John Dowland Lutenist, Lute-player, and Bachelor of Musicke in both the Universities. (London: Printed for Thomas Adams, dwelling in Paules Church-yard, at the Signe of the white Lion. 1609).

[228] Robert Dowland, *A Musicall Banquet. Furnished with varietie of delicious Ayres, Collected out of the best Authors in English, French, Spanish, and Italian* (London: Printed for Thomas Adams, 1610).

[229] Teo, *Chromaticism in the English Madrigal*, 128.

to the highest degree of excellence in the last years of the 16th century and the first years of the 17th."[230] This section will investigate chronologically how Dowland employed chromatic techniques in his lute songs.

The First Booke of Songes or Ayres 1597

The success of Dowland's first book can hardly be overestimated, being reprinted in 1600, 1603, 1606, 1608, and 1613. This book contains twenty-one lute songs. Most chromatic elements are in the lute or lower voice parts, while only a few appear in the cantus part.

Song No. 1 *Unquiet thoughts* is written with a final on G *re* (requires two flats), though, as usual, there is only one flat in the signature. Indirect chromaticism plays an important role in this song, and this type of technique is generally the most common throughout this book. The three stanzas are given below:

Unquiet thoughts, your civil slaughter stint,

And wrap your wrongs within a pensive heart:

And you: my tongue that makes my mouth a mint,

And stamps my thoughts to coin then words by art,

Be still: for if you ever do the like

I'll cut the string that makes the hammer strike.

But what can stay my thoughts they may not start,

Or put my tongue in durance for to die?

When as these eyes, the keys of mouth and heart,

Open the lock where all my love doth lie;

I'll seal them up within their lids for ever:

So thoughts, and words, and looks shall die together.

[230] Philip Heseltine, "A Note on John Dowland," *The Musical Times,* vol. 67, no. 997 (March 1, 1962): 209.

How shall I then gaze on my mistress' eyes?

My thoughts must have some vent: else heart will break.

My tongue would rust as in my mouth it lies,

If eyes and thoughts were free, and that not speak.

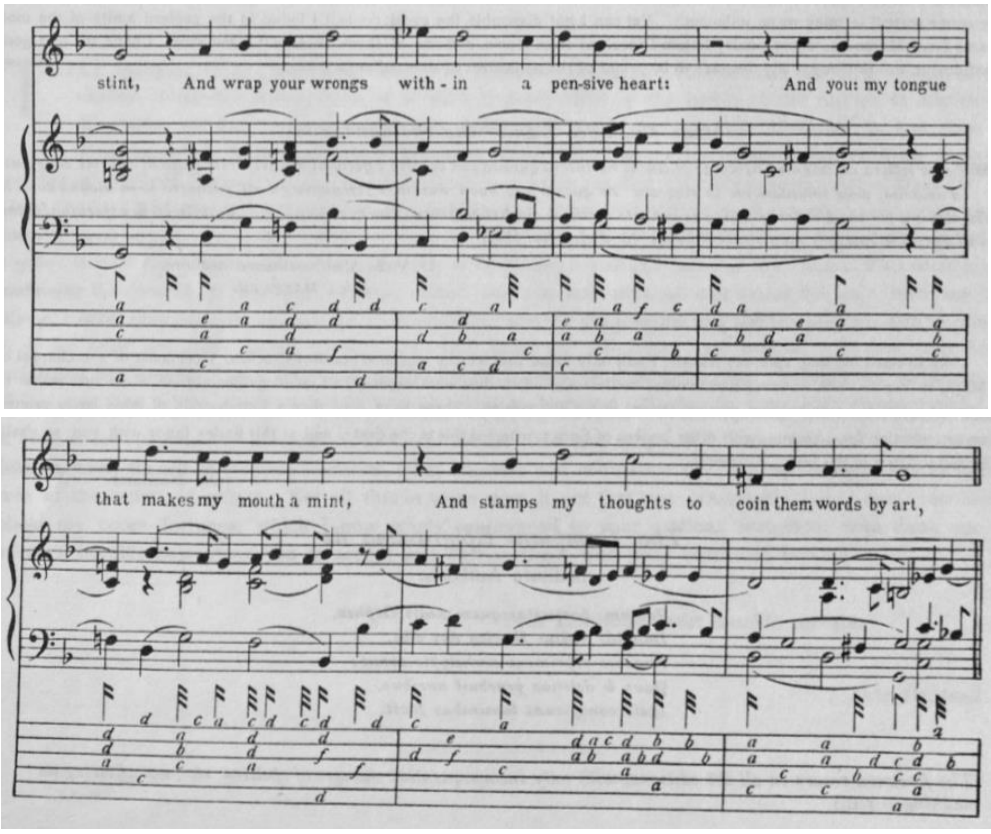
Speak then, and tell the passions of desire;

Which turns mine eyes to floods, my thoughts to fire.

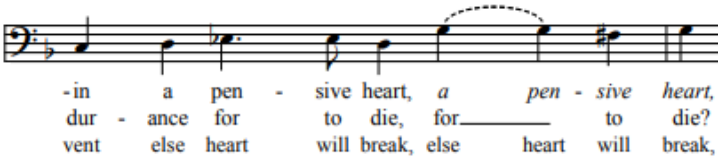
As Example 5.1 shows, an alternate degree inflection F♯GF♮ occurs in measure 3 of the song, where a D-major chord is used at the beginning of the second phrase; thereby, the alteration, F♯ is required. However, the F under the word "your" must revert to the natural; otherwise, it would create a root-position diminished triad on F♯. At the end of the phrase "a pensive heart," a chromatic alteration, F♯ occurs in the bass part, forming a semitone with G to imitate the previous motif D E♭ D (Ex. 5.2). Notably, the chromatic note F♯ with the upper notes A and C together generate a diminished triad on F♯ in its root-position, which creates a strong desire to resolve onto the next G-minor chord. Here, Dowland might intend to express the text with semitone movement and dissonance. This treatment perfectly fits the words in the other two stanzas as well, "for to die" and "heart will break."

Three measures later, two successive alternate inflections occur in the alto part, F♯GF♮ and EFE♭, in the fourth phrase "and stamps my thoughts to coin them words by art" (m. 8). These two pairs of chromatic inflections F♯F♮ and EE♭ can be explained as a double purpose. Each pair shares the same letter, which serves as a metaphor, the "thoughts" coinciding with "words." However, the two tones in both pairs are not in unison, one of the letters being altered. These slight variations on the notes are just like two sides of a coin. As Elizabeth E. Leach sees it, "[T]ongue artfully stamps the image of the thoughts to make them into coins, presents a model for the link between mental ideas and spoken language performed as sound."[231] How subtle the chromatic writing is. The treatment is more suited to the first and third stanzas than the second. Such expressive alternate inflection is also shown in song numbers 3，8，11, and so on.

[231] Elizabeth E. Leach, "Unquiet Thoughts: Spenser, Scudamour, and John Dowland's First Booke of Songs," *Musicology, Medieval to Modern* (2012), accessed October 10, 2019, http://users.ox.ac.uk/~musf0058/Unquietthoughts.html.



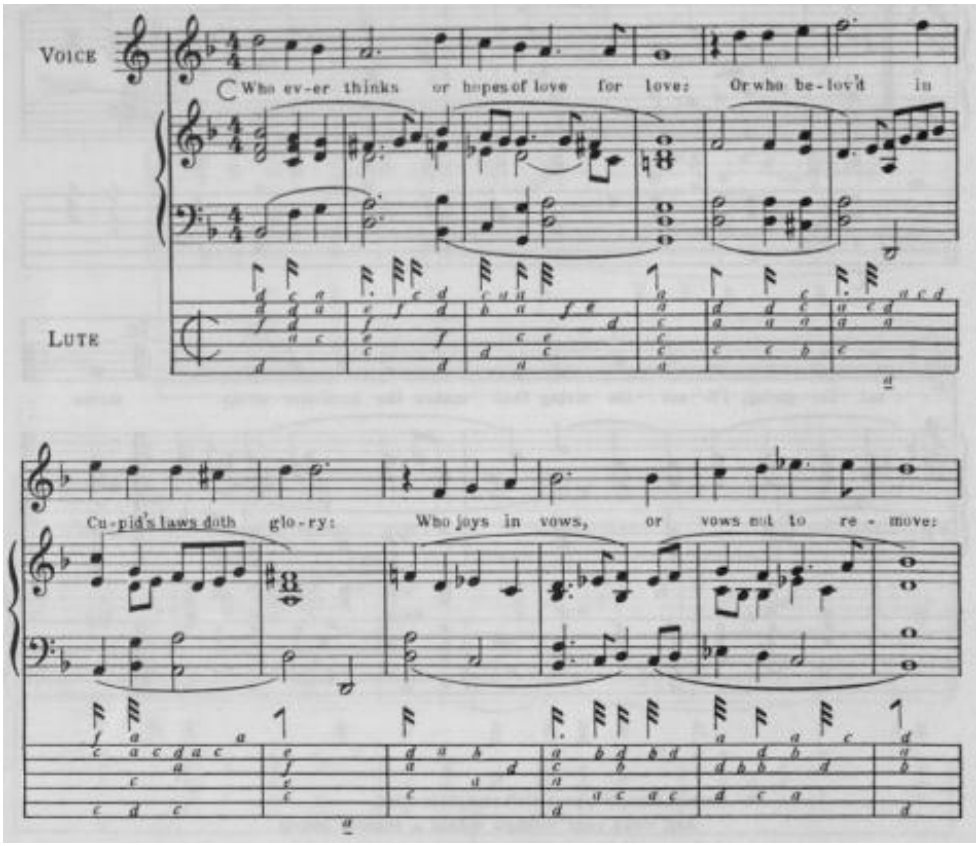
Example 5.1 John Dowland's *Unquiet thoughts* (1597) No. 1, mm. 3-9



Example 5.2 John Dowland's *Unquiet thoughts* (1597) No. 1, bass part, mm. 4-5

Aside from the textual association, a fair amount of chromatic events are due to different requirements of musical structure or merely altering the color of a degree of the scale, as for instance in song No. 2 *Who ever thinks or hopes of love*. The two stanzas of this poem are taken from No. V of Fulke Greville's *Caelica.* Dowland's setting is a G *re* composition with a two-flat system. In the following Example 5.3, the chromatic alterations are F♯, B♮, E♮, and C♯. The first F sharp in the second measure serves as a Picardy third on the D-major triad, as a breathing point in the middle of the phrase. In the same measure, the F is used in its natural position to avoid an augmented B♭ triad in its root-position. In measures 4-5, the F sharp serves as the leading tone to the following G, and the B natural serves as the Picardy third for the cadence of the first phrase. The second phrase begins with the D-minor triad and ends with the D-major

chord (measures 5-8).



Example 5.3 John Dowland's *Who ever thinks or hopes of love* (1597) No. 2, mm. 1-12

In this phrase alone (mm. 5-8), all the Es are in their natural position, either for correcting a grammatically incorrect sonority or creating a directed motion to the next sonorities, whereas E♭s are used in the rest of the song. The Es, thus, count as chromatic alterations. In this phrase, the Es serve as the perfect fifth above A; otherwise, a diminished fifth would have been created between the E flat and the A. In measure 5, Dowland chooses a major chord on A, hence requiring the chromatic alteration C sharp, with its tendency to lead to the next D. It can be interpreted similarly for the alterations in measure 7. There are two Es that serve as the passing tone in the inner parts. One sounds simultaneously with the vocal F in measure 5, and the other generates an augmented fourth with the B♭ in the bass in measure 7. Both create a strong tendency to the next F. Significantly, a descending chromatic tetrachord occurs in the alto part from the end of measure 7 to the first beat of measure 9, G F♯, F♮, and D, between two phrases. The chromatic effect is softened by the separated phrases.

Song No. 9 *Go crystal tears* is a melancholy love song. This ayre is written on C

with three flats.[232] The signatures in these four voice parts are not unified in the original print version. A one-flat signature is written in both cantus and bass parts. The alto and tenor are written with a two-flat signature. The text of the song is given below:

Go crystal tears, like to the morning show'rs,

And sweetly weep into thy lady's breast.

And as the dews revive the drooping flow'rs,

So let your drops of pity be address'd,

To quicken up the thoughts of my desert,

Which sleeps too sound whilst I from her depart.

Haste, restless sighs, and let your burning breath

Dissolve the ice of her indurate heart,

Whose frozen rigour like forgetful Dearth,

Feels never any touch of my desert:

Yet sighs and tears to her I sacrifice,

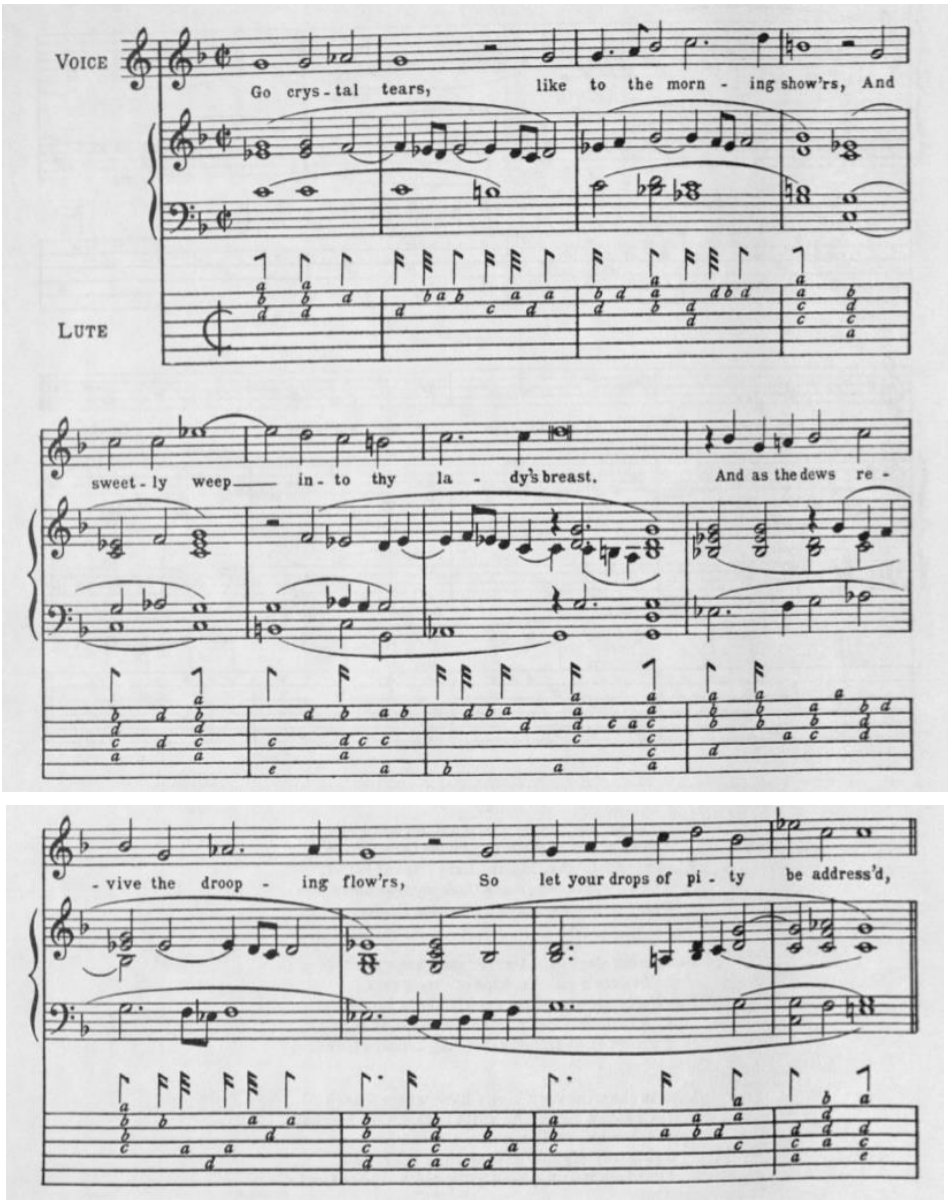
Both from a spotless heart and patient eyes.

This song only involves two chromatic alterations, B♮ and A♮. Chromaticism is subtly associated with certain expressive words at the opening phrase. Dowland uses semitones to convey sadness in the cantus and bass part, and Poulton says, "[T]he descending sequence of the altus part seems to imitate the crystalline splash of the falling tears."[233] Successive minor triads stand for a pensive mood on the words "Go crystal" in the beginning measure, Cm-Fm-Cm-G-Cm-Gm-Fm-G (mm. 1-4). In the second measure, a series of non-chord tones create dissonant sonorities on the "tears" ("sighs" in the second stanza). The suspended F holds over into the C-minor chord and forms a major second with the G in the cantus part. The neighboring tone D is also heard against the C-minor chord; the suspension E♭ with the chromatic B♮ in the tenor together build a diminished fourth. The neighboring tone C between the two Ds is also

[232] Meyer also notes that the character of the song is likely to be written on key C *re*; see Jeffrey Thore Meyer, "The Tonal Language of John Dowland's Lutesongs," 83.

[233] Poulton, *John Dowland*, 230.

heard against the B♮; see Ex. 5.4. Dowland, thus, uses dissonance to express the text.



Example 5.4 John Dowland's *Go crystal tears* (1597) No. 9, mm. 1-12

In measure 6, the word "weep" is also expressed by a similar method ("ice" in the second stanza). First, the cantus reaches the highest pitch, e♭^{2}. Second, the note E flat stretches to the next measure, with a syncopation placing the accent on it. Third, it proceeds from Cm-E♭$^+$-G^7-A♭. The suspension note E♭ with the alteration B♮ and G together form an augmented triad on E♭ and proceeds to another dissonant chord, G seventh. The sustained tension resolved to the A♭-major chord. Here, the word "weep" is stressed elaborately by highlighting melody, rhythm, and harmony. In measure 9, Dowland uses descant melodies to describe the word "drooping," while using

successive dissonances to depict the text. The passing tone F in the bass part stands against the E♭-major chord; the suspension E♭ in the alto part sounds simultaneously with the F in the bass part. This E♭ steps downwards to D, which proceeds to a diminished triad in D; then the D moves to C, which is temporarily a consonance. However, the C is only a neighboring tone; it returns to D and creates the diminished triad on D again for illustrating "drooping." It finally resolves to the E♭-major chord in measure 10. In this song, Dowland mainly uses dissonance to underscore the significant words of the text.

Song No. 14 *All ye, whom love or fortune* is a remarkable piece written on the G tone with two flats. The setting begins in a declamatory style, then turns to a polyphonic texture. The melody progresses in short phrases, the only repetition occurring on the words "whose sighs" and "that sings my sorrows." The two stanzas of the poem are given below:

All ye, whom Love or Fortune hath betray'd;

All ye, that dream of bliss but live in grief;

All ye, whose hopes are evermore delay'd;

All ye, whose sighs or sickness wants relief;

Lend ears and tears to me, most hapless man,

That sings my sorrows like the dying swan.

Care that consumes the heart with inward pain,

Pain that presents sad care in outward view;

Both tyrant-like enforce me to complain;

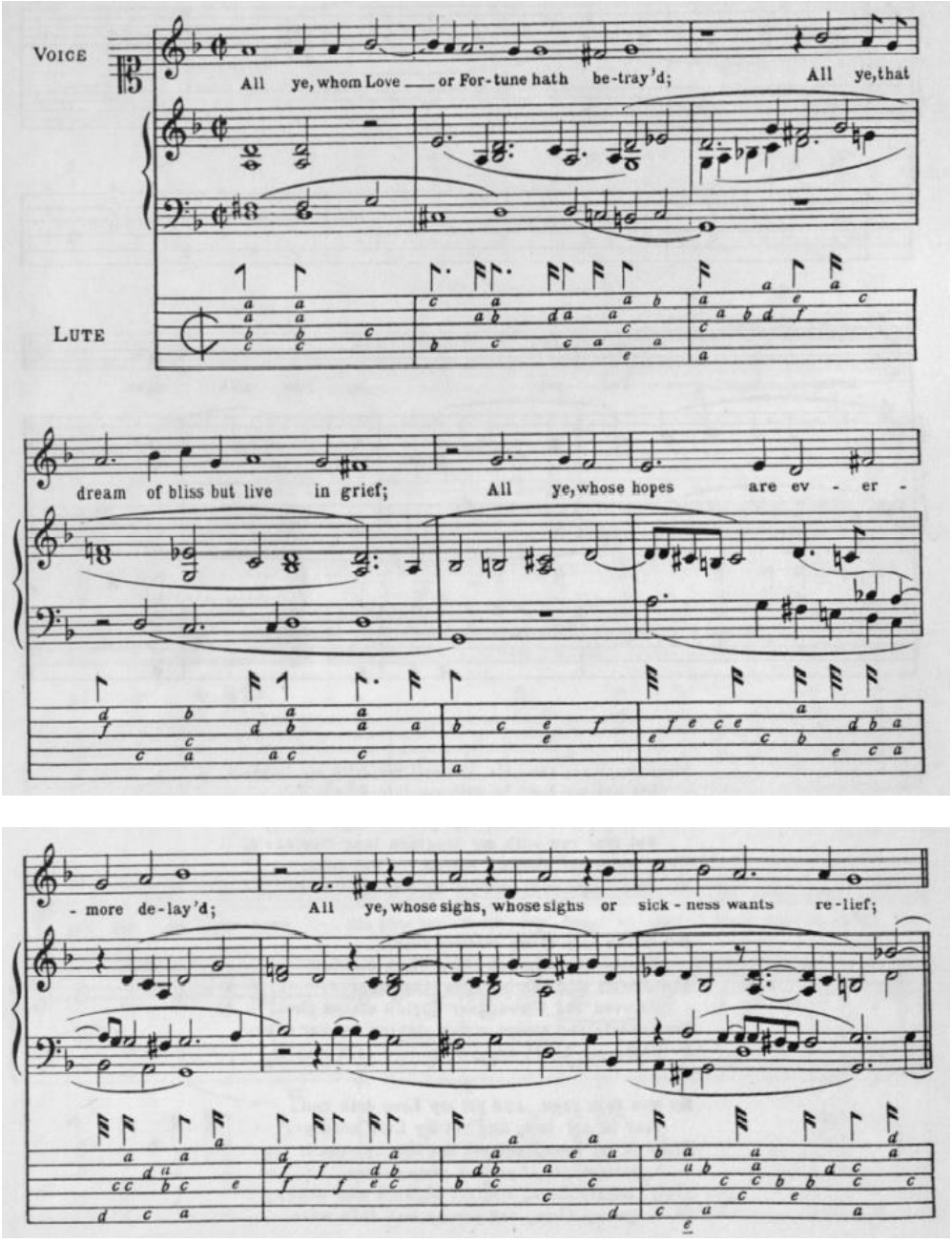
But still in vain: for none my plaints will rue.

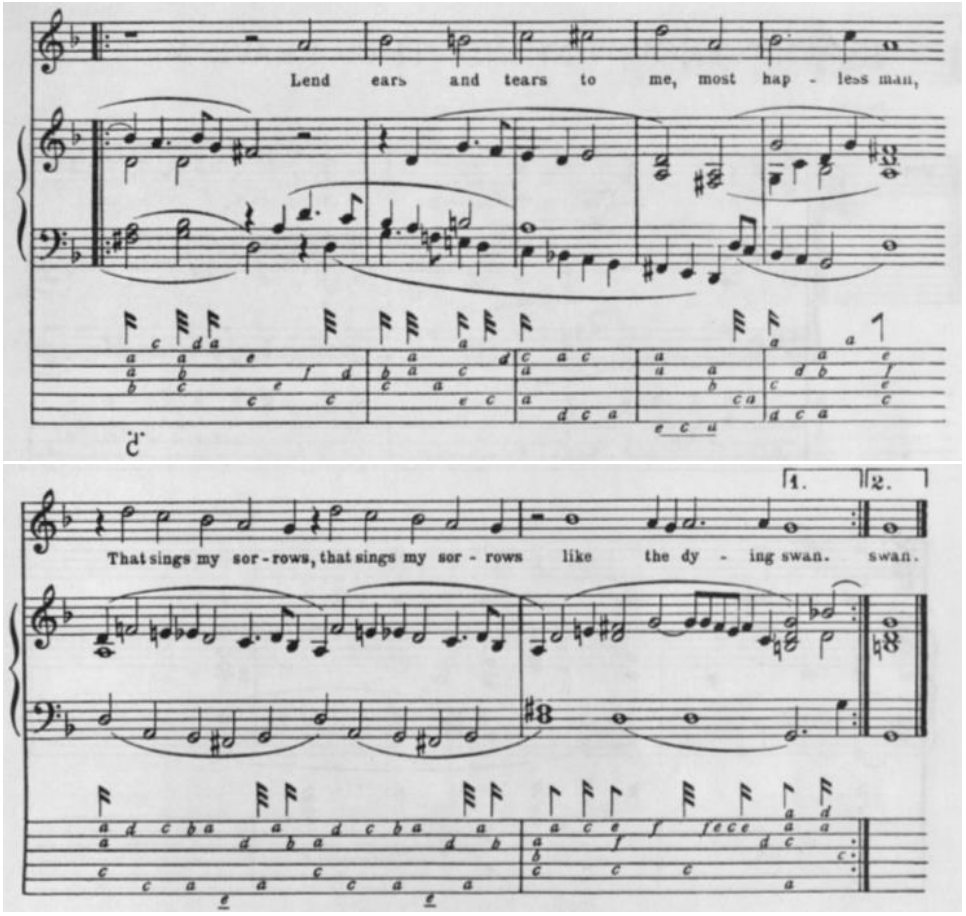
Tears, sighs, and ceaseless cries alone I spend:

My woe wants comfort, and my sorrow end.

As it begins on a D-major triad, a chromatic alteration F sharp is required. With the semitone proceeding in the cantus, Dowland uses D-major to contrast with G-minor. The suspension tone B♭ in the cantus forms a diminished seventh on C♯. This alteration C♯is the major third of the A tone. Dowland again uses the A-major and G-minor chords to contrast colors. In measure 2, the chromatic note F sharp has a double purpose. First,

for the reason of musical grammar, it serves as the leading tone to the next G at the end of the first phrase. Second, with notes A and C, it creates a diminished triad on F♯ to express the word “betray’d,” as using F♯ can be seen as a betrayed F. In measure 3, the chromatic note E natural in the tenor part is to avoid an augmented fourth with the A in the cantus and to provide a directed motion to the next F. See Example 5.5.





Example 5.5 John Dowland's *All ye, whom love or fortune* (1597) No. 14

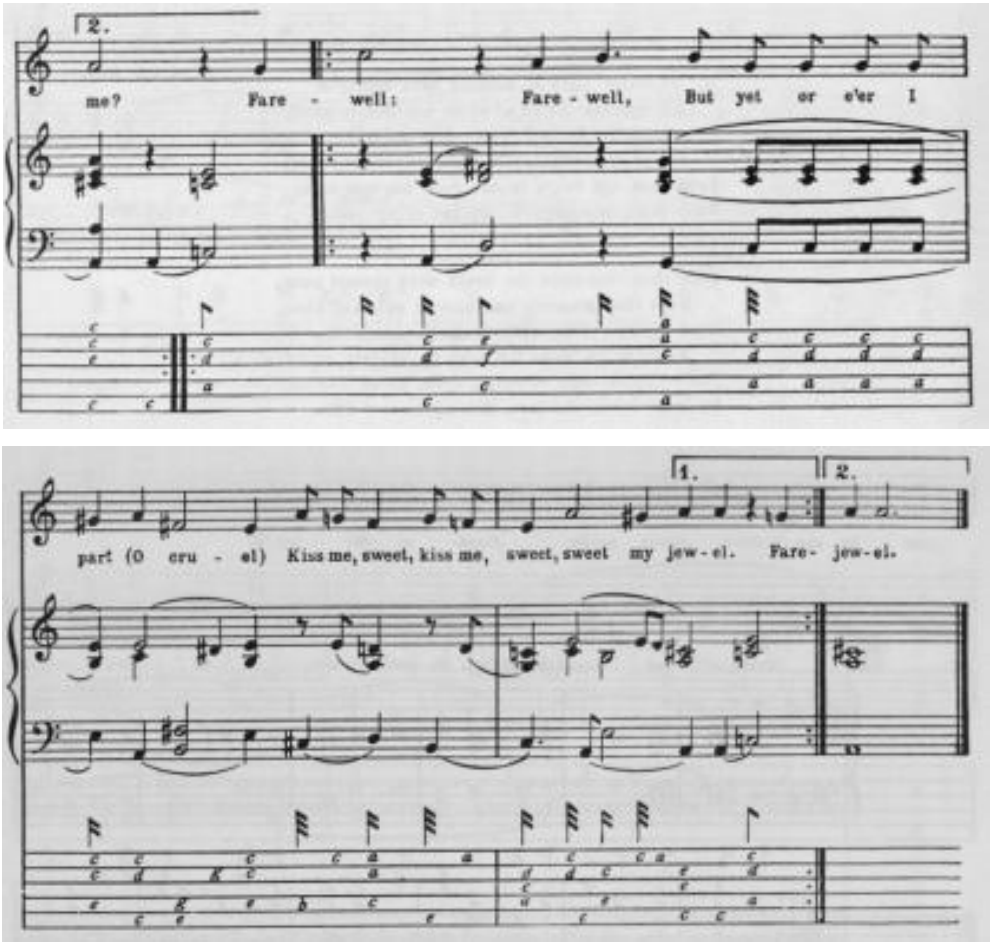
From the third phrase on, melodic chromaticism plays an essential role in the rest of the setting. In measures 4-5, a chromatic line occurs in the tenor part, AB♭B♮C♯D, for the third phrase "All ye whose hopes" (second stanza "But still in vain"). In measure 6, the F♯ in the cantus part creates two successive dissonant chords on the word "ever," an augmented triad on B♭, and a diminished triad on F♯. In measure 8, a melodic chromatic semitone initiates the fourth phrase in the cantus part, FF♯, followed by G and A. Due to the chromatic note F♯, a diminished triad on F♯ occurs in its first inversion. Here, the F♯ in the voice does not directly resolve onto the G, but follows a rest, which makes the chromatic inflection FF♯ and the diminished F♯ triad more prominent. In the next measure, an F♯ appears in the bass part, which creates a root-position diminished triad on F♯to express the word "sighs." It seems Dowland mainly uses discord to highlight sorrowful words. At the repetition of the word "sighs," Dowland again uses dissonant harmony, and a suspension tone G holds over into the D-major chord. Moreover, "sickness" proceeded from the root-position diminished-A chord to a D-seventh chord and resolved onto a G-minor triad.

The second section of the song begins with an ascending chromatic fourth, which

is used in the cantus part in equal note value, AB♭B♮CC♯D. This chromatic motion conveys the words distinctly, "Lend ears and tears to me," and the text in the second stanza, "Tears sighs and ceaseless cries." Moreover, for the first time, it reaches the highest note d^2, and it is also the first contrary movement between cantus and lute, the cantus moving upwards, while the other three parts in the lute move in the opposite direction. In the setting of the last line, the cantus and lute both proceed downwards. The chromatic line appears in the lute part on the words "that sings my sorrows," and its repetition, FE♮E♭D. Three successive semitones serve as the "sings" for "my sorrows" (second stanza, "My woe wants comfort"). Dowland obviously uses chromatic alterations to create dissonance for expressive purposes, either in vertical discord or in melodic semitones. In this song, the chromatic treatment fits both stanzas perfectly.

Song No. 15 *Wilt thou, unkind, thus reave me?* is also melancholic, with a cadence on A *re* (no flat or sharp). The second part of the song is more interesting. The harmonic pattern V-I runs through the entire section, proceeding to its upper fourth or lower fifth chord, as the melodic interval at the beginning of this section, g^1 c^2. In measure 6, the progression is Am-D-G-C, followed by the progression of E-Am, which creates a melodic degree inflection GG♯ in the cantus part. Then a sequence of fifths starts on the B-major chord, through five times upward to fourth, and it reaches the C triad. Consequently, it generates a series of chromatic progressions (Ex. 5.6). In measures 7-8, the sequence of fifths is B-E-A^7-D-G^7-C, producing four pairs of chromatic inflections: G♯ and G♮, D♯ and D♮, F♯ and F♮, and C♯ and C♮.

At the first beat of measure 7, the chromatic note G♯ on the word "part" seems like a double purpose. The sharpening of the G increases the tendency toward the following A. The G♯ stands between the G and A, which divides in half the neighboring notes on the scale. From this point on, the music begins its chromatic progression, the setting for "part (O cruel)" seemingly written in a four-sharp tonal area, indicated by the chords E-Am-B-E. "Kiss me, sweet" is written in a two-sharp system, as indicated by the G♮ and D♮, and by the progression A-D. However, on repeating the words "Kiss me, sweet," the music returns to the natural system. Dowland uses strict imitation for setting the repeating words. The first melody for "Kiss me sweet" in the cantus is A G F♯, imitated at a major second lower G F♮ E, preserving the exact intervallic structure. Moreover, the harmonic progression A-D is imitated by G-C. By this means, the music returns to the natural system, and through the leading tone G♯ it ends on tone A with a root-position major triad. Without doubt, the second part reaches the climax of the song. By a circle of fifths as the harmonic pattern, the tonal area shifts shortly to four-sharp and two-sharp systems. Then, by strict imitation, it returns to the original tonal system (Ex. 5.6).



Example 5.6 John Dowland's *Wilt thou, unkind, thus reave me?* (1597) No. 15, mm. 5-9

The Second Booke of Songs or Ayres 1600

In 1600, while he was serving as lutenist at the Court of Christian IV, King of Denmark, Dowland published his second songbook, the same year as the second print of his first songbook. This songbook was dedicated to an aristocratic patroness of the arts and literature, Lucy Russell, Countess of Bedford. Dowland's first book, printed by Peter Short, had been a great commercial success. His second book was published by another team, George Eastland, Thomas East, and Thomas Morley. Unlike the first book, this book surprisingly was not reprinted. It seems that the publisher overestimated the market demand, even though it shows further development compared to the first book.[234] Besides lute and voice, this book could be performed by other instruments. The first eight songs are for two voices, songs nine to twenty are for four voices, and

[234] Heseltine, "A Note on John Dowland," 209.

the last two are for five voices. Chromatic inflections and juxtaposed diatonicism are quite prominent in this book.

The opening song, *I saw my lady weep,* is dedicated to another English composer, addressed by Dowland as "the most famous Anthony Holborne." It is scored for one voice with instrumental accompaniment and with a text in the bass part. It is widely felt that this moving piece surpasses in profundity any song in the first book. Its subject concerns female beauty, a common conceit in Elizabethan poetry. In her sorrow, the poet's mistress is even more beautiful. This song is an A *re* composition with the natural system, although it ends strangely on its fifth E chord.[235] Dowland expresses the melancholic subject powerfully through chromaticism. The three-stanza poem is as follows:

I saw my Lady weep,

And sorrow proud to be advanced so:

In those fair eyes where all perfections keep,

Her face was full of woe,

But such a woe (believe me) as wins more hearts,

Than Mirth can do with her enticing parts.

Sorrow was there made fair,

And passion wise, tears a delightful thing,

Silence beyond all speech a wisdom rare,

She made her sighs to sing,

And all things with so sweet a sadness move,

As made my heart at once both grieve and love.

O fairer than aught else,

The world can show, leave off in time to grieve,

---

[235] It has been suggested that *I saw my lady weep* and the following song *Flow my tears* form a pair of songs. The opening chord A in the second song acts as a resolution for the final chord E of the first song. See Daniel Leech-Wilkinson, "My Lady's Tears: A Pair of Songs by John Dowland," *Early Music,* vol. 19, no. 2 (May, 1991): 227.

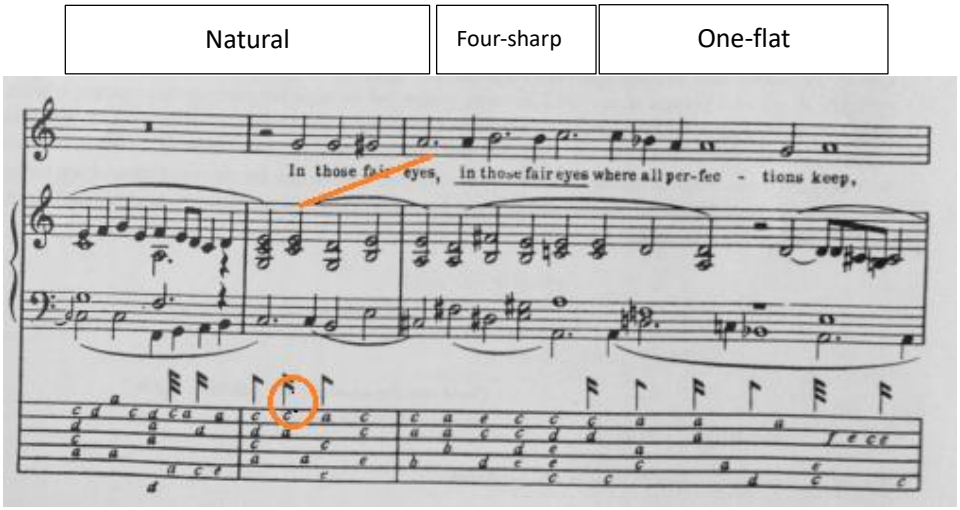
Enough, enough, your joyful looks excels,

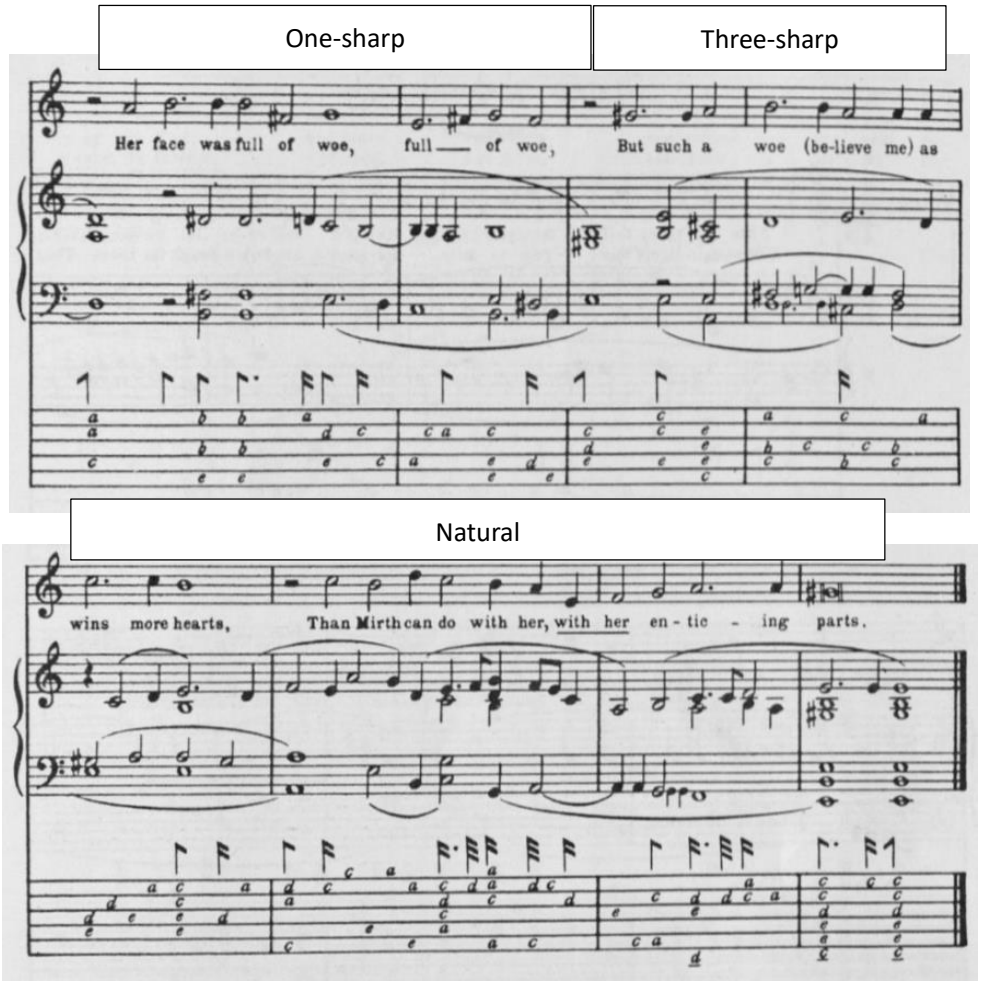
Tears kills the heart, believe.

O strive not to be excellent in woe,

Which only breeds your beauties overthrow.

It begins with a lute prelude, the voice entering after two measures. The first two lines proceed in a typical melancholic mood steadily within the A *re* tone. However, from the third phrase on, the chromatic treatment destabilizes the song on tone A. As Example 5.7 shows, the third phrase starts within the natural system, proceeding from a C-major to a G-major chord (m. 9). However, the tonal system is disrupted by the chromatic alteration G♯ on the word "fair" onwards. The G♯ can be interpreted as the leading tone, creating a strong tendency to the next A in measure 10, and the C♯ in the lute part may still count as the Picardy third of the A-major chord. However, Dowland juxtaposes this against the four-sharp system in measure 10. The melody in the voice is a^1 b^1 b^1 c^2, for the repetition of "in those fair eyes," yet with the chromatic notes in the lute part, C♯, F♯, D♯, and G♯, the harmonic progression is D-B-E-Am. This clearly demonstrates harmonies are mainly governed by a four-sharp system. Dowland emphatically describes "fair eyes," first by the chromatic step G G♯ in measure 9, and the repetition, using a fresh tonal system (m. 10). The c^2 on the word "eyes" and the C♮ in lute accompaniment are counted as chromatic alterations in this four-sharp system, which indicates a changing tonal system. The second half of the line, "where all perfections keep," turns directly to a one-flat system, signaled by B♭, C♮, D♮, F♮, and the natural position G. The raising of C to C♯ at the end of measure 10 serves as a leading tone for the next D. The harmonic progression of this half-line is Am-B♭-Dm^7-Gm-A-Dm. The B♮ is a non-chordal tone, which might be a sign of the ending with the effect of a one-flat system.





Example 5.7 John Dowland's *I saw my lady weep* (1600) No. 1, mm. 8-18

Indeed, Dowland juxtaposes a one-sharp system in measures 11-12: "Her face was full of woe, full of woe," as signaled by the constant F♯. The D♯ and G♯ are chromatic alterations in relation to this one-sharp system. First, all the notes on F are raised to F♯, and the Cs appear natural. Therefore, it is reasonable to identify that it is governed by a system with one sharpened F, but not more than that. Second, the first D♯ in measure 11 is a chromatic note that exists only for expressive purposes, changing the color of the chord on B from a minor to a major triad. It is common for composers to set off doleful words with minor triads. Conversely, Dowland mainly uses major chords in this passage, in "in those fair eyes" and "her face was full of woe," which corresponds to the text, "such sorrow wins more hearts." As seen in Example 5.7, a face with woe is praised from this melancholy aesthetic. Third, D♯ and G♯ are at the end of the phrase, due to the syntactical correction of the progression of the B-major to E-major chord. However, Dowland juxtaposes a three-sharp system in measures 13-14, for the words "But such a woe (believe me)." It is identified by the notes G♯, C♯, and F♯, and the progression E-A-Bm-G-A^7-D. The G♮ is a chromatic note to this three-sharp system in measure 14. It appears twice on the word "believe." First, it avoids a diminished chord

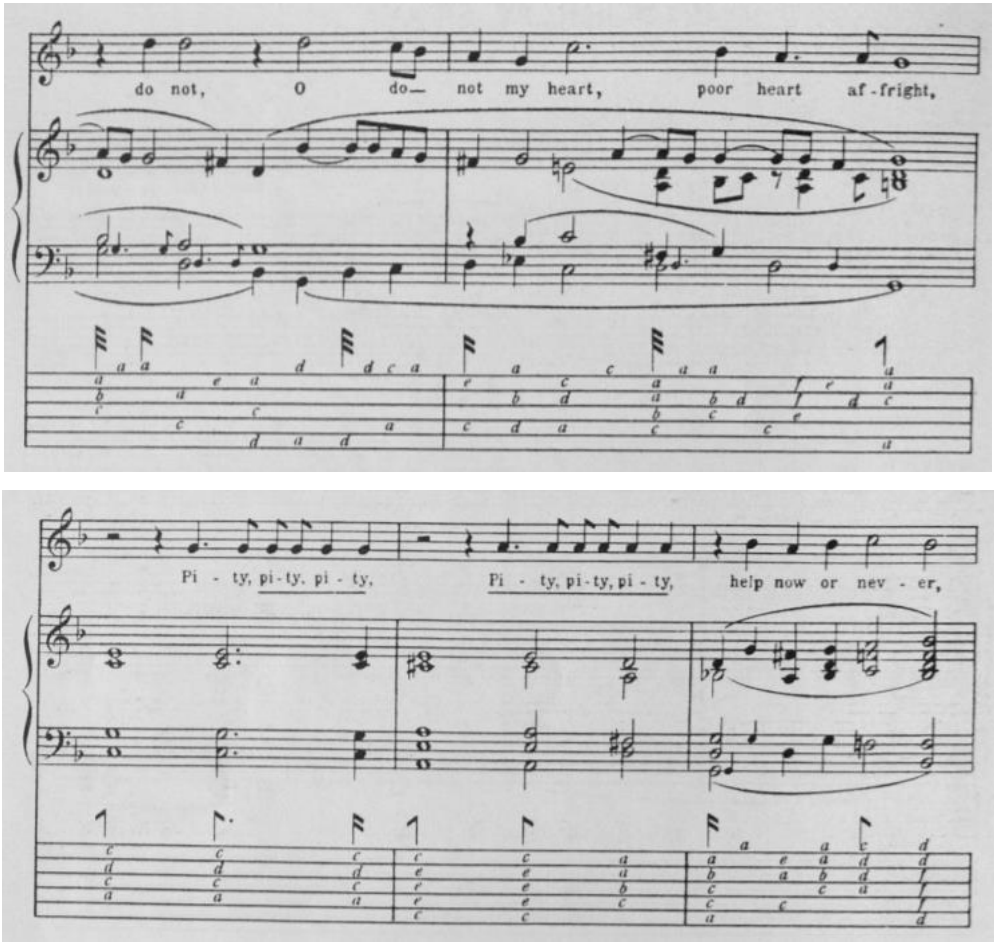
on G♯, which changes to a G-major describing the text convincingly. In this way, it weakens the minor chord effect on the preceding word "woe." The second appearance of the G♮ is to serve as the seventh in an A-major seventh chord, resolving down to F♯. The tonal system reverts to the natural system in measure 15 and remains there in effect until the end of the song. However, the G♯ in measure 15 is a chromatic alteration for painting the text, "as wins more hearts." Dowland uses an augmented triad on C to describe the word "wins." The music ends on an E-major chord, considered a "wrong place" for the A *re* tone composition.[236] The chromatic note G♯ serves as a cadential Picardy third in the voice.

The intensive chromaticism in measures 9 to 15 shows that this passage is not based on a single diatonic background. The systems are juxtaposed from the natural system, through four sharps, one flat, one sharp, three sharps, and back to its original natural system on the A *re* tone. Beyond question, such a juxtaposed device achieved the climax of the song. Besides the juxtaposition, other chromaticisms also appear concomitantly in the passage. In measures 9-10, Dowland uses a chromatic tetrachord between the lute and cantus part to describe the beautiful eyes, $e^1 g^1$ $g♯^1$ a^1 (marked in red). The e^1 is produced by the lute on the second-fret c on the D string. In the cantus part, it forms a pair of chromatic-degree inflection g^1 $g♯^1$, with the a^1 together forming two consecutive semitones. In measure 11, a chromatic degree inflection occurs in the lute part, D♯D♮. As discussed above, the D♯ is to form a major triad on B, while the natural D tends toward the next C. In short, in this highly chromatic passage, Dowland uses complex harmonies, shifting the music through several tonal systems, which powerfully presents the paradox that more sorrow is more charm.

Song No. 3 *Sorrow, stay* is a fine piece written in the G *re* tone with two flats. Besides chromatic events, passages in a declamatory style perhaps reflect Italian influence in Dowland's work. Example 5.8 demonstrates these influences. In measures 9-10, chromatic F♯s act as the major third in a D-major chord. Such chromatic notes are just ornamental additions, only changing the color of a degree. In measure 10, there is a false relation in the lute accompaniment. Dowland places the C-major chord directly after the E♭-major triad, which generates degree inflection E♭ and E♮ in the lute part. The E♮ is a chromatic alteration under the two-flat system. At the end of this phrase, the chromatic note B♮ serves as the cadential Picardy third in the G-major chord. On the words "Pitty, pitty, pitty," the music turns to a declamatory style (m.11). The melody repeats the same notes as the repetitions of the word, while the lute just provides a chordal accompaniment. The lute gives a C chord before the voice enters for the "Pitty" thrice on G. Subsequently, the lute plays the C chord again to support the G in the cantus part on the downbeats and once on the last beat of the measure immediately before

[236] See Leech-Wilkinson, "My Lady's Tears: A Pair of Songs by John Dowland," 227.

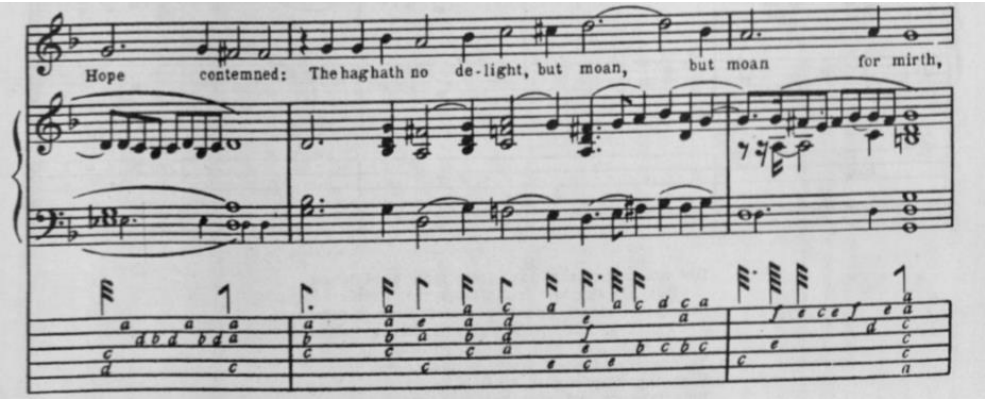
changing to the next chord, A, in measure 12. It guides the repetition in the cantus on A, producing the chromatic progression C-A. Here, both chromatic alterations E♮ and C♯ change the chords to major, which not only retains the recitative in major chords but also reinforces the anguished emotion. The chromatic harmony on the A-major chord creates a moment of transposition. However, it returns quickly to a G-minor chord via a D-major chord. The F♯ has a double purpose at this point. It provides the third in the D triad to retain the major chord color for the recitative, and it creates a tendency toward the following G. Chromatic events in this passage, beyond cadential requirements, are mostly due to changing or retaining the harmonic color.



Example 5.8 John Dowland's *Sorrow, stay* (1600) No. 3, mm. 9-13

In Song No. 4 *Die not before thy day*, Dowland uses a prominent chromatic degree inflection in the cantus part in the fourth line "The hag hath no delight but moan for mirth." The single-stanza song is composed on the G *re* tone with two flats. For the requirement of musical syntax, chromatic notes F♯ and B♮ often appear in this song and serve mostly as the leading tone or Picardy third. As Example 5.9 shows, the melody steps upward in the cantus in measure 10, including the chromatic degree inflection

CC♯. At this point, the chromatic note C♯ has a double purpose. First, it can be counted as a leading tone to the next D in this short phrase, just as the F♯ to G in the same measure. Second, it is quite possible that it is for expressing the text. The C♯ occurs on the word "but," with the notes E and G in the lute part creating a diminished triad on C♯. This dissonant chord, with the ascending line in the voice, builds musical tension and releases in the following D-major chord on the word "moan."



Example 5.9 John Dowland's *Die not before thy day* (1600) No. 4, mm. 9-11

Song No. 5 *Mourn, day is with darkness fled* ends on a D *re* tone with the one-flat system. However, it does not run through the entire piece within a single tonal system. Chromatic alterations enable the song to be written in juxtaposed diatonicism. This impassioned song consists of a single stanza of ten lines.

Mourn, mourn, Day is with darkness fled,

What heav'n then governs earth,

O none, but hell in heaven's stead,

Chokes with his mists our mirth.

Mourn, mourn, look now for no more day

Nor night, but that from hell,

Then all must as they may

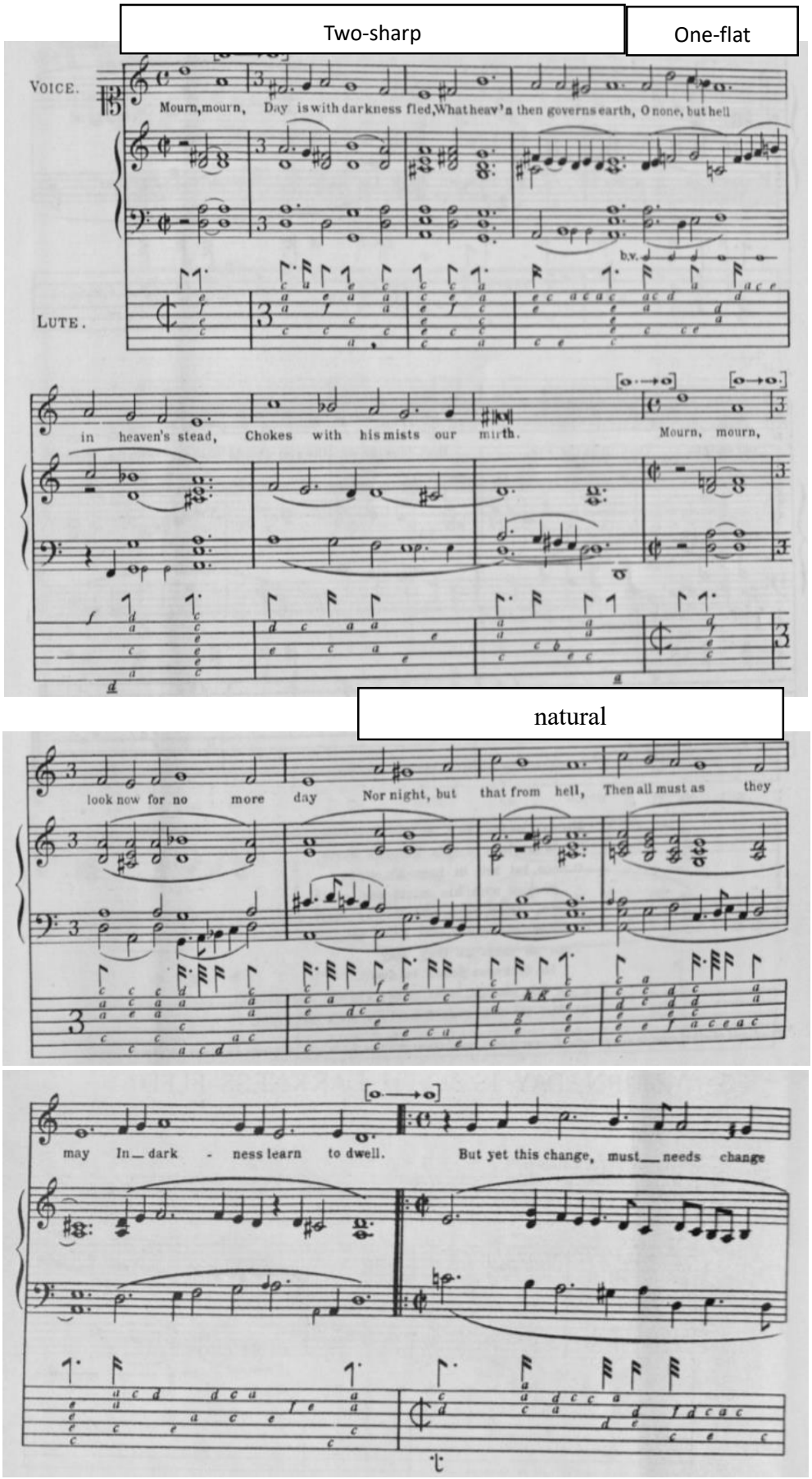
In darkness learn to dwell.

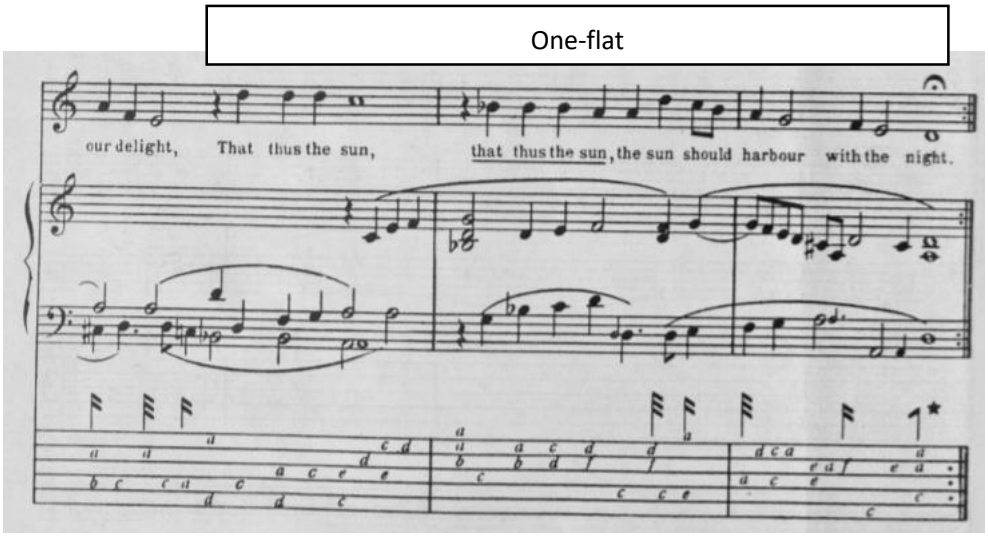
But yet this change, must needs change our delight,

That thus the sun should harbour with the night.

The setting of the first two lines is written in a two-sharp system, beginning with the D-major chord and ending on the A-major chord. F♯ and C♯ are the diatonic notes in this two-sharp system, while G♯ alone is a chromatic alteration, serving as a cadential leading tone to the next A in measure 4. The harmonic progression is D-G-D-A-D-G-A-E^7-A. Except for the dissonant E seventh chord, all the chords are presented in their root-positions. Within the first three and a half measures, there is a complete scale of D *fa* or A *ut,* with all the pitches appearing in these two phrases, D E F♯ G A B C♯ D. Therefore, the song begins with the D *fa* tone in the two-sharp system. In the second half of measure 4, Dowland juxtaposes against the one-flat system for the setting of the third line, beginning with a D chord, but as a minor triad. The harmonic progression in the third phrase is Dm-C^7-F-Gm^7-A. Notes C and F are both present in their natural positions, and B♭ becomes a diatonic note. The tonal scale of D *re or* C *ut* presents completely within measures 4-5: D E F G A B♭ C D. Clearly, music from D *fa* turns to the D *re* tone. The chromatic alterations in this one-flat system are: B♮ as a passing note between A and C at the end of measure 4; C♯ as the cadential Picardy third in measure 5; and in measure 6-7, C♯ and F♯, respectively, the cadential leading tone and Picardy third of the fourth line (Ex. 5.10).

The fifth line is continued within the one-flat system. The chromatic alteration of C♯ changes the A chord to a major color in measure 9, and it is the Picardy third at the end of the fifth phrase (m. 10), meanwhile forming an alternate degree inflection in the lute accompaniment, C♯DC♮. This one-flat system remains in effect until measure 10, whose B natural signals a change to the natural system. At this point, the melody in the cantus, A G♯ A, imitates the former phrase F E F, entering directly into a natural system by imitation. C♯s and G♯s count as chromatic alterations in relation to the new system. The harmonic progression in lines seven and eight is Am-Em-F-C-Dm-A-Dm-Em-G^7-A-Dm (mm. 12-13). In these two lines, Dowland mostly uses minor chords, and furthermore, the cadential chord of the phrase is D-minor on the word “dwell.” The ninth line (mm. 14-15) is retained in the natural system and ends on an A-minor chord. In measure 15, the music returns to the one-flat system signaled by the B flat and begins the last line with the G-minor chord, ending on a D chord within the one-flat system. In this song, Dowland shifts the tonal system several times, with the four systems lying side by side. It begins with two sharps, then runs to one flat, goes through a natural, then returns to the one-flat system. Several alternate degree inflections appear between the juxtaposed diatonicism—measures 4-5, B♮CB♭, and measures 10 and 15, C♯DC♮. At the connection of measures 11-12, G♯AG♮ occurs between two phrases. Meanwhile, the descending chromatic line C♯C♮ B emerges in the lute part (Ex. 5.10).


Two-sharp
One-flat
natural
VOICE.
LUTE.
Mourn, mourn, Day is with darkness fled, What heav'n then governs earth, O none, but hell
b.v.
in heaven's stead, Chokes with his mists our mirth. Mourn, mourn,
look now for no more day Nor night, but that from hell, Then all must as they
may In_ dark - ness learn to dwell. But yet this change, must_ needs change

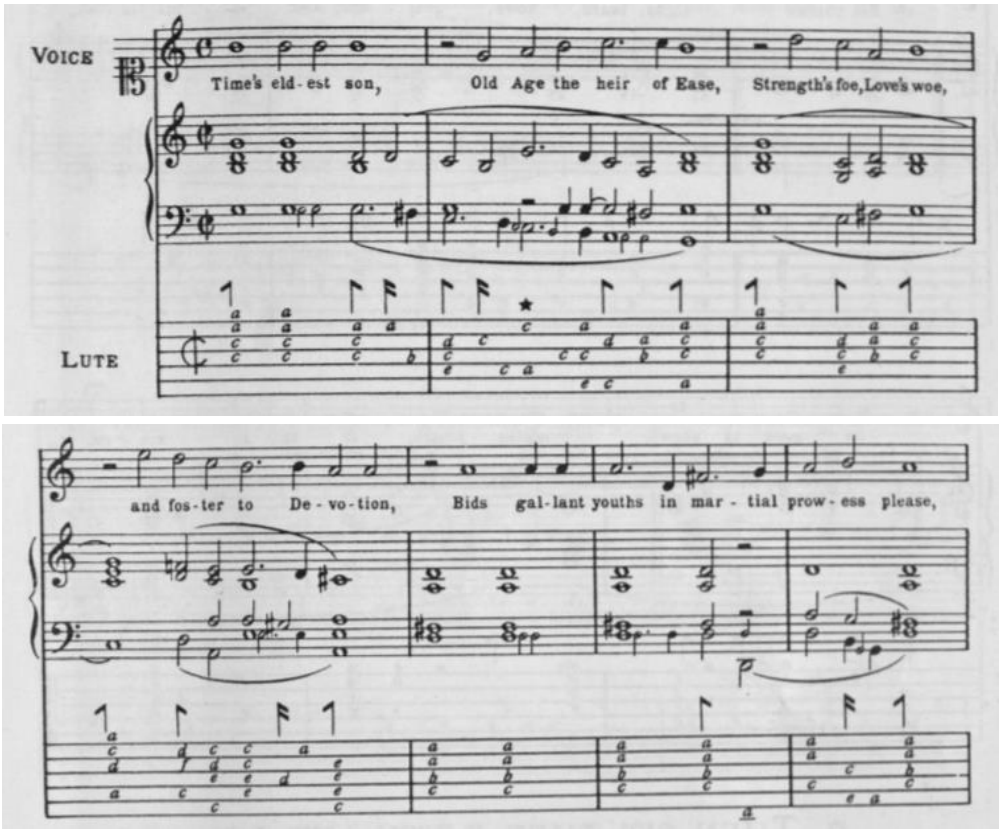


Example 5.10 John Dowland's *Mourn, day is with darkness fled* (1600) No. 5

Song No. 6 *Time's eldest son, old age,* sets the first stanza of the poem, while the next two are set in songs Nos. 7 and 8. Dowland handles the three stanzas "as a through-composed sequence."[237] This first part is written on G *ut* with a natural system. The chromatic alteration F♯ frequently occurs in the entire song, which mainly serves as the leading tone of the home key G. During this period, such a chromatic note exists for the requirement of musical syntax. Contrarily, the F♯s play a much more significant role in the third phrase and must be considered fundamental.

As Example 5.11 illustrates, the notes on F in the first three measures are all raised by one half-tone to F♯, and they appear only in the lute part. The F♯ occurs in each measure once immediately preceding the tone G and on a weaker beat than the G. Obviously, F♯s only serve as a leading tone to G and solely exist in the accompanying part as the chordal support for the melody in the cantus. In the fourth measure, a natural position F occurs in front of note E. It proves that the appearance of F♯ is simply a preparation for the note G. Otherwise, it presents as F natural, at least in the setting of these two lines.

[237] Poulton, *John Dowland*, 259.

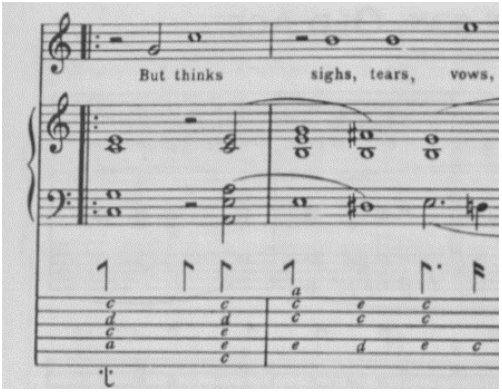


Example 5.11 John Dowland's *Time's eldest son, old age* (1600) No. 6, mm. 1-7

However, the case is different in measures 5-7. First, the F♯s occur on all the strong beats in these three measures. Second, in this phrase, the D-major triad mainly occupies the harmonic progression in its root-position, except for two chords on G in its second and first inversion, both on weak beats. Third, the note F♯ also occurs in the cantus part in measure 6, still placed right before G. However, F♯ is on the strong beat with a longer duration, whereas the G is on a weaker point with a short note value. Here, the G acts rather as a passing note between the F♯ and A. Accordingly, it is reasonable to conclude F♯ is no longer a subordinate chromatic alteration to this phrase. Rather, it is a fundamental note. Moreover, it seems more likely that this short passage should be considered a one-sharp system.

Dowland sets this serious poem in a vein of gravity. The first two lines are narrative in character. Besides the major chords on G, C, and D, minor triads like Am and Dm, and dissonance like F♯ diminished and E seventh chords are used. In these two phrases, the music is focused on G. However, as discussed above, only two chords occur in the third phrase, D-G-D, both major and clearly centering on D. The entire major chords with chordal texture together create a forceful tone aptly describing the text, "Bids gallant youths in martial prowess please." Within these three phrases, Dowland uses

three chromatic alterations: F♯, G♯, and C♯ (the later two only appear once for cadencial requirement). A natural system is juxtaposed against a one-sharp system contrasting the musical character between the text lines in a very simple and economical way. In measure 12, Dowland uses a chromatic sonority B-major chord (B D♯ F♯) in the lute accompaniment to express the words "sighs" and "tears" (Ex. 5.12).



Example 5.12 John Dowland's *Time's eldest son, old age* (1600) No. 6, mm. 11-12

The Third and Last Booke of Songs or Aires 1603

Dowland published his third lute songbook in 1603, when his very successful *First Booke of songes* was again reprinted. This collection is described as his third and last book of songs, but nine years later, in 1612, he wrote a further book entitled "A Pilgrimes Solace." His colleague Robert Jones similarly published another book after his "Ultimvm Vale" in 1605. In the preface, Dowland mentions that he was still away from England:

> As in a hiue of bees al labour alike to lay vp honny opposing them selves against none but fruitles drones; so in the house of learning and fame, all good indeuourers should striue to ad somewhat that is good, not malicing one an other, but altogether banding against the idle and malicious ignorant. My labours for my part I freely offer to euerie mans iudgement, presuming, that fauour once attayned, is more easily encreased then lost.

This book is comparatively lighter than the predominantly melancholy first two lute songbooks, the general mood being warmth and love. Chromaticism is perhaps unsurprisingly less frequent in this book.

The opening song *Farewell too fair* is the most chromatic piece in this collection. This melancholic song is written on A *re* tone with a natural system.

Farewell too fair, too chaste, but too too cruel,

Discretion never quenched fire with swords:

Why hast thou made my heart thine anger's fuel,

And now would kill my passions with thy words?

This is proud Beauty's true anatomy,

If that secure sever in secrecy,

Farewell, farewell.

Farewell too dear, and too too much desired,

Unless compassion dwelt more near thy heart:

Love by neglect (though constant) oft is tired,

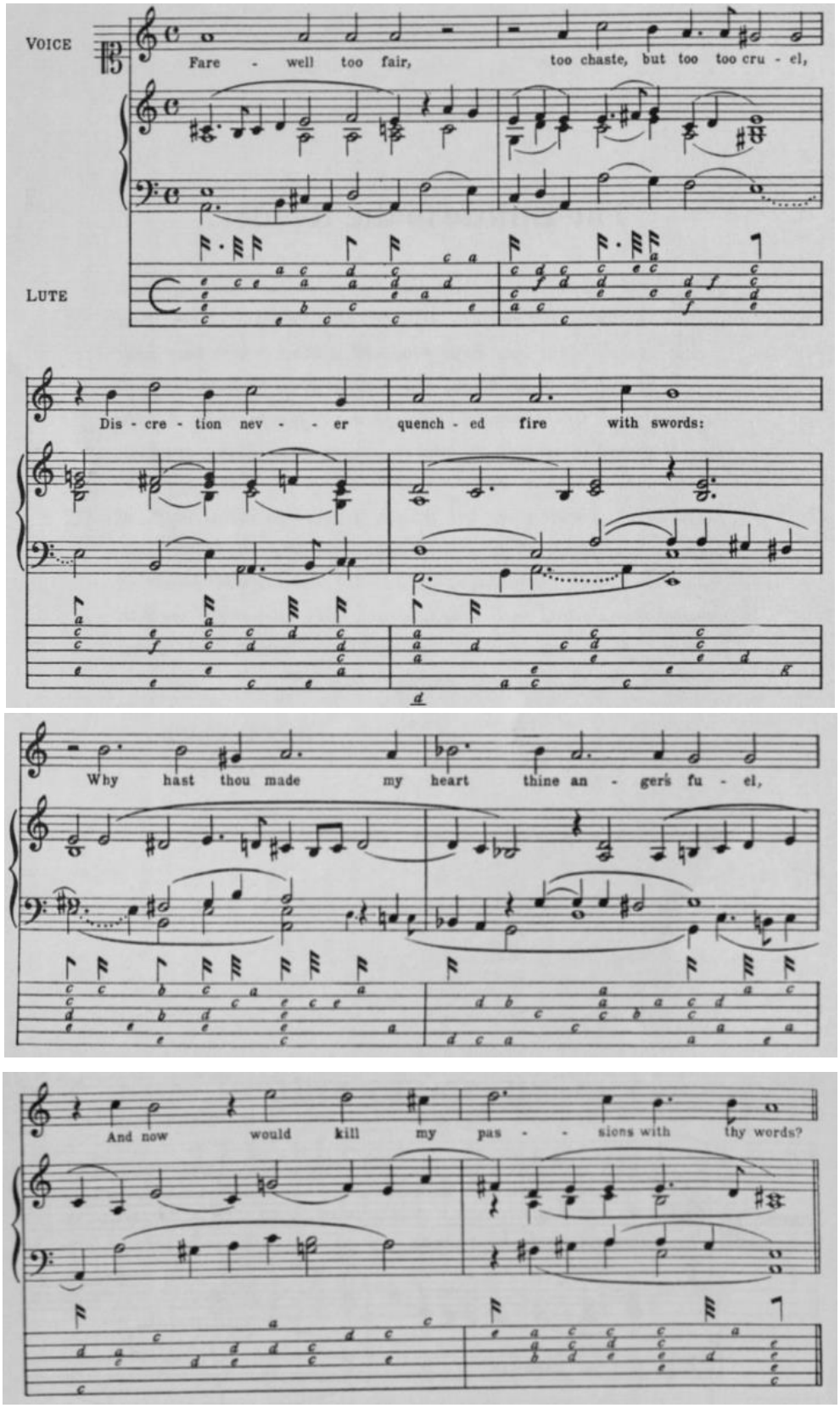
And forc'd from Bliss unwillingly to part.

This is proud beauties true anatomy,

If that secure severe in secrecy,

Farewell, farewell.

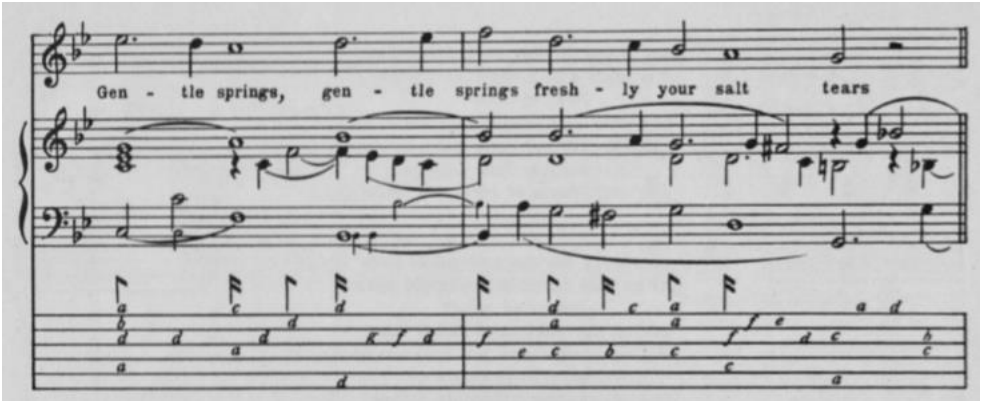
The music begins on an A-major chord with the chromatic note C♯ in the lute part. The melody in the voice remains on the same note, A, in the entire first measure. To keep the music flowing, the harmony proceeds by lute accompaniment from A-major to D-minor, and the phrase ends on the A-minor triad. The ornamental chromatic note C♯ enriches the harmonic color of the A chord. The passing note F♯ in the second measure creates a strong motion toward the next note, G, while creating a dissonant diminished triad on F♯ in its first inversion between A-minor and E-minor chords. It might be an emphasis on the word "but," since the text "too fair too chast" is followed by "too too cruel." The chromatic note G♯ has a double purpose at the end of the first line. The G♯ in the voice is associated strongly with the word "cruel" and results from the cadential Picardy third. In measure 3, the chromatic alteration F♯ is due to the requirements of musical grammar, correcting the root-position diminished triad on B (see Example 5.13).



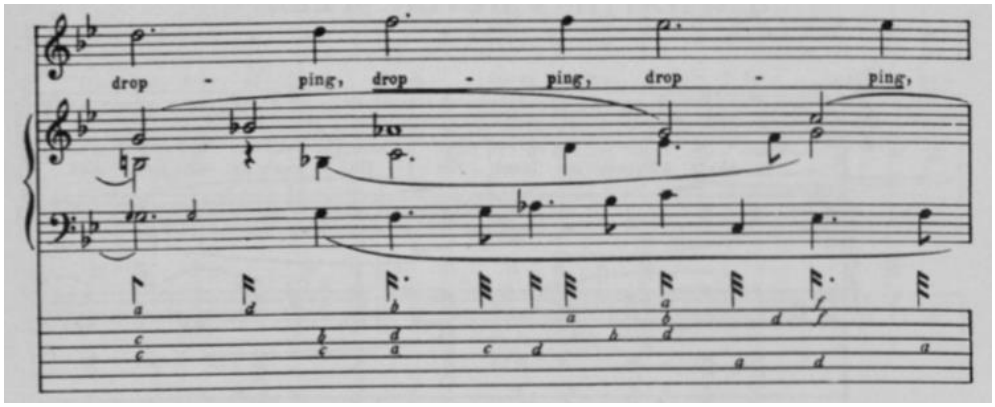
Example 5.13 John Dowland's *Farewell too fair* (1603) No. 1, mm. 1-8

The most noticeable chromaticism of this song is the sudden change of the tonal system, juxtaposed diatonicism. Two successive chromatic alterations G♯ and F♯ appear at the end of measure 4, which act as passing notes to prepare the change of system. Clearly, measure 5 is changed to a four-sharp system, indicated by the alterations G♯, F♯, D♯, and C♯, the harmonic progression in this measure being E-B-E^7-A. See Example 5.13. The D natural is a chromatic alteration in relation to the four-sharp system. It creates dual dissonances in both the horizontal and vertical aspects, forming an alternate inflection D♯ED♮ while functioning as the seventh on the E chord, which resolves onto the next C♯, creating a stronger tendency to the A-major triad. This system remains in effect until the C natural at the end of the measure. The B flat in measure 6 signals a change to the one-flat system. The chromatic notes F♯ again serve as a double purpose. Its occurrence is due to the four-three suspension. The suspension G holds over into the D-major chord, then steps down to F♯. Dowland uses a four-three suspension on the word "anger's." B natural serves as the cadential Picardy third at the end of the phrase and prepares the return to the original natural system. In measures 7-8, the chromatic alterations F♯, C♯, and G♯ are either alterations of the color of the chords, or a cadential leading tone and Picardy third against the background of the natural system. In this song, the chromaticism in the first part wavers between several systems, beginning in the natural system, then juxtaposing against the four-sharp system, changing to one flat, and finally returning to its origin.

Song No. 8 *Flow not so fast ye fountains* is another masterpiece in this collection. The first part is written on G with two flats, and the second ends on C with three flats. Chromatic events frequently appear in the refrain "Gentle springs, freshly your salt tears, Must still fall dropping from their spheres." At the beginning of the song, a false relation occurs in measure 2, the Picardy third B natural clashes with the B flat in the G-minor chord. In measure 5, Dowland uses a chromatic alteration F sharp to create a root-position diminished triad. Normally, during this period, composers would have avoided such a grammatically incorrect harmony. Apparently, Dowland uses this dissonance to refresh the sound and as word painting for the text "freshly." On the word "salt," Dowland uses a suspension note G in the alto part against the D-major chord. It holds over into the D-major chord on the accented beat, resolving downwards to the F♯. Immediately, a passing note C in the tenor creates a seventh chord on D. However, the rest after F♯ postpones the resolving to the final tone G. At the end of the first part, Dowland uses a descending chromatic line C B♮ B♭ to describe the word "tears" (Ex. 5.14). In the second part, the dropping of the salty tears is painted elaborately by the descending melody in the cantus, where the thrice-repeated word "dropping" uses the same pitches, d^2, f^2, and e^2, but with dotted notes driven by harmonic progression (Ex. 5.15). For "dropping" on d^2, Dowland uses a chromatic harmonic progression to propel the music, G-Gm, creating the false relation B♮ B♭ on the second chord.

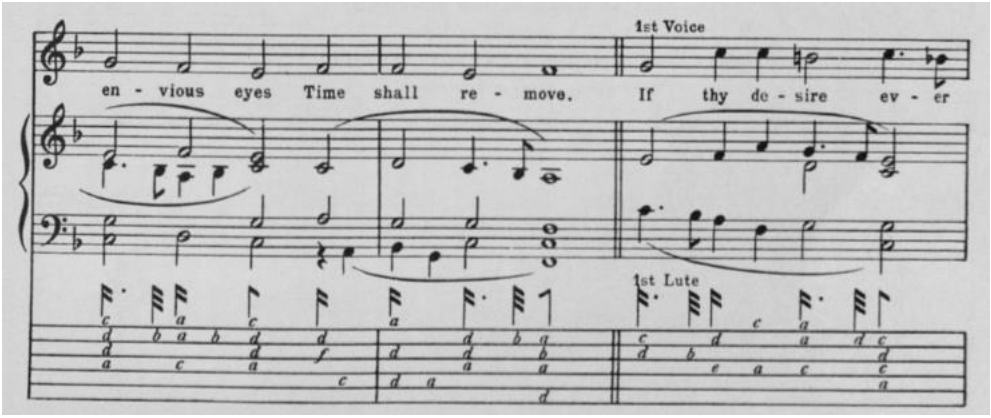


Example 5.14 John Dowland's *Flow not so fast yee fountains* (1603) No. 8, mm. 4-5

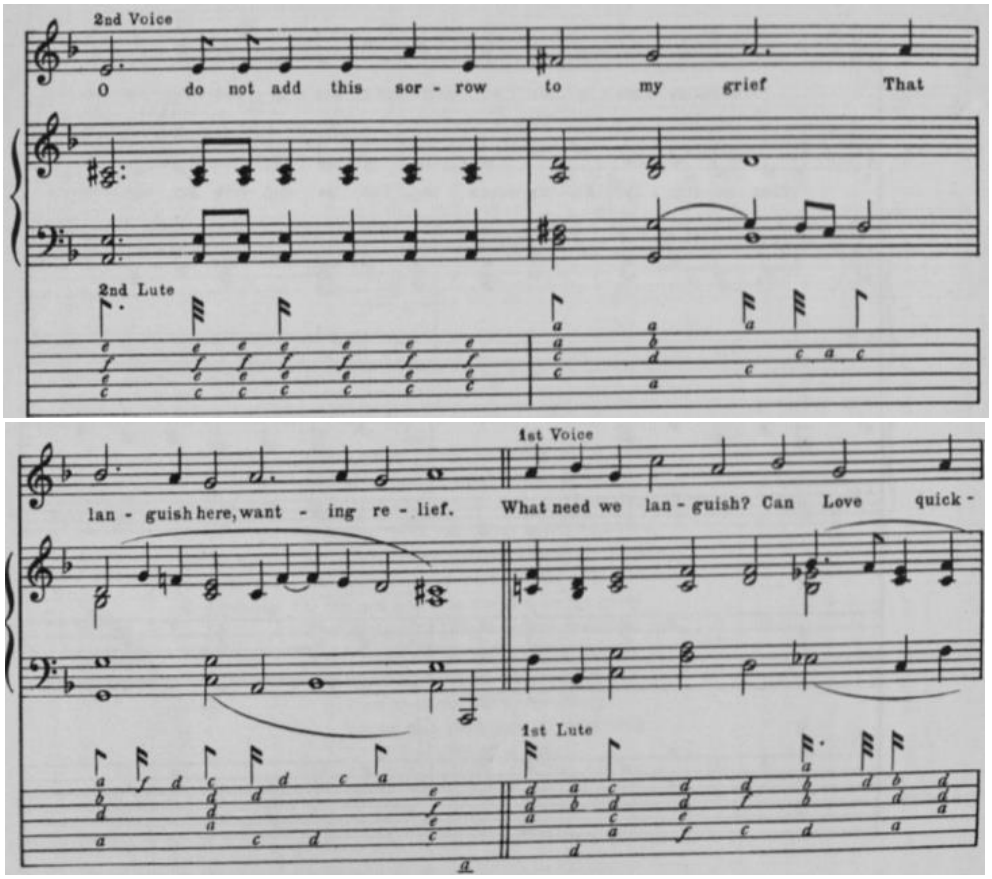


Example 5.15 John Dowland's *Flow not so fast yee fountains* (1603) No. 8, m. 8

The last song of the book, No. 21 *Come when I call*, is a dialogue for two voices with an accompaniment for two lutes, the first in G, the second a fourth below. The setting has a final on F with one flat. Besides the cadential Picardy third, the chromatic note B-natural serves as text interpretation in measure 9. The word "desire" is expressed by a semitone CB♮. Thereby, an alternate inflection forms in the first voice, B♮CB♭ (Ex. 5.16). In measures 12-13, however, the second voice sings in a two-sharp system (Ex. 5.17). All of measure 12 only uses one chord, an A-major triad. There are only two chords in measure 13, D-major and G-minor. Both D chords stand on the downbeat, and the G-minor is on a weak one. The G holds over into the D chord, which serves to create dissonance for expressing the word "grief." Clearly, the short passage in these two measures consists mainly of A-major and D-major chords, with the C♯ and F♯ as diatonic notes. Accordingly, B♭ is a chromatic note in relation to the two-sharp system and is also a sign for returning to the one-flat system in measure 14.



Example 5.16 John Dowland's *Come when I call* (1603) No. 21, mm. 7-9



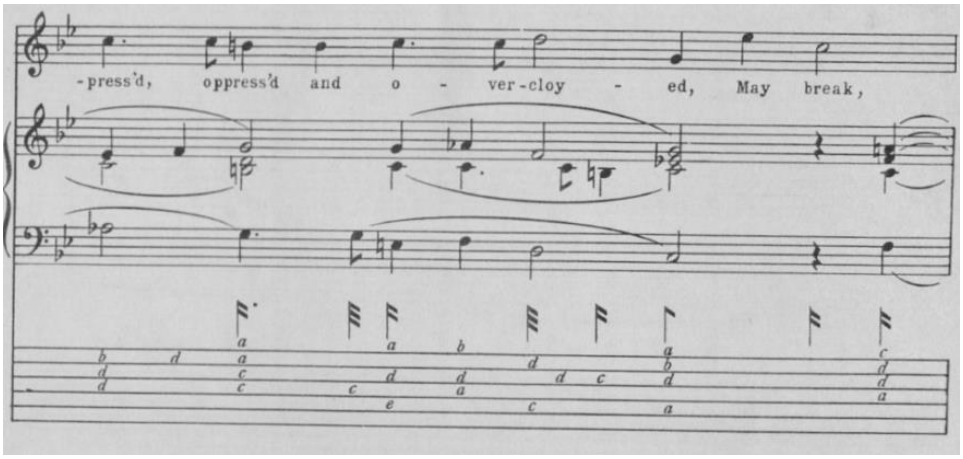
Example 5.17 John Dowland's *Come when I call* (1603) No. 21, mm. 12-15

Three Songs by John Dowland in *A Musicall Banqvet* 1610

In 1610, Robert Dowland edited *A varietie of Lute Lessons,* in the same year compiling the collection of lute songs, *A Musicall Banqvet*, containing a variety of ayres, several French, Italian, and Spanish songs, and some English pieces from the best authors. John Dowland's three songs in this collection are remarkably unconventional,

all set for only one voice, accompanied by lute and bass viol. These three songs are placed in the middle of the book, as Nos. 8, 9, and 10.

At the end of song No. 8 *Far from triumphing court,* several chromatic notes appear densely in the lute accompaniment. Dowland noticeably uses a series of descending root-position fifths, E-A-D-G, which lead toward a strong cadence on the G-major chord. In song No. 9, *Lady, if you so spite me* (C *re*), most of the chromatic alterations are due to the requirements of musical grammar, although there are a few exceptions associated with textual ideas. In the setting for the third line (m. 6), "Sure that my heart oppressed and overcloyed," Dowland uses a semitone CB♮ for the repeated "oppressed" in the voice. Furthermore, three successive dissonance harmonies are applied to the word "overcloyed": C-Fm-D^{Ø7}-B^{o}-Cm. It begins with the C-major chord involving a chromatic note E natural, then proceeds to F-minor. However, the suspended C holds over into a D-diminished chord and forms a half-diminished seventh chord. This C steps downwards to B♮, creating another dissonant sonority, an inverted B-diminished triad. It is not hard to see that Dowland uses dissonance to illustrate the negative text (Ex. 5.18). In the fifth line, "If you seek to spill me" (mm. 8-9), a semitone including a chromatic note provides the motif for the words "to spill" in the voice. The first is a descending semitone B♭ A♮, and for the repetition, it employs an ascending semitone B♮ C. This chromatic note B♮ with the F in the lute part creates a grammatically incorrect harmony, which would generally be avoided at this time.



Example 5.18 John Dowland's *Lady, if you so spite me* (1610) No. 9, m. 6

Song No. 10 *In darkness let me dwell* has been considered one of the finest pieces in English music. It was an anonymous poem included in John Coprario's songbook "Funeral Tears" in 1606. Dowland's setting of only the first stanza with a slight modification in line six became more popular than Coprario's original. The text is given below:

In darkness let me dwell, the ground shall sorrow be,

The roof despair to bar all cheerful light from me;

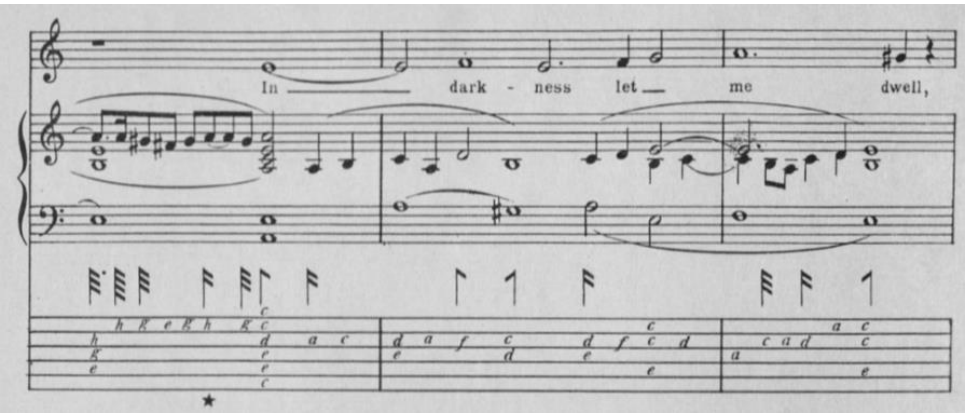
The walls of marble black that moisten'd still shall weep;

My music hellish jarring sounds to banish friendly sleep.

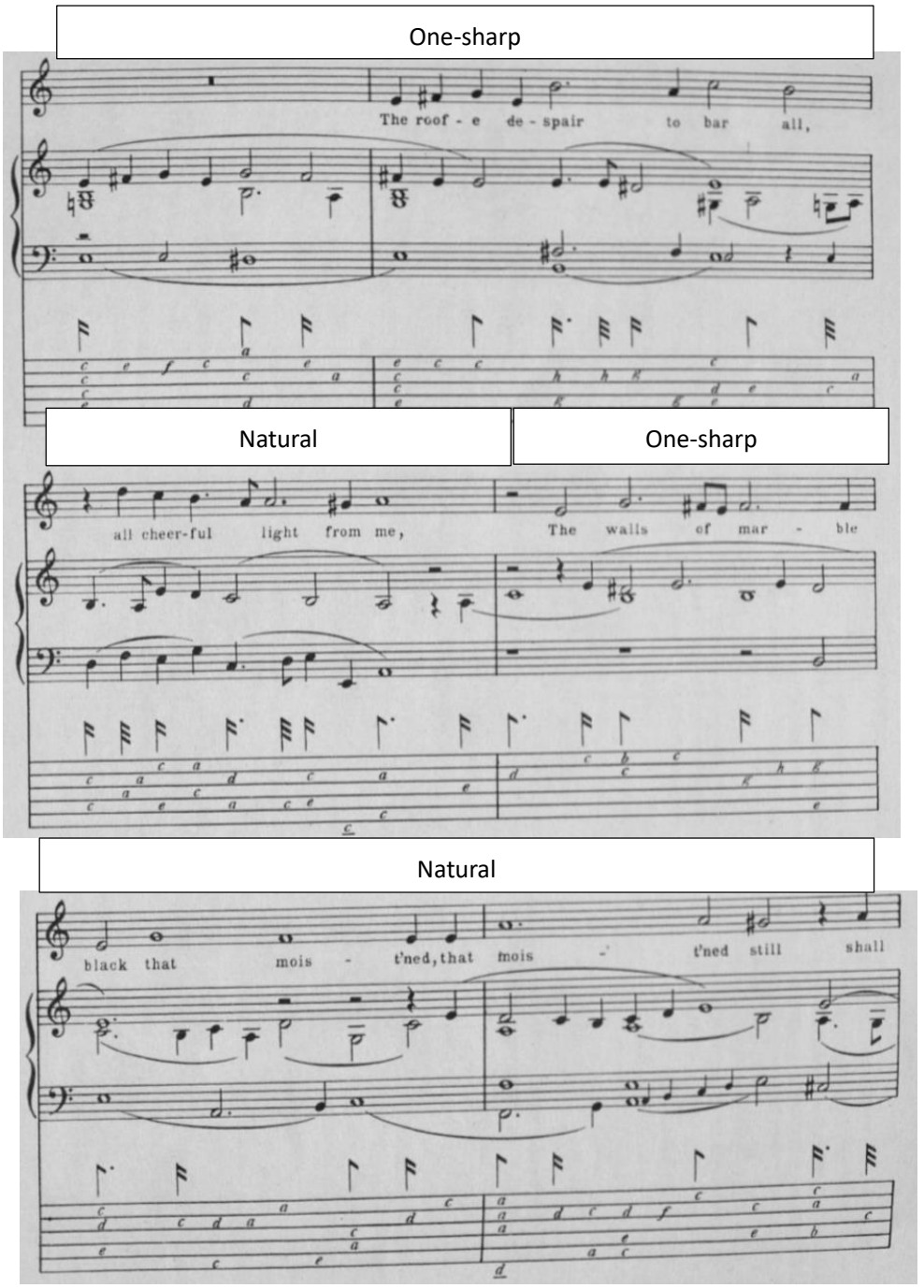
Thus wedded to my woes, and bedded to my tomb,

O let me living, living die, till death do come.

This song is written on A *re* tone with a natural system. It begins with four measures of prelude by the lute and viol in a somber mood. However, the cantus unconventionally concludes the song hanging on a G sharp. Dowland's elaborate writing in every single phrase, through both melody and harmony, poignantly expresses the grief of the text. It is not surprising that chromaticism is involved in such an extreme subject. In the first phrase on the word "darkness," for the first time in his output or of any other English composer examined, for that matter, Dowland uses a diminished seventh chord (Ex. 5.19). The harmonic progression begins with a D-minor triad on "Darkness." Next, the bass steps downwards to the chromatic note G♯ while the melody in the voice holds on to its syncopation, producing a root-position diminished seventh chord formed on the chromatic G♯. It is only resolved when the voice steps down to E. The vocal melody eventually lands on the chromatic note G♯ for the last word, "dwell." Through extreme dissonance rarely encountered in English music of the period, Dowland focuses the entire attention on the word "darkness," with its syncopated rhythm in the voice staggering against the lute accompaniment. The music comes to a rest in all parts after the curiously shortened note "dwell" in the voice part. The second phrase uses a descending stepwise figure in the voice from c^2 to e^1, only involving one chromatic note G♯ as the cadential Picardy third in the accompaniment.



Example 5.19 John Dowland's *In darkness let me dwell* (1610), No. 10, mm. 4-6

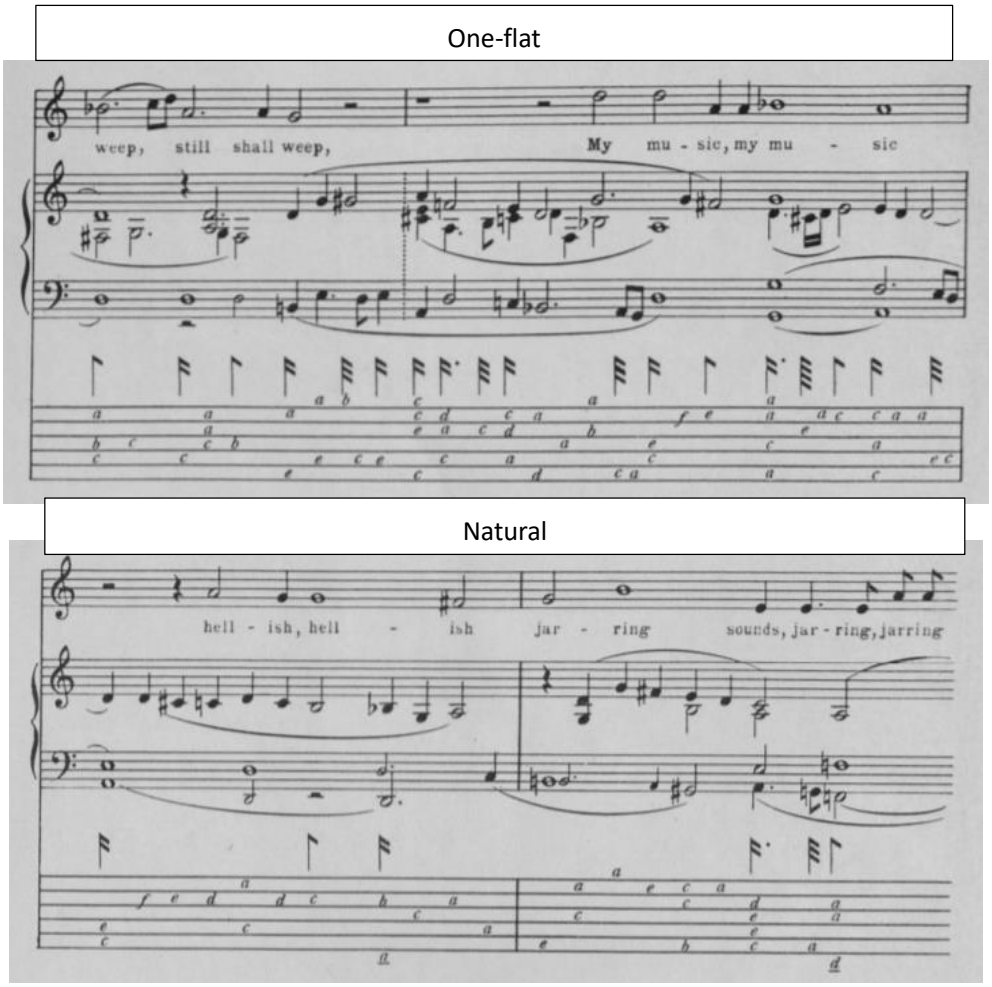


Example 5.20 John Dowland's *In darkness let me dwell* (1610), No. 10, mm. 9-14

Dowland juxtaposes this with a one-sharp system in measure 9, an instrumental interlude introducing new material. The voice enters one measure later and repeats the subject in the same way. The effect of the one-sharp system remains until the end of measure 10. Several alterations occur in measures 9–10, D♯, F♯, and G♯. However, only the F♯ is a diatonic note, and D♯ and G♯ are chromatic, given the one-sharp system (Ex. 5.20). Beginning with the E-minor chord, the F♯ is a passing note between the two E-minor chords. The bass then moves a half-step down to D♯, creating several chromatic

harmonies. First, along with the upper B and G, an inverted augmented triad on G is built. Next, it proceeds to a B-major triad, and at the end of the measure, D♯ with the upper notes F♯ and A creating a diminished triad on D♯ and resolving expectantly to E-minor in measure 10. However, the suspension F♯ holds over into the E-minor. Incongruent sonorities run through the entire measure for the text, "The roof despair to bar all." When the voice enters, the suspension note F♯ plays again in this E-minor chord. The suspended note E sounds once more in the next B-major chord on the word "despair." The upper lute part repeats the semitone movement in the former bass part E D♯ E. The note A in the voice forms a seventh on B, resolves in the next chord, and proceeds to another dissonance. The augmented C triad is caused by the chromatic note G♯. This grammatically incorrect harmony serves as word painting for "bar," finally to be resolved to an A-minor chord. The phrase closes on the E-minor as the beginning. In other words, it is written on E *re* (one sharp scale is D *ut*). In these two measures, Dowland writes the phrase in a new system, with consecutive dissonances to describe the text by chromatic notes D♯ and G♯ creating two augmented triads, by suspension notes F♯ and E creating dissonance, and by a chromatic melody on the F string G G♯ A G♮. The harmonic progression in these two measures is Em-G^{+}-B-$D♯^{o}$-Em-B/B^{7}-C^{+}-Am-Em.

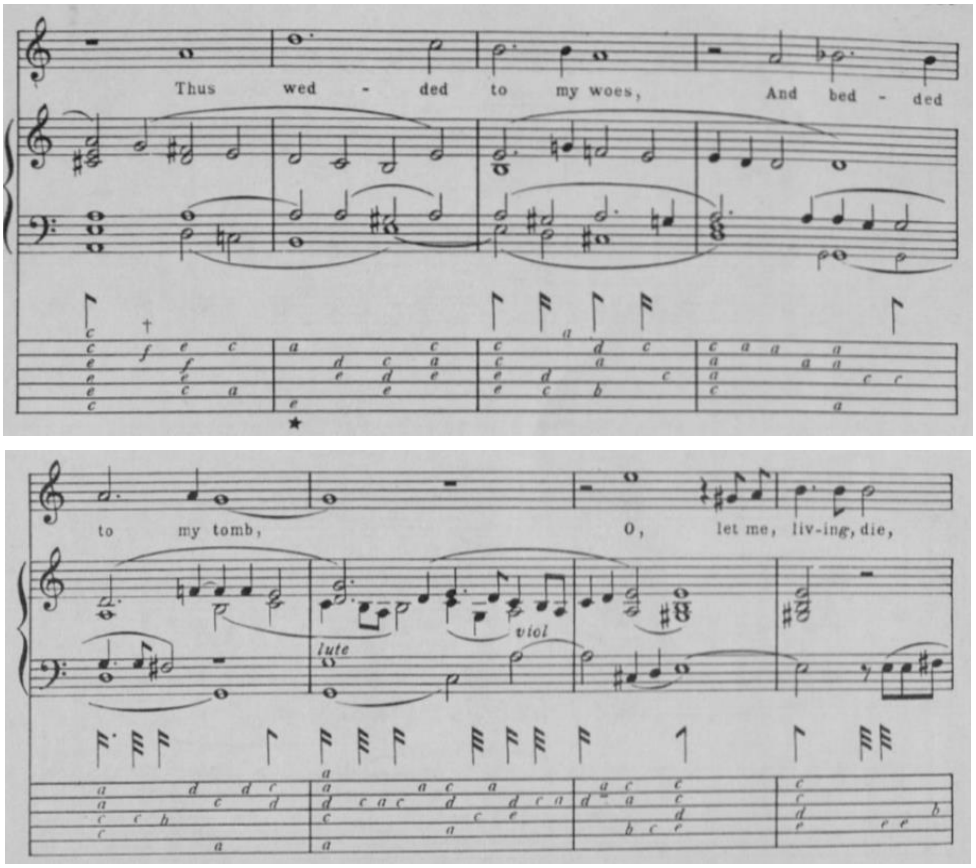
The original system is brought back by juxtaposition in measure 11. The setting of the third line uses partial material of the second line in measure 12, also in a one-sharp system. The alteration F♯ is a diatonic note, while the D♯ is a chromatic one, creating a G-augmented triad to emphasize the word "walls." The music in measure 13 continues to repeat the material, except that the F♯ turns to a natural position, once more bringing the system back to its origin. However, Dowland juxtaposes against a one-flat system in measure 15 (Ex. 5.21). The chromatic note F♯ creates an augmented triad on B for expressing the word "weep" on the first beat. After the repetition of "weep," two consecutive semitones G G♯ A rise in the interlude before "My music hellish jarring sounds to banish friendly sleep" in line four (m. 16). The indirect chromatic inflection C♯C♮, B♭B, and F♯F occur in the same measure. The music returns to the natural system in measure 17. A striking chromatic phrase accompanies the words "hellish, hellish." Two successive descending semitones, D C♯ C♮, are followed by a chromatic tetrachord CB♭BG in the lute part. Note B♭ is a chromatic one in relation to the natural system, and it is also indicated by the accent position B natural (Ex. 5.21).



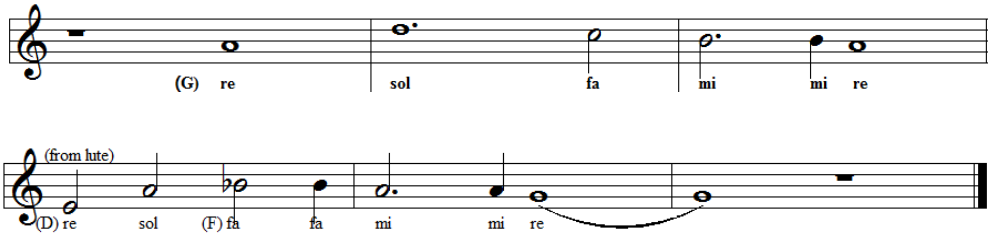
Example 5.21 John Dowland's *In darkness let me dwell* (1610), No. 10, mm. 15-18

The second part of the song begins with a complicated chromatic phrase for the text "Thus wedded to my woes, and bedded to my tomb." Three sharp alterations occur in measures 21-23, C♯, F♯, and G♯, but this does not indicate a three-sharp system. First, regarding the C♯ occurring on the first beat of measure 21, this serves as the cadential Picardy third in the instrumental postlude. Then it presents itself in a natural position in lute and voice until the third beat of measure 23. It is an expressive chromatic note for the word "woes," which creates two consecutive dissonant triads, augmented F and seventh chord on A. Thus, clearly, the music is written in a system of fewer than two sharps. Second, the phrase begins with the D-major chord containing the F♯, and the next F in its natural position does not appear again until the word "woes." However, whether it is a chromatic tone is hard to determine. The lute accompaniment closes on the D-minor chord as a phrase cadence on the first beat of measure 24. If Dowland intended to write the passage in a one-sharp system, he would normally have underlined the alteration on F♯, but it only occurs once on the first word "Thus." Dowland uses an incomplete chord on B without a fifth on the word "wedded," leaving us uncertain whether the omitted fifth is an F or F♯. Judging from his general usage, F is more likely

to be a diatonic note, and the passage is written on A *re* with a natural system. Third, regarding the G♯, from the analyses of C♯ and F♯, it is no doubt that G♯ is also a chromatic note. It occurs in measure 22 as the major third of the E chord, creating a false relation with the upper G natural and forming an alternate inflection G♯ A G♮ in the same part around the word "woes." Therefore, alterations C♯, F♯, and G♯ are considered chromatic notes in measures 21-23 (Ex. 5.22).



Example 5.22 John Dowland's *In darkness let me dwell* (1610), No. 10, mm. 21-28



Example 5.23 John Dowland's *In darkness let me dwell* (1610), No. 10, mm. 21-26 (simplified melodic figure)

In measures 24-26, Dowland uses the device of *inganno* to transpose the material in the first half of line five. Example 5.23 shows a simplified melodic figure from measures 24–26. According to the solmization, the melody can be named in each as *re sol fa mi re*. The original material is based on the natural scale, G *ut*, D *sol* (mm. 21-23). The second statement begins with the e^1 in the lute part (or it is omitted in the voice by Dowland), followed by the voice with a^1, based on a one-sharp scale D *ut,* A *sol* (m. 24). The remaining notes $b♭^1$, a^1, and g^1 are transposed to a two-flat scale, F *ut*, C *sol* (mm. 24-26). The second statement starts with the first two tones in the D *ut* scale, and the remaining three tones are changed to the F *ut* scale, which involves one flat. The B♭ in measure 24 is, therefore, a diatonic note due to the transposition. In measure 25, "to my tomb" is accompanied by three consecutive descending semitones G F♯ F♮ E. The same alternate inflection G♯AG♮ (mm. 32-33) appears again for the word "death" and in the interlude before the last phrase of the song. The final G sharp on the word "dwell" is unaccompanied, "creating a similitude of dwelling in the solitary darkness," as in the song lyrics.[238] Dowland's setting of the poem is undoubtedly an astonishing masterpiece. It profoundly expresses grief, particularly using chromaticism with vertical and horizontal dissonances associated with negative images or emotions. Furthermore, the emotional effect is accumulated and raised by juxtaposition and *inganno*.

A Pilgrimes Solace 1612

In London in 1612, almost ten years after the third songbook, William Barley published Dowland's fourth collection, *A Pilgrimes Solace*. In the same year, his first book was again reprinted. It was a dark period for Dowland. One of the most excellent musicians in Europe was shunned by the English court when a lutenist position arose in April 1610. Dowland complains in the preface to this book that he "could not attaine to any (though neuer so meane) pla ce at home," and "so haue I found strange entertainment since my returne: especially by the opposition of two sorts of people that shroude themselues vnder the title of Musicians."[239] Despite the criticism that Dowland was old-fashioned, his rightful last songbook is perhaps the most remarkable of the four books. It contains several dark songs and declamatory ayres. Chromaticism in this book also enters a new stage.

Song No. 10 *From silent night*, along with Nos. 9 and 11, reveals remarkable unconventionality for this period. Dowland applied a new type of accompaniment for

[238] Daniel Fischlin, *In Small Proportions: A Poetics of the English Ayre, 1596-1622* (Detroit: Wayne State University Press, 1998), 184.

[239] John Dowland, Preface to *A Pilgrimes Solace,* 1612.

these three solo songs, all of which employ the lute, treble, and bass viols, but give great independence to the treble viol. It is a poem of despair in three stanzas, as seen below:

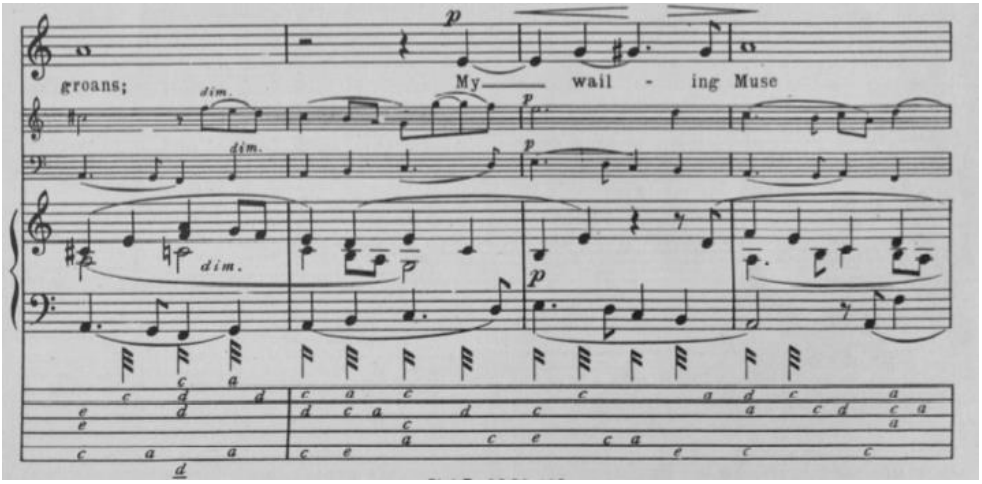
From silent night, true register of moans,
From saddest soul consumed with deepest sins,
From heart quite rent with sighs and heavy groans,
My wailing Muse her woeful work begins,
And to the world brings tunes of sad despair
Sounding nought else but sorrow, grief, and care.

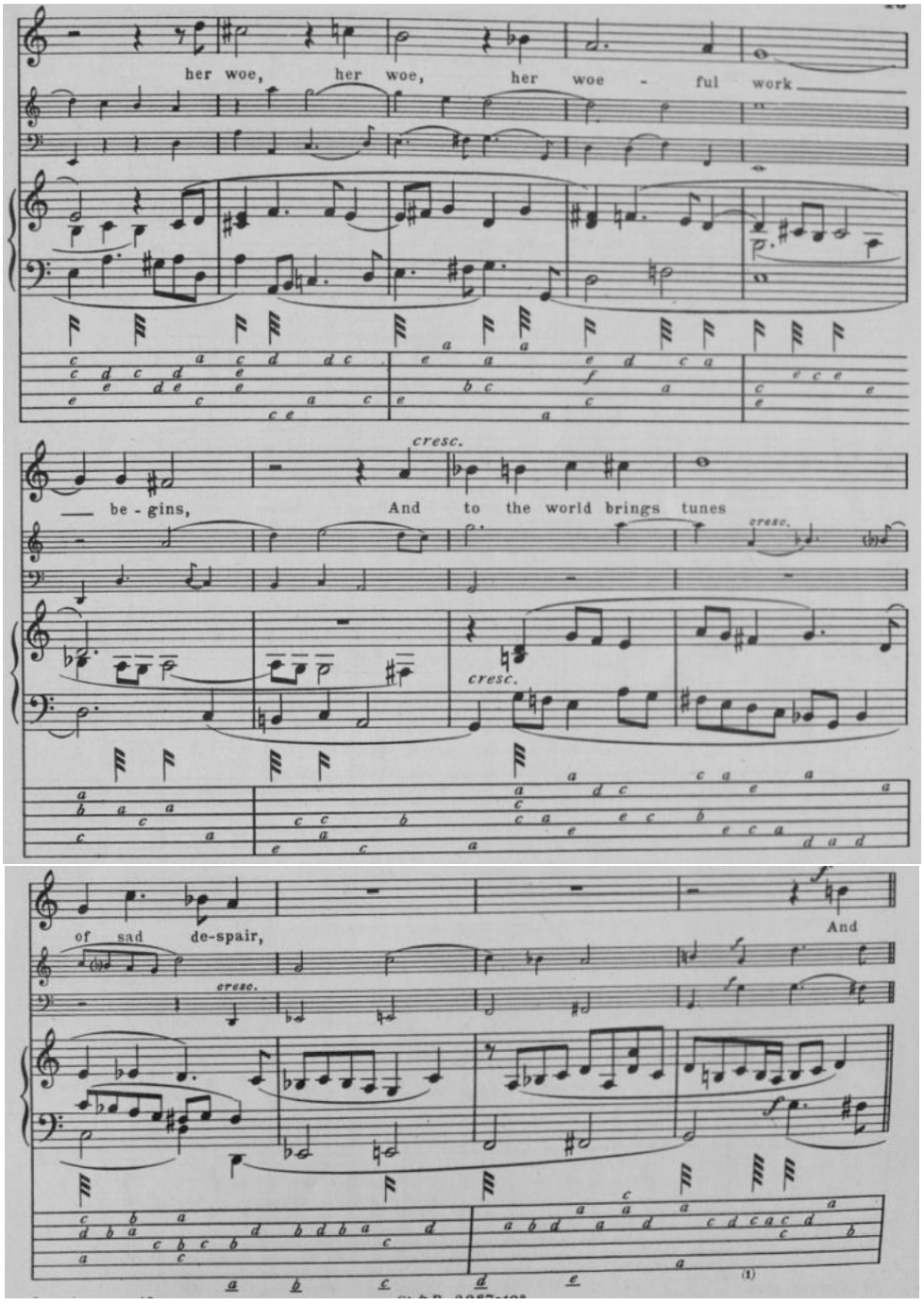
Sorrow, to see my sorrow's cause augmented,
and yet less sorrowful, were my sorrowes more:
Grief, that my grief with grief is not prevented,
For grief it is must ease my grieved sore.
Thus, grief and sorrow cares but how to grieve,
For grief and sorrow must my cares relieve.

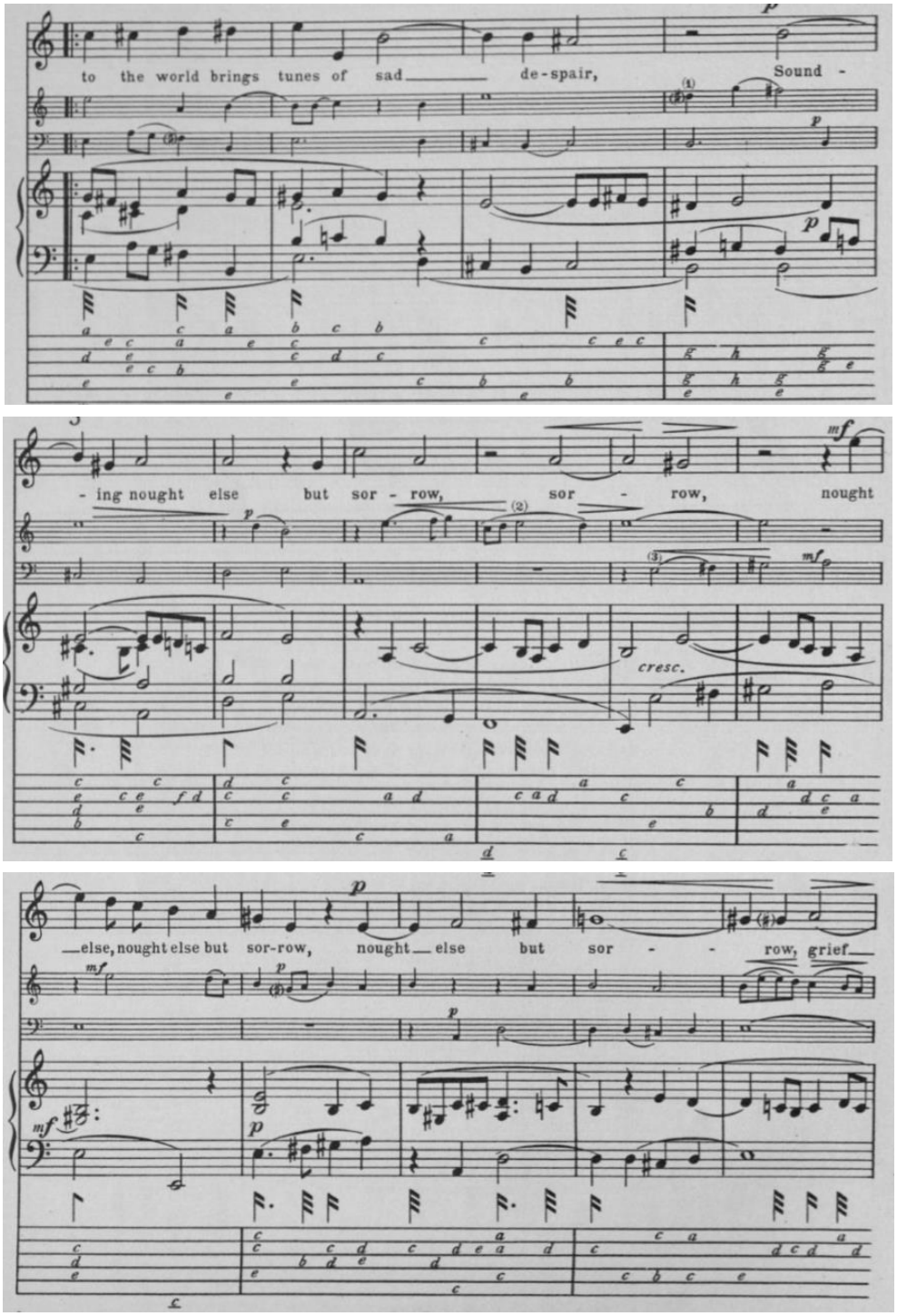
If any eye therefore can spare a tear
To fill the well-spring that must wet my cheeks,
O let that eye to this sad feast draw near;
Refuse me not, my humble soul beseeks;
For all the tears mine eyes have ever wept
Were now too little had they all been kept.

Chromaticism is very striking in this piece, especially as it mainly occurs in the voice part. It begins with an A-major chord, but in a natural system for the words "From silent night." The chromatic C♯ is only a major third above the A, to create a major triad color. The main chord, A-major, in the first three measures makes a striking contrast to the setting of "true register of moans," mainly written in minor chords. Moreover, the tonal system turns to a one-flat system and remains there until the end of the third line (mm. 6-24). The second line, "From saddest soul consumed with deepest sins," involves several chromatic events. Dowland uses a semitone motif in the voice, DC♯, C♯D, AB♭. The chromatic alteration C♯ creates a diminished triad on C♯ to express the word "saddest" (m. 11). Then an alternate inflection in the lute part accompanies "consumed," CDC♯. Several dissonant sonorities occur in the lute for the words "deepest sins." In measure 15, the suspension note D holds into the A-major triad, and the C♯ clashes with the C natural in the progression A-Am. Measure 16 dramatically expresses the word "sins." Dowland begins with an augmented triad on B♭ (resulting from the chromatic note F♯), which dissolves into the next discord, D seventh, then finally proceeds to the G-minor chord.

The music turns back to a natural system in measure 25; see Example 5.24. Intensive chromaticism starts from the fourth line, “My wailing Muse her woeful work begins.” The chromatic tetrachord EGG♯A in the voice serves as a double purpose for the words “My wailing Muse.” The pattern of the ancient tetrachord associated with the classical Greek goddess of music and art, which seems to be linked by Dowland with the ancient element, and the chromatic semitone GG♯ is used to express the word “wailing” (m. 27). After the interlude, a descending chromatic fourth DC♯C♮BB♭A occurs in the voice on the words “her woe” and its repetition (mm. 29-32). Meanwhile, several chromatic events occur in the lute accompaniment—two alternate degree inflections CDC♯ and FEF♯. Due to the melodic degree inflection C♯C♮, it forms a progression F^{+}-F. Moreover, chromatic progressions occur on the remaining words “woeful work begins,” D-Dm-Em^{7}-C♯^{o}-A^{7}-Gm-D-F♯^{o}-G. Dowland uses chromaticism through the entire fourth line, beginning with a chromatic tetrachord and continuing with a chromatic fourth, followed by a chromatic progression. It gives rise to horizontal dissonance followed by vertical discord. Line four is still governed by the natural system, although there are several alterations in measures 29-35. According to Adams’s assessment of the fundamental bass for the chromatic fourth (2006, p. 158), the two Fs exist as the fundamental bass in measure 30, and the F♯ in measure 31 counts as a passing note or the ninth of the E chord and serves as the third on a D chord in measures 32, 34, and 35. Hence, it can be concluded the phrase is not written in any sharp system. Furthermore, the B♭ exists as the minor third of the G chord, and B occurs more frequently in this phrase. The entire passage is, then, governed by a natural system (mm. 25-35).




her woe, her woe, her woe - ful work
cresc.
be - gins, And to the world brings tunes
cresc.
cresc.
of sad de-spair,
And
cresc.



Example 5.24 John Dowland's *From silent night* (1612), No. 10, mm. 25-56

In measures 35-37, the same chromatic fourth in contrary motion occurs in the voice, AB♭B♮CC♯D at the beginning of the fifth line, "And to the world brings tunes." It is no surprise that Dowland again uses a chromatic progression for the remaining words of this line. The words "of sad despair" proceed by C^7-$A^{\varnothing}$-Gm-D^7. To determine

the passage, first, we can identify the diatonic tones within the chromatic fourth between the two pairs of degree inflections, B♭ and B♮, C and C♯, at least one of which should be diatonic, either natural or its alteration. B♭ and B♮ both exist as the third of the G chord in measure 36, but it is the only appearance of the B♮ in this passage (b and b^1 sound simultaneously), and the B♭ occurs more than five times. The B♭ is therefore more likely a diatonic note, whereas the B♮ is chromatic. Furthermore, the E♭ occurs only once in measure 38, creating a diminished triad on A to express the word "sad." The setting of line five is therefore written within a one-flat system, which naturally excludes any sharpened tone as a diatonic pitch (mm. 36-38).

The interlude before the repetition of the fifth line is a double chromatic fourth line DE♭E♮FF♯G, and both simultaneously arise in the lute and bass viol (mm. 38-41). The first five notes DE♭E♮FF♯ in the lute part are performed on the seventh course, and the last G on the sixth course. This use of the seventh course is notable since most music at this period is written within six strings.[240] The harmonic progression in this interlude is D^7-E♭-C-F-B♭-D^7-G. Using Adams's principle of fundamental bass, E♮ and F♯ serve as the third of C and D chords; E♭, F, and B♭ are the fundamental bases for the system of two-flats.

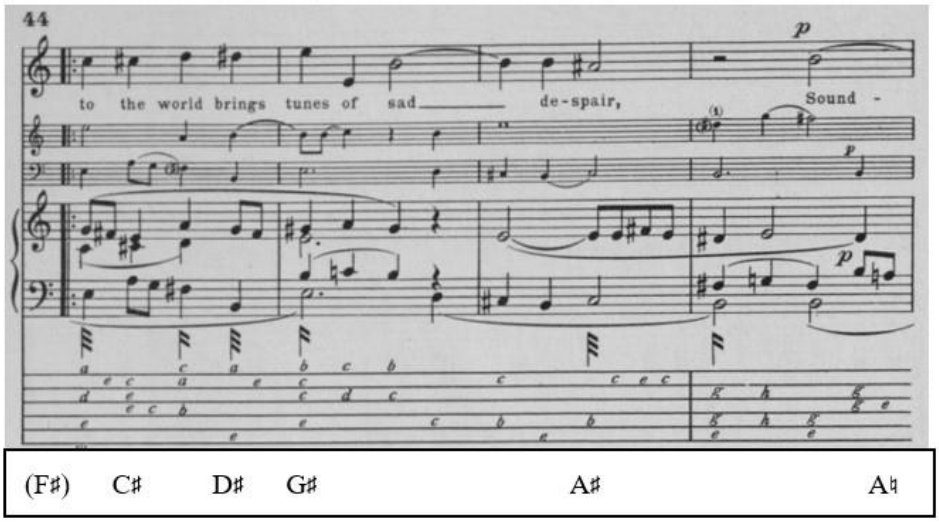
Dowland continues using a chromatic fourth in the repetition of line five, but in a much more complicated tonal structure. The voice initiates the chromatic fourth on B, then followed by C C♯ D D♯, and E on the words "And to the world brings tunes." Dowland begins this phrase directly in a one-sharp system. The harmonic progression from the third beat of measure 41 to the first beat of measure 43 is G-Bm-C-A-D-G^+/B-E. With reference once more to Adams's principle of fundamental basses, alteration C♯ and D♯ both could be regarded as chromatic notes. Consistent with the former phrases, the chromatic fourth is followed by a chromatic progression for "of sad despair," Am-E^7-C♯m^7-E-A♯^{o}-F♯-B. It is nevertheless another level of chromaticism since Dowland juxtaposes a five-sharp system after the chromatic fourth. The alterations G♯, C♯, A♯, and D♯ demonstrate a system completely with five sharps. It is the most striking phrase of this chromatic piece, the note A♯ occurs the first time in Dowland's lute song, and the system jumps directly from a one-sharp to a five-sharp system (from D *ut* to F♯ *ut*). Edmund H. Fellowes says that "Many striking features in this song must be passed over for want of time, but among the daring and original uses of chromatic harmony attention must be directed to one detail, namely that Dowland modulates far enough to bring into

[240] Dowland's early works were for a six-course lute. From his First Songbooke 1597, he added a seventh course tuned at D. Such a tablature with seven courses first appears in English publications. Dowland increased to nine courses in the work *Lachrimae, or Seven Tears* of 1604. The lowest three courses were tuned on F, E flat, and D. However, most lute music from this period was written for a six-course lute. See Matthew Spring's *The lute in Britain*, 2006, chapters 5 and 6, and Poulton's *John Dowland*, 341.

use the note A♯.” In the footnote, Fellowes explains further:

> The use of A♯ was a very rare and remote experience in modulation at that date. It is not found elsewhere in Dowland’s Ayres...The only other examples of the use of A♯ in the works of the English madrigalists and lutenists are to be found in Weelkes’ ‘O Care, thou wilt despatch me’ (1600), Danyel’s ‘Can doleful notes’ (second section) (1600) and Bateson’s ‘Come, sorrow, help me to lament’ (1618).[241]

Another interpretation for the tonal system of the repetition of line five is that the music begins the phrase with one-sharp, then develops gradually toward a five-sharp system (see Example 5.25).



Example 5.25 John Dowland’s *From silent night* (1612), No. 10, Development of the tonal system in mm. 42-45

Except for the G on the first beat of measure 42, the other two Gs both are passing notes between A and F♯. The G♯ in measure 43 is a diatonic note of the governing tonal system. The C♮ in measure 43 is a neighbor tone between two Bs, it being a semitone motif as G♯ A G♯. Therefore, with the appearance C♯ and D♯ in measure 42 the music already proceeds into a four-sharp system. With the occurrence of the C♯ and A♯ chords in measure 44, the music is written firmly in a five-sharp system. The G in measure 45 is a neighbor tone between two F♯s. The effect of the five-sharp system remains until the A♮ occurs at the end of measure 45. The music then returns to a natural system by way of the D♮ and C♮ in measure 46 (the C♯-minor chord can be treat as a chromatic harmony for the word “sounding”), and the F♮ at the first beat of measure 47.

[241] Edmund H. Fellowes, “The Songs of Dowland,” *Proceedings of Musical Association*, 56th Sess. (1929-1930): 17.

Toward the end of the song, an ascending chromatic fourth EFF♯GG♯A occurs in the voice for the words "nought else but sorrow, grief," progressing as Am-E-F/F^{+}-D/D^{7}-G-A^{7}-E^{7}-C^{+}-Am. The music ends on an A-major chord in a natural system just as it began. This setting of *From silent night* is the most intricately chromatic of all Dowland's lute song. Teo comments that it reaches the zenith of Dowland's chromaticism in his lute songs.[242] First, dissonant treatment is associated highly with words like "sins," "wailing," "woeful," and "sorrow." Second, the only chromatic tetrachord occurs on the words "My wailing Muse." Third, the repeated chromatic fourth appears in descending and ascending motion and runs through the entire last three lines, including in the bass part, and three times as a chromatic fourth followed by a chromatic progression. Furthermore, a chromatic fourth accompanies the changing of the tonal system. In this piece, the governing tonal systems are respectively:

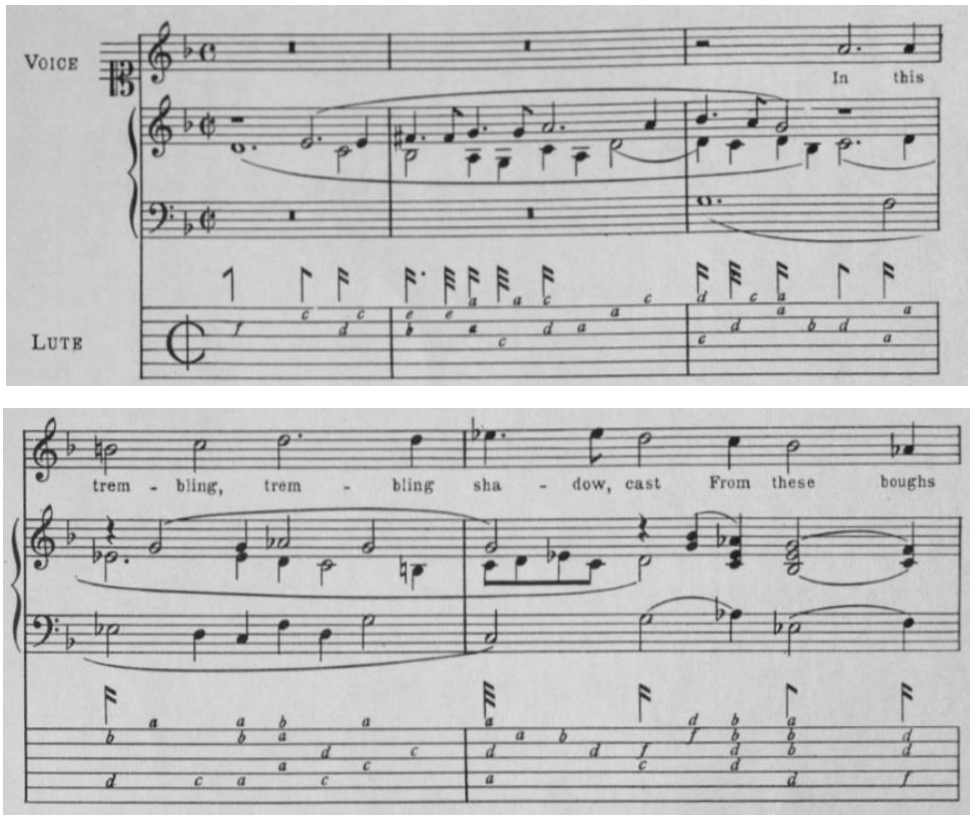
Natural	One-flat	Natural	One-flat	Two-flat	One toward five-sharp	Natural
(1-5)	(6-24)	(25-35)	(36-38)	(39-40)	(41-45)	(46-58)

(approximate measures given underneath)

The five songs Nos. 12 to 17 demonstrate Dowland's increasing preoccupation with religion, although in a personal rather than an ecclesiastical sense. If one says that most of his chromatic works are primarily melodic, such songs as *In this trembling shadow cast*, and *When David's life* contain extraordinarily powerful chromatic harmonies. Vertical harmonies in these two songs exhibit Dowland's most daring harmony within a polyphonic framework.

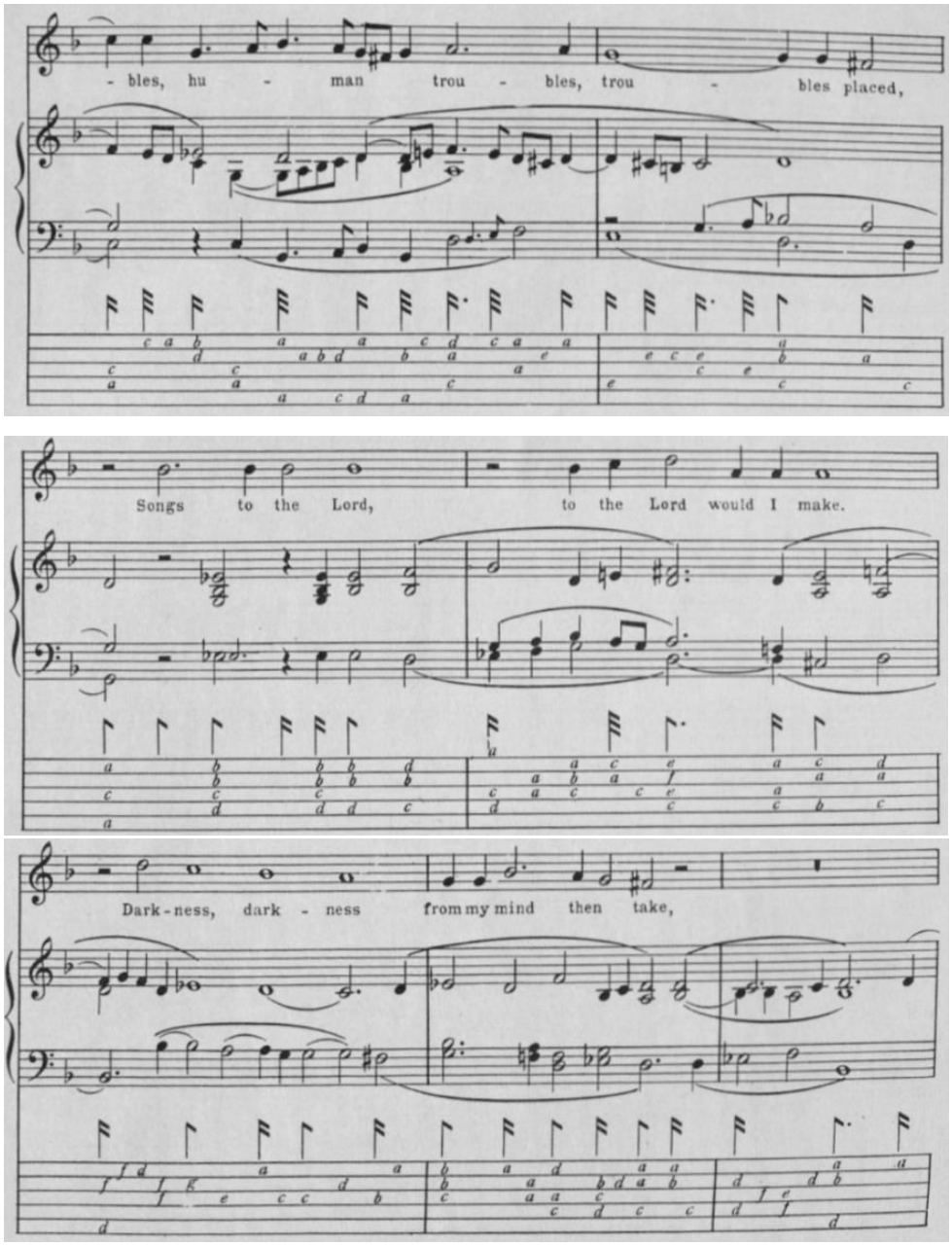
No. 12 *In this trembling shadow cast* is written on G *re* with two flats. Dowland uses chromatic notes to create unconventional sonorities to express the negative text and to build tension in the music. The tenor begins the song on the long note D, the alto entering one beat later on the chromatic note E, immediately, an augmented fifth B♭ F♯ performed on the word "trembling," by the contrary motion of these two voices. Two measures later, the bass and cantus imitate the tenor and alto at a fourth higher, respectively. Again, an augmented E♭ triad in its root-position occurs on the word "trembling," with the chromatic alteration A♭, an inverted diminished triad on D expresses the repetition of "trembling" (Ex. 5.26). The second line is written in a three-flat system, "from those boughs which thy winds shake." It remains in effect until the A-natural in measure 7, signaling a return to the two-flat system.

[242] Teo, *Chromaticism in the English Madrigal*, 134.



Example 5.26 John Dowland's *In this trembling shadow cast* (1612), No. 12, mm. 1–5

The third line "Far from human troubles placed," is again expressed by frequent discords. In measure 9, Dowland uses chromatic alterations to create discord and tension. The F♯ as a neighbor tone between the two Gs creates a root-position augmented triad on B♭ on "human." On the word "trouble," the passing note E♮ generates an inverted E diminished triad, and the neighbor note C♯ forms an augmented triad on F. In measure 10, chromatic alteration C♯ in the alto forms a diminished triad on the word "troubles," which resolves down to B. For the fourth line setting, the musical structure suddenly changes to a chordal texture, mainly as root-position chords that support the text "Songs to the Lord would I make." However, this serene phrase gives way to "Darkness from my mind then take," returning to a contrapuntal texture. In measure 13, the tension of "darkness" is initiated by the suspended B flat in the bass, and this feeling of strain is continued by the A diminished triad in its root-position. Dowland handles the repetition of "darkness" in a similar way, a suspension note G holding over into the next chord, it proceeds to the chromatic alteration F♯ by a half-step, which creates another discord, a diminished triad F♯ in its root-position (Ex. 5.27).



Example 5.27 John Dowland's *In this trembling shadow cast* (1612), No. 12, mm. 9-15

In this ***trembling*** shadow, cast

from those boughs which thy winds shake,

Far from human ***troubles*** placed,

Songs to the Lord would I make,

Darkness from my minde then take,

For thy rites none may begin

Till they feel thy light within.

The religious spirit of the song emphasized by these contrasting elements: polyphonic and homophonic textures, consonant and dissonant sonorities respectively correspond to contrasting texts. In the above text, the chordal texture is marked in bold, and the discords occur on the underlined words. These do not really match with the second and the third stanzas. As Poulton points out, the setting is based on the first stanza.[243] In this song, the chromatic alterations are no longer only to build linear semitones, but Dowland seems to focus as much on the vertical sonorities and harmonic effects to increase the tension. This characteristic is also present in No. 15 *When David's life* (A *re* composition), the second of the trilogy Nos. 14-16. The text is given below:

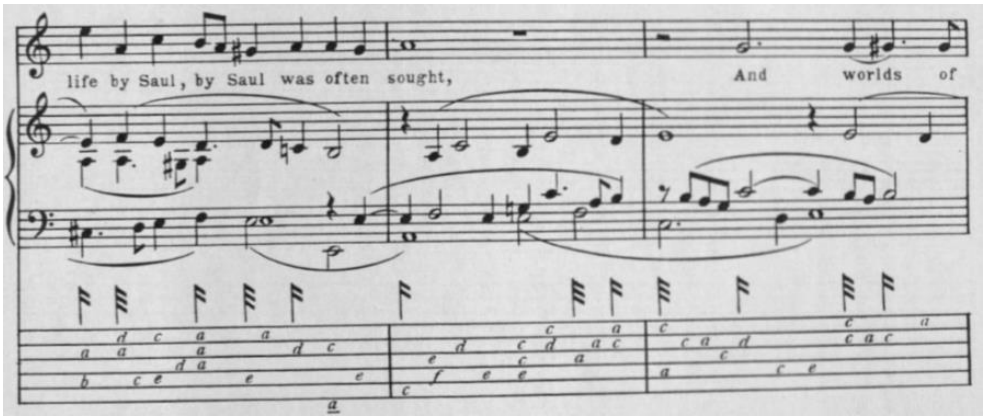
When David's life by Saul was often sought,

And worlds of woes did compass him about

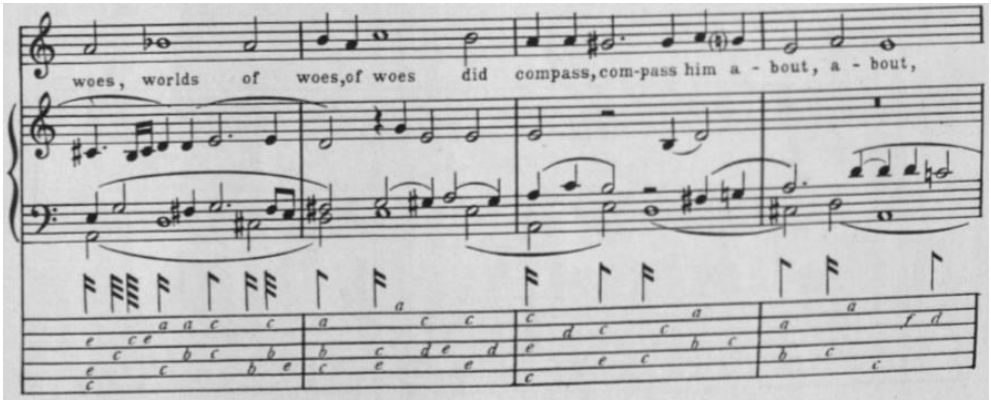
On dire revenge he never had a thought,

But in his griefs Hope still did help him out.

The most emotional passage is on the second line, "And worlds of woes did compass him about." The melody of the cantus is structured in several short phrases (Ex. 5.28).



[243] Poulton, *John Dowland*, 306.



Example 5.28 John Dowland's *When David's life* (1612), No. 15, mm. 3-9

1. Text: And worlds of woes, (mm. 5-6)
   Cantus: g^1 g^1 $g\sharp^1$ $g\sharp^1$ a^1

   Harmony: C- Em-E- $G\sharp^o$-A^7

2. Text: worlds of woes, (mm. 6-7)
   Cantus: $b\flat^1$ a^1 $b\natural^1$

   Harmony: Gm-$B\flat^+$-E^o- A^7- Bm

3. Text: of woes did compass, (mm. 7-8)
   Cantus: a^1 c^2 b^1 a^1 a^1

   Harmony: D-C-C^+-Am-E-Am

4. Text: compass him about, (mm. 8-9)
   Cantus: $g\sharp^1$ $g\sharp^1$ a^1 $g\natural^1$ e^1

   Harmony: E-$G\sharp^o$- D- G- A

5. Text: about, (mm. 9-10)
   Cantus: f^1 e^1

   Harmony: Dm-Am-Em[244]

[244] The text numbered as 1, 2, 3, 4, and 5 relate to Dowland's setting, which is divided into short phrases.

As the example shows, Dowland uses linear semitones in phrase 1, the melodic degree inflection, $g^1g\sharp^1$, on the "worlds of" accompanied by Em-E-G♯^{o}. The chromatic alteration G♯ changes the E chord from a minor to a major triad and generates a diminished triad, which is resolved onto the next A-major chord. In phrase 2, the melody in the cantus contains an alternate degree inflection. Dowland again uses a chromatic note on the word "worlds," B flat, which creates a G-minor chord, strikingly followed by an augmented triad on B flat, and the diminished E chord. The dissonance in phrase 3 appears on the word "woes," which proceeds by C-major to an augmented chord resulting from the chromatic alteration G♯ in the lute part. The melody in phrase 4 contains an alternated degree inflection $g\sharp^1a^1g\natural^1$. A diminished G♯ chord accompanies the word "compass." Line 5 consists of only a single word involving only diatonic tones, but proceeds with three minor chords in a melancholy mood. It is therefore apparent that Dowland intends to underline these three words for the second line, "word," "woes," and "compass." Chromatic alterations are adopted to build dissonance in melody and harmony, expressing worlds full of woes. In the setting of the second line, the chromatic notes G♯, B♭, C♯, and F♯ are related to the textual interpretation, without any reference to music grammar or tonal structure. Dowland uses daring harmony to create extraordinary tension for the depressing text. Religious subjects in this collection appear besides both melancholy and light love songs. The use of adventurous harmony in his later works is abundantly clear in this collection.

Summary

John Dowland, with his outstanding skill as a lutenist, poetic imagination, Continental influences, and his genius in composition, all contributed to making him the greatest lute song composer of the Elizabethan and Jacobean eras. His *First Booke of Ayres* of 1597 was not only an unprecedented success. More importantly, it initiated an entirely new chapter in songwriting, establishing a fashion that was to last for the next twenty-five years, comprising the Golden Age of the English School of lute song composition. In his 88 lute songs, chromaticism is an indispensable element.

In the *First Booke of Ayres*, a good many chromatic incidents are due to requirements of musical grammar or syntax, chromatic notes serving as cadential leading tones and Picardy thirds, or for correcting unacceptable harmonies like root-position augmented and diminished triads. Expressive chromaticism is prominent in song No. 9, where it appears as consecutive semitones and alternate degree inflections. Dowland uses chromatic alterations to create dissonance to stress the significant words within the text. In song No. 15, chromaticism results from the circle of fifths, shifting

The text, the melody of the cantus and harmony roughly correspond to their appearance in the song.

tonal systems, and strict imitations. The *Second Book*e of 1600 shows a marked advance in chromatic writing, juxtaposed diatonicism as a prominent feature in this book. The opening song *I saw my lady weep*, one of Dowland's most famous songs, expresses the text powerfully by using chromatic notes, complex harmonies, and shifting tonal systems. In song No. 5, Dowland changes tonal system four times, while at the same time using several alternate degree inflections in between juxtaposed diatonicism. In song No. 6, Dowland mainly uses one chromatic alteration F♯, not only turning the natural system to a one-sharp system, but also contrasting the character of the music by using major and minor chords. Dowland's *Third Booke of Ayres* of 1603 contains many light songs and so chromatic events appear less frequently in this book. Nevertheless, Dowland decided to begin the collection with a highly chromatic piece, *Farewell too fair*. Chromatic alterations associated with textual ideas and tonal systems shift frequently.

Seven years later, Dowland contributed three songs to his son Robert Dowland's *A Musicall Banqvet*, including the great song *In darkness let me dwell*. This astonishing masterpiece expresses grief profoundly by chromaticism, along with discords engaging with the negative text. By the use of juxtaposition and *inganno* the musical emotion is raised to its highest level. Almost ten years after his *Third Booke*, Dowland published his last book, *A Pilgrimes Solace.* Unusually, he included several songs on religious subjects that exhibit some of the most adventurous harmonies of all his collections. Song No. 10 *From silent night* shows particularly unconventional writing for the period being the most intricate of Dowland's chromatic lute songs. Expressive chromaticism runs throughout the entire song; the ancient chromatic tetrachord serves as a symbol of Greek mythology; moreover, the chromatic fourth is employed entirely in the last three lines, and almost every time followed by a chromatic progression, constituting a complete chromatic phrase in a horizontal and vertical sequence. Most striking of all, the chromatic fourth proceeds along with the changing tonal system. Last but not least, in this piece, Dowland for the first time uses the significant alteration A-sharp.

Unquestionably, chromaticism played an essential role in Dowland's lute songs, expressing the emotion of the text dramatically in the music. Dowland is much more extreme in this respect than many other English lute song composers. This may have been the outcome of his encounters while traveling, especially in Italy. In his early songs, Dowland uses chromaticism in a conventional way, but always with perfect sureness. From his second book on, it is easy to see that Dowland was no longer satisfied with using ornamental chromatic alterations, now concentrating on juxtaposed diatonicism, making the chromaticism relative to phrases or passages, instead of to notes. In his later work, chromaticism became more extreme, especially in the last book, with its daring harmonies. Chromatic melody is followed by chromatic progression in turn; a single phrase with chromatic fourth involves a fundamental change of tonal system; a tonal

system can be shifted to a distantly related one. In short, the development of chromatic techniques in Dowland's ayres could be considered the epitome of chromaticism in the Golden Age of English lute school.

Chapter 6 Robert Jones

Robert Jones (fl.1597-1617) was a highly regarded English lutenist, singer, madrigalist, and lute song composer, yet very little is known of the circumstances of his birth and death. Some attempt has been made by many scholars to deduce the date of his birth as around 1575, basing their arguments on the preface to his first book of ayres: "Euer since I practised speaking, I haue practised singing." After he had studied music for sixteen years, he received a bachelor of music degree from St. Edmund Hall, Oxford, in 1597.[245] As a madrigal composer, Robert Jones's six-part madrigal *Fair Oriana seeming to wink at folly* was included by Thomas Morley in *The Triumphes of Oriana* of 1601. Six years later, Jones published his single collection of twenty-six madrigals. In 1610, Jones, together with Philip Rosseter, Philip Kingham, and Ralph Reeve, were granted a patent to "practice and ex'cise in the quality of playing (a group of children) by the name of Children of the Revells of the Queene within the white ffryers'… the four men were permitted to build a theatre for these children on the site of Jones's house near Puddle Wharf in Blackfriars." [246] However, the privy council ordered the demolition of the building when it was nearly completed, due to the complaints of the civic governments. In 1614, he contributed three part-songs to *The teares or lamentacions of a sorrowfull soule*, compiled by Sir William Leighton.

Like many other composers in this Golden Age, Robert Jones devoted himself to the writing of lute songs. Within the first decade of the seventeenth century, he issued five books of ayres, in total 105 pieces, making him the second-most prolific of the English lute song composers (Thomas Campion exceeded him by just eleven pieces). His prefaces to the five books, as Peter Warlock says, reveal aspects of the character of Jones himself and the connection between him as a composer and his readers.[247] In the preface to his *The First Booke of Songs and Ayres,* Jones described his profession, and he has "perfect knowledge of this faculty." In composing this book, his "chiefest care was to fit the Note to the Word."[248] Around one year later, Jones published *The Second*

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[245] For example, Edmund H. Fellowes's Preface to *Jones's First Book of Airs* in 1925, and Philip Heseltine's "Robert Jones and his prefaces," *The Musical Times,* vol. 64, no. 960 (February 1, 1923): 99-100.

[246] David Brown, "Jones, Robert (ii)," In *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie (London: Macmillan, 2001), vol. 13, 197.

[247] Peter Warlock (Philip Heseltine), *The English Ayre* (Westport, CT: Greenwood Press, 1970), 64.

[248] Robert Jones, *The First Booke of Songs & Ayres of foure parts with Tableture for the Lute so made that all the parts together, or either of them severally may be song to the Lute, Orpherian or Viol de Gambo* (London: Printed by Peter Short with the assent of Thomas Morley and are to be sold at the signe of the Starre on Bredstreet hill, 1600).

Booke of Songs and Ayres acknowledging in the preface that he had received criticism of his first book:

> The trueth is, although I was not so idle when I composed these Ayres, that I dare not stand to the hazard of their examination: Yet I would be glad (if it might be) that thy friendly approbation might giue me incouragement to sound my thankfu'nes more sweetly in thine ears hereafter… If anie Musician will out of the pride of his cunning disdaine me and these my beginnings, as things not worth his enuie … wherein foeuer I may appear to haue out-run my Justification.

At the end of the preface, Jones said about this book, "There hath not yet been anie extant of this fashion, which if thou shalt pronounce to be but worth thy hearing, I rest satisfied, if not thy debtor. Farewell."[249] After a gap of four years, Jones issued his *Third Book* (1605). Some scholars believe Jones might have spent these three years in Germany.[250] He cordially writes in the preface, "Because I am not ignorant enough, to bee grossely taxed by any of our cunning Maisters, nor bigge enough to be flattered or enuyed, I hope I shall not be driuen to enquire out my enemies, to heare of my faults, nor to bespeak my friendes fauours." It seems that Jones was at a low point of his life when he published this book. "I am set in an vnderfortune, that hath need of friendship. . ."[251] Correspondingly, he titled *Ultimvm Vale* as if intending it to be his final book.

However, four years later in 1609, Jones issued a fourth book, *A Musicall Dreame*. In the dedicatory epistle to Sir John Leventhorpe, he apologized for breaking his word "never to publish any works of the same Nature and Fashion." The preface to this book is addressed clearly "To all Musicall Murmurers."[252] Jones came before those hostile critics and defended himself on a long page. In the next year, 1610, Jones published his last book titled *The Muses Gardin for Delights*. Surprisingly, Jones addressed his

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[249] Robert Jones, *The Second Booke of Songs and Ayres*, Set out to the Lute, the base Viol the playne way, or the Base by tableture after the leero fashion. (London: Printed by P(eter) S(hort) for Mathew Selman by the assent of Thomas Morley and are to be sold at the Inner Temple, 1601).

[250] See W. H. Grattan Flood's "New Light on Late Tudor Composers: XXXV. Robert Jones," *The Music Times*, vol. 69, no. 1025 (July 1, 1928): 617.

[251] Robert Jones, *Vltimvm Vale, with a triplicity of Musicke*, whereof the first part is for the Lute, the Voyce, and the Viole de Gambo, the 2. part is for the Lute, the Viole, and foure parts to sing, the third part is for two Trebles, to sing either to the Lute, or the Viole or to both, if any please (London: Printed at London by Iohn Windet, and are to be sold by Simon Waterson in Powles Churchyeard, at the signe of Crowne, 1605).

[252] Robert Jones, *A Musicall Dreame. Or the fourth booke of Ayres*. The First part is for the Lute, two Voyces, and the Viole de Gambo; The Second part is for the Lute, the Viole and foure Vioces to sing: The Third part is for one Voyce alone, or to the Lute, the basse Viole, or to both of you please, Whereof, two are Italian Ayres. (London: Imprinted by Iohn Windet, and are to be solde by Simon Waterson, in Powles Church-yeard, at the signe of: he (sic) Crowne, 1609).

preface "To the friendly Censurers." It seems that he was no longer angry at the hostile critics.[253] This is the first preface that introduces the book in such a calm and peaceful manner. "In your first entrance into which Garden, you shall meet with Loue, Loue, and nought but Loue… In the midst of it, you shall find Loue rejected… And now for the end, it is variable in another manner, for the delight of the ear to satisfie opinion."[254]

Although a conscientious composer of lute songs, it seems that his works were considerably criticized in his day. These censures mainly concerned his use of dissonant harmonies. According to Fellowes, many errors were caused by the original printer, particularly in the last two books of ayres.[255] Apart from a few melancholy songs in the style of Dowland, most of Jones's songs are simple and light, at best fully justifying his claim of matching words and melody.

The First Booke of Songes and Ayres 1600

Robert Jones's *First Booke of Songes and Ayres* of 1600 is dedicated to Sir Robert Sidney. Like most lute songbooks, it contains twenty-one songs printed in a similar way to John Dowland's first book of songs—four parts, each of which can be sung separately to the lute. The best-known piece in this book is number 12, *Farewell, dear love.* It was quoted in William Shakespeare's *Twelfth Night* (Act ii, Scene 3), produced in the year after Jones's publication. However, from the perspective of chromaticism, other songs have received greater attention.

Chromaticism is often used for expressive purposes by many composers of this period, but in Jones's lute songs, chromatic techniques are mainly used for structural purposes. Song No. 6, *Lie down, poor heart*, is a typical example of chromaticism for musical requiements. One of the finest of Jones's melancholy songs, this combines a memorable melody in the cantus with a sustained polyphonic accompaniment by the lute part. Nevertheless, the chromatic events are not directly related to the text, unlike so many of Jones's contemporaries who often underline words such as "griefe" and "sorrow" with chromaticism. The poem consists of six lines, the first four in cross rhyme, and the last two, coupled, producing a rhyming pattern of "ababcc." The three stanzas' text is as below:

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[253] Warlock, *The English Ayre*, 79.

[254] Robert Jones, *The Muses Gardin for Delights, Or the fift Booke of Ayres*, onely for the Lute, the Base-vyoll, and the Voyce. (London: Printed by Wiliam Stansby the assinges of William Barley, 1610).

[255] Edmund H. Fellowes, "The Text of the Song-Books of Robert Jones," *Music & Letters*, vol. 8, no. 1 (January, 1927): 28.

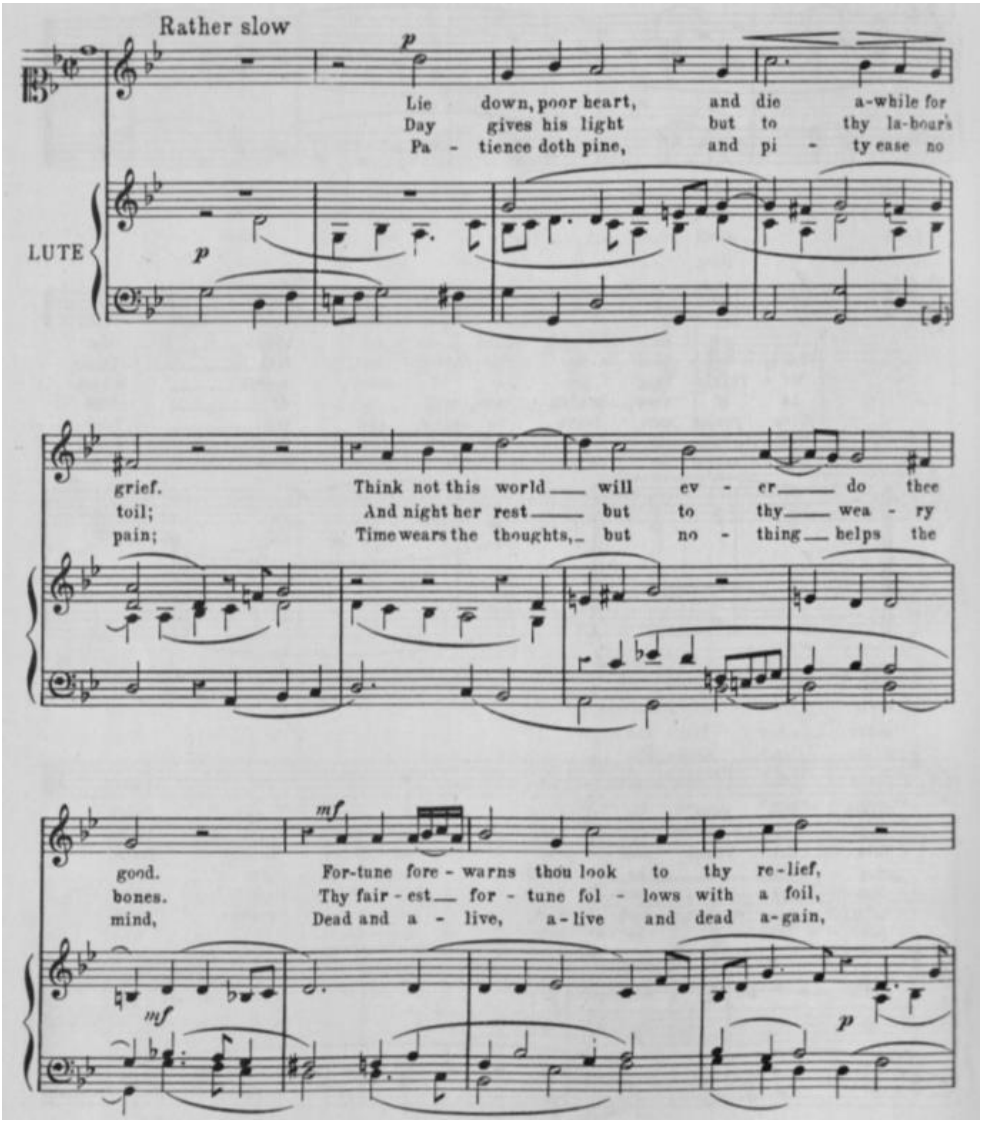
Lie down, poor heart, and die a while for grief.
Think not this world will ever do thee good.
Fortune forewarns thou look to thy relief,
And sorrow sucks upon thy living blood.
Then this is all can help thee of the hell,
Lie down and die and then thou shalt do well.

Day gives his light but to thy labour's toil;
And night her rest but to thy weary bones.
Thy fairest fortune follows with a foil,
And laughing ends but with their after groans.
And this is all can help thee of thy hell,
Lie down and die and then thou shalt do well.

Patience doth pine and pity ease no pain;
Time wears the thoughts, but nothing helps the mind.
Dead and alive, alive and dead again,
These are the fits that thou art like to find.
And this is all can help thee of thy hell,
Lie down and die and then thou shalt do well.

The setting is written on G *re* tone (two flats). An introductory lute prelude of one and a half measures precedes the entry of the cantus. An alternate degree inflection FGF♯ is formed in measure 2. The diatonic F is a passing tone between the E and G. The chromatic alteration F♯ directs motion to the next G. The C in the tenor part creates a major-minor seventh chord on D, which resolves to the following G-minor triad. From measure 3, dissonant harmonies occur around the word "die." First, the chromatic alteration E♮ with the G and B♭ form a diminished triad in its first inversion, and then it proceeds to another discord Gm^7 due to the passing note F, which resolves to G-minor. Second, the G in the alto part suspends to the next measure 4, creating a seventh above

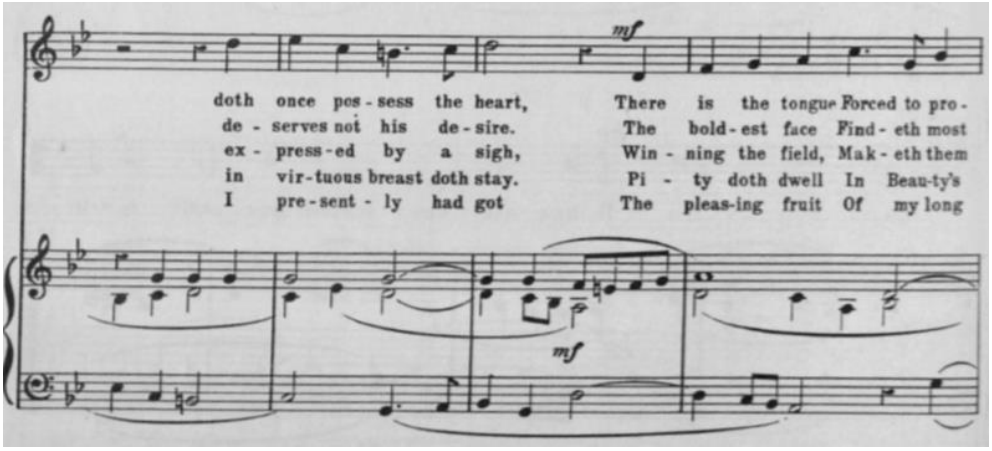
the A. Right away, the suspension G proceeds downwards on the chromatic alteration F♯; however, it forms a first-inversion diminished chord on F♯. By delaying the resolution, such a maneuver builds strong tension and accumulates the desire to resolve to a consonance. Clearly, Jones uses a dissolved harmonic effect for the word "die," a very common device for negative expression in contemporary music. Indirect chromatic inflection continuously proceeds to the end of the phrase "die a while for grief." The emotion also suits the next two stanzas. With the Picardy third F♯ in the cantus part, this alternate degree inflection is in an extended circle, FGF♯GF♮GF♯. The last F♯ occurs in the cantus (Ex. 6.1). It seems that Jones uses successive dissonance to express the word "die" and maintains the grave feeling for the phrase with the chromatic accompaniment.

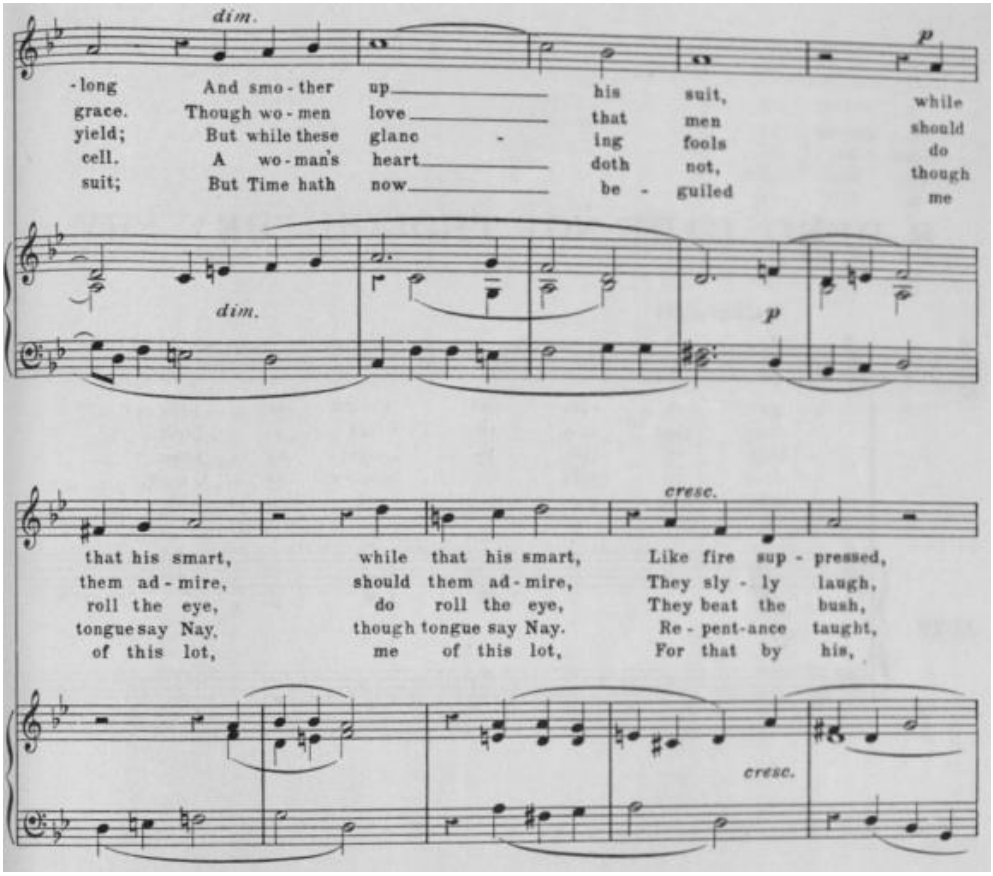


Example 6.1 Robert Jones's *Lie down, poor heart* (1600), No. 6, mm. 1-12

In measure 7, a dissonant harmony created by the suspension D in the cantus holds over into the A-minor chord. The chromatic alteration E♮ in the alto part corrects a diminished triad on A in its root-position, sounding simultaneously with the D. Horizontally, the next chromatic note F♯ directs motion to the next G, the tendency reinforced by the harmonic effect; a first inversion diminished chord on F♯ resolves to a C-minor chord. Just as in measures 3-4, in measures 6-7, Jones first uses a suspension stretching to the next measure and plays against the new chord, then by using a chromatic alteration as preparation for resolution creates another dissonance, increasing the musical tension dramatically. More importantly, this chromatic F♯ fulfills the harmonic syntax in contemporary music theory, which changes the minor sixth AF to a major sixth AF♯ before proceeding to the octave G at the half cadence. In this measure, the chromatic alterations E♮ and F♯ are musical requirements. One is grammatical; one is syntactic. The use of the false relation was a common feature in the music of this period, occurring twice in measure 7, with E♮ and E♭, as well as F♯ and F♮. Like many other composers, Jones places chromatic inflection directly between the phrases. In measure 9, another false relation appears, B♮ and B♭. A melodic degree of infection F♯ and F♮ occurs in measure 10. Both cases occur because of the cadential Picardy third, again due to music syntax.

Song No. 7, *Where lingering fear*, is written on G *re* in a two-flat system. The E flat occurs twice in measures 5-6, whereas the chromatic alteration E-natural is used in the rest of the song, starting from measure 7 (Ex. 6.2). The diatonic E♭s in measures 5-6 occur in the chords E♭-major and C-minor, respectively. The only chromatic alterations in these two measures are the B♮s, which direct motion to the next Cs. In measure 7, E♮ first appears as a chromatic non-chord tone on the D-minor chord. The E♮s in measures 9-15 direct motion to the next F, being the major third in the C chord progressing to D-minor or F-major triads. Only one E♮ in measure 9 is placed after F in the bass part. However, it is still the major third of the C chord, which proceeds to the next D-minor. The E♮s in measures 16-17 serve as the perfect fifth above the A, due to the requirement of musical grammar to prevent a root-position diminished chord.

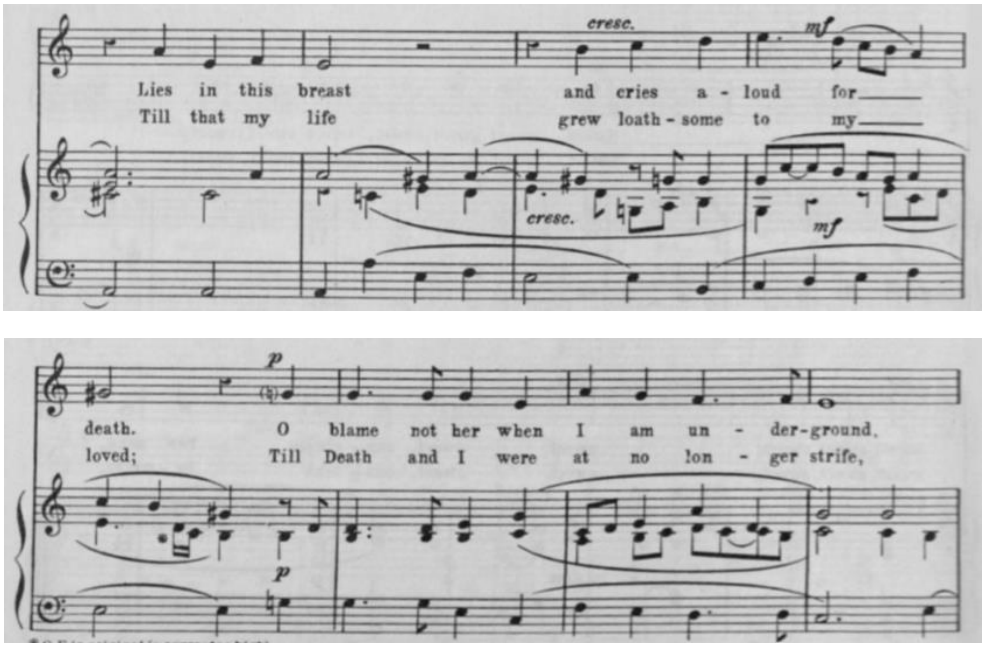




Example 6.2 Robert Jones's *Where lingering fear* (1600), No. 7, mm. 5-18

The chromatic note F♯ mostly serves as a major third in the D chord. In measure 12, the music closes on the D-major triad, and the Picardy third F sharp with the F natural in the interlude creates a false relation between the phrases. The lute presents new motivic material initiated by a minor third interval. This short subject is answered in the vocal line directly on A. On the first beat of measure 14, the chromatic tone F♯ in the cantus happens due to the strict imitation, which forms a false relation with the F♮ in the bass. At the last beat of measure 14, the tenor states the material again on F. It followed by the voice answering on D, with a chromatic B♮ in measure 16. The chromatic alteration C♯ in measure 17 serves as the major third in the A chord and the leading tone to the following D. In this measure, the voice presents a melodic motif, A F D, in the form of a broken chord, and the corresponding harmonic progression is A-Dm. Then the lute imitates the element of broken chords respectively on A and D, with harmonic progression D-Gm. Here, the chromatic F♯ is a requirement of musical syntax, serving as the major third in the D-major chord and making a striking contrast with its former D-minor. Such chromatic events caused by functional requirements can also be found in No. 9 *When love on time and measure*: two consecutive semitones AG♯G♮ in the lute part at the end of the first phrase, measures 3-4, and two pairs of chromatic

inflections in measures 14-16, FG♯G♮F♯.



Example 6.3 Robert Jones's *That heart, wherein all sorrows* (1600), No. 17, mm. 4-11

Song No. 17, *That heart, wherein all sorrows* is written on an A *re* tone with a natural system. Alterations G♯ and C♯ are used very frequently in this song. The first line closes on an A-major chord involving a chromatic C♯ as the Picardy third, which remained in the entire measure 4. On the last beat, this C♯ forms an augmented triad on F in its first inversion. This dissonance does not like a textual interpretation, neither for the first stanza, "Lies in this breast," nor the second "Till that my life." Rather, it seems Jones does not favor melodic chromatic inflection, which normally should return to its natural position after the Picardy third. Therefore, he takes the acceptable inverted augmented triad. It returns to C♮ in the next measure and is separated by a rest with the former C♯ to soften the effect of melodic chromatic inflection. In the same measure, chromatic G♯ serves as a major third above the E and creates directed motion to the next A. For the second half of the line, Jones uses a rising melody in the cantus as a double purpose for the word "aloud" in the first stanza and "grew" in measure 6. Jones uses the E major-minor seventh chord to create tension on the word "grew," which resolves chromatically to C-major. A melodic degree inflection G♯G♮ occurs in the alto part, again separated by a rest, as accompaniment for the words "cries" and "loathsome" (m. 6 in Ex. 6.3).

After reaching the high E, the vocal melody falls stepwise in measure 7, and it lands on the chromatic G♯ as the cadence of this phrase in measure 8. However, the nonchord tone C appears on the first beat of the measure, creating an inverted

augmented chord on C that resolves to an E-major chord before the beginning of the next phrase (Ex. 6.3). Here, Jones's use of the augmented chord has an expressive purpose for the word "death" and negative love. After a short rest, the voice starts with a G♮ in the third line, and this chromatic inflection is treated as the former two cases, separated by a rest. Chromatic examples in this song mainly demonstrate that Jones dislikes using chromatic inflection in the same part, and if it is unavoidable, he weakens the striking effect by inserting a rest, even if he arouses dissonance vertically. Of course, Jones nearly always follows the rules using acceptable, inverted dissonant chords.

The Second Booke of Ayres 1601

Jones's second book was designed for one voice accompanied by instruments. Uniquely, he provides an alternative bass for the Lyra (leero)—possibly the earliest collection of English solo songs to include Lyra accompaniment written in tablature notation.[256] As Fellowes noticed, Jones frequently uses false relations in his songbooks. The opening song of the second book, *Love winged my hopes*, is a typical example of this feature.[257] In addition, the linear semitones in this song are also worth noting. This poem comprises three stanzas of six lines, with a rhyming scheme of "aabbcc." It was previously set by Thomas Morley in his first book of ayres of 1600.

Love winged my hopes and taught them how to fly

Far from base earth, but not to mount too high.

For true pleasure

Lives in measure,

Which if men forsake,

Blinded they into folly run and grief for pleasure take.

But my vain hopes, proud of their new taught flight,

Enamoured sought to woo the sun's fair light,

[256] Deborah Teplow, "Lyra Viol Accompaniment in Robert Jones' Second Booke of Songs and Ayres (1601)," *Journal of the Viola da Gamba Society of America*, vol. 23, (1986): 8.

[257] Edmund H. Fellowes, Preface to *The Second booke of Ayres* (1600) by Robert Jones, The English School of Lutenist Song Writers Series II, vol. 5, ed. Edmund H. Fellowes (London: Stainer & Bell, 1926).

Whose rich brightness

Moved their lightness

To aspire so high,

That all scorched and consumed with fire, now drowned in woe they lie.

And none but Love their woeful hap did rue,

For Love did know that their desires were true;

Though fate frowned,

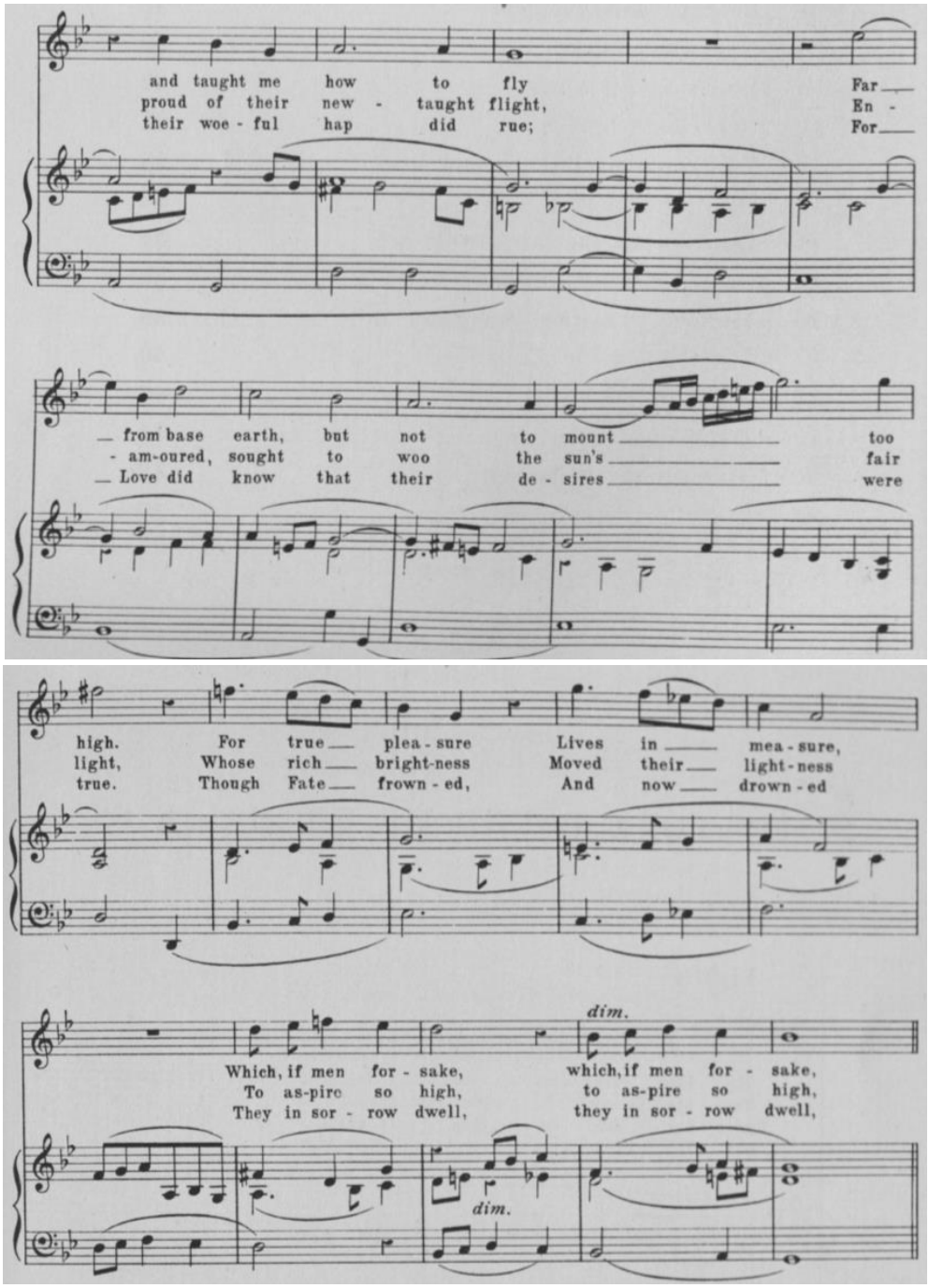
And now drowned,

They in sorrow dwell,

It was the purest light of heaven, for whose fair love they fell.

This fine song is set on a G *re* tone with two flats. It begins with the lute prelude, introducing the subject over a G in the bass. The voice enters and imitates the motif at one octave higher in the second measure. The lute repeats it two octaves lower in the bass. The voice and lute state the subject sequentially, providing a rich polyphonic texture and advancing the phrase.

Chromatic events start from measure 5. The vocal line moves downwards from c^2 to g^1 on the text "and taught me how to fly." Simultaneously, the melody in the tenor part moves up from c^1 to g^1, including successive semitones E♮FF♯G (mm. 5-6). The chromatic infection FF♯ is parted by a rest. Jones perfectly places this chromatic line, which greatly enriches the polyphonic texture. In the first place, it proceeds in the opposite direction from the voice. Second, the high density of the middle line contrasts with the long notes in the bass. The chromatic note E♮ is required by musical grammar to prevent a root-position diminished triad on A. The chromatic alteration F♯ in measure 6 syntactically leads to the next G. The setting for the first line has a cadence on the G-major chord involving a Picardy third B♮. Jones continues applying chromaticism in the lute part. As in the tenor part, a B♭ is placed directly after the Picardy third B♮ in the interlude, which forms a series of semitones CB♮B♭AB♭, at which point the bass viol introduces the material for the second line (see Example 6.4).



Example 6.4 Robert Jones's *Love winged my hopes* (1601), No. 1, mm. 5-24

In measure 13, Jones handles the word "mount" melismatically, the voice ascending stepwise from g^1 to g^2, reaching the highest note of the song. On the last word of the line, "high," however, the voice ends the phrase on the chromatic alteration $f♯^2$, instead of using a higher tone than the former g^2. The sharpened F is most likely a word painting for the word "high" in measure 15. The minor second interval in the vocal line, g^2-$f♯^2$, together with the cadence on a chromatic alteration, vividly describes the

unstable feeling of "too high." At this point, the setting is more relevant to the first stanza than the other two stanzas. After a short rest, Jones sets the F natural as the opening note of the following phrase in the voice, turning the melody downwards. Not surprisingly, the chromatic inflection F♯F♮ is separated again by the rest. The above linear chromatic steps happen either between the phrases or separated by a rest. The melodic chromatic inflection E♮E♭ in measure 22 is again treated in the same way. Besides, as Fellowes mentions, false relations are also often used in this song, as in measures 18-23, E♮/E♭ and F♯/F♮ both occurring within the phrase.

Cross relations can easily be found in this book, mostly due to the necessities of musical syntaxes, such as cadential leading tones and Picardy thirds. However, some chromatic events result from the strict imitation of a subject. Example 6.5 depicts the second part of the song No. 8 *Beauty, stand further!* (G *fa*). As we see, new material starts in the alto part at the end of measure 23, a diatonic tetrachord EF♯G♯A. It is imitated by the bass a second lower in measure 24, DEF♯G. At the end of measure 25, the voice enters on A, keeping the exact melodic structure, ABC♯D. The following statement starts on the last beat of measure 26 in the bass, EF♯G♯A. Furthermore, at the end of measure 27, the voice states BC♯D♯E, almost overlapping with the other two lines in the lute accompaniment, the middle part's EF♯G♯A and ABC♯D in the bass. The last imitation is sung by the voice, returning to the initial motif EF♯G♯A in measure 29. The recurring subjects from measures 23 to 29 are demonstrated below:

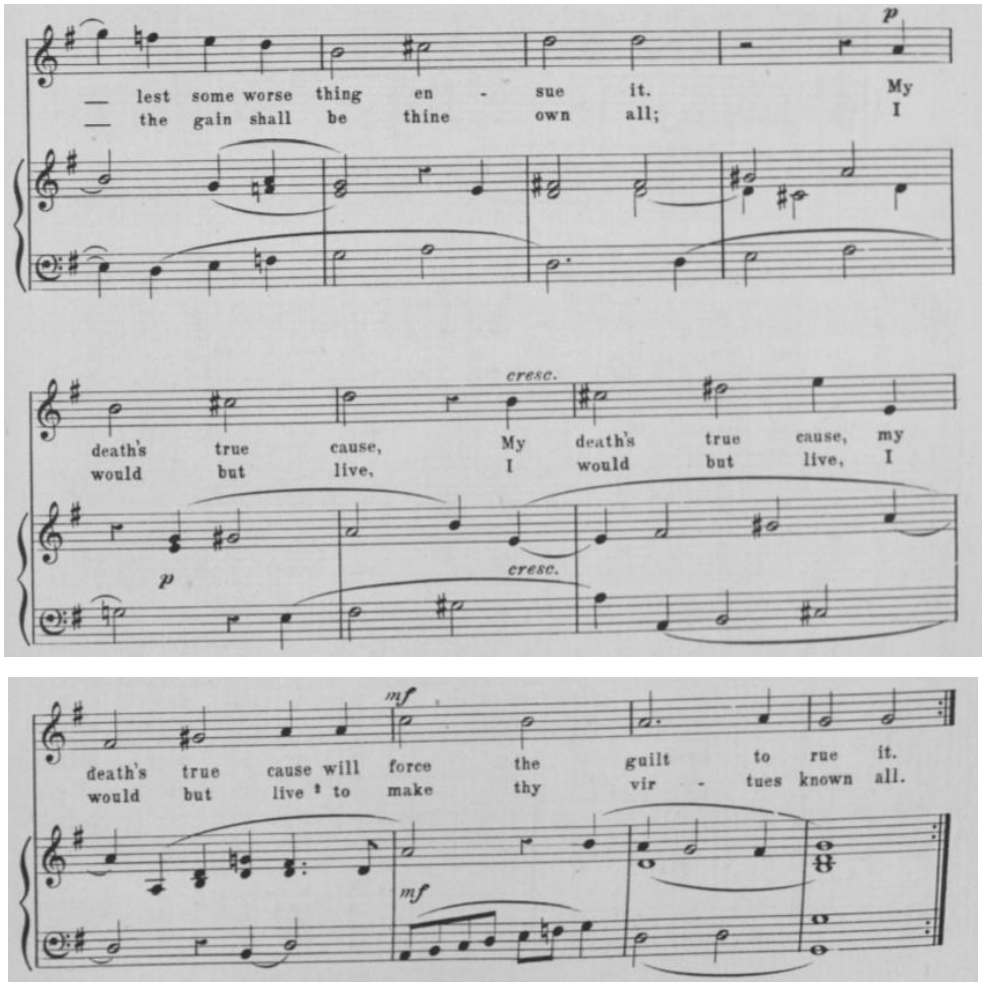
1 A--D, B--E, E--A,
2 E--A, E--A,
3
4 D--G, E--A, A--D,

Figure 4 Beauty, stand further! mm. 23-29[258]

As we see from this figure, Jones states the material in total eight times, respectively, on the tones E, D, A, and B. The melodic lines interweave, contributing to the richness of the texture. According to the solmization and the English scale structure, the tetrachord statements *ut re mi fa* involve four scales, from one sharp to four sharps. It is not surprising, therefore, that G crosses G♯ in measures 26. The chromatic G♯ is required by musical grammar, creating a perfect fifth for the C♯, due to thematic

[258] The numbers 1, 2, 3, and 4 represent the four parts of the song, as performed by voice, lute, and viol. E-A is the abbreviation of the subject EF♯G♯A; D-G is the abbreviation of DEF♯G. This principle applies to the other abbreviations. The position of the abbreviation inside each line roughly represents the appearance within the song.

imitation. The same false relation GG♯ occurs in measure 29. This G♯ is due to the melodic requirement as the major third in the thematic tetrachord. It creates a diminished triad on G♯ in its first inversion, which resolves to the next G-major. Notably, the G and G♯ sound simultaneously on the fourth beat due to the duration of the G♯ in the voice part. This false relation might be associated with the text "my death's true." The striking effect is comparatively rare in Jones's work.



Example 6.5 Robert Jones's *Beauty, stand further!* (1601), No. 8, mm. 22-32

Ultimvm Vale, Third Booke of Ayres 1605

At a time of great personal stress, Robert Jones entitled his third book *Ultimvm Vale*," as if it were to be his last lute songbook. Similar to his previous books, chromatic events in most of the songs are due to musical requirements such as leading tones, Picardy thirds, imitations, and correcting unacceptable sonorities. Song No. 7, *Cease, troubled thoughts*, is a typical example of this type of chromaticism. The anonymous poem has two stanzas, each with eight lines in rhyming couplets. Jones carefully sets it

out as a vocal melody against a continuously flowing accompaniment, with interludes filling gaps between phrases. In this song, however, the chromatic events are not associated with words like “death,” “grief,” “sorrow,” “dying,” and “falsehood,” as is so often the case in many contemporary works.

Cease troubled thoughts to sigh, yourselves to death;

Or kindle not my grief, or cool it with your breath.

Let not that spirit which made me live

Seek thus untimely to deprive

Me of my life;

Unequal strife!

That breath which gave me being,

Should hasten me to dying.

Cease melting tears to stream; stop your uncessant course,

Which to my sorrow’s child are like a fruitful nurse,

From whence Death living, comfort draws,

And I myself appear the cause

Of all my woe,

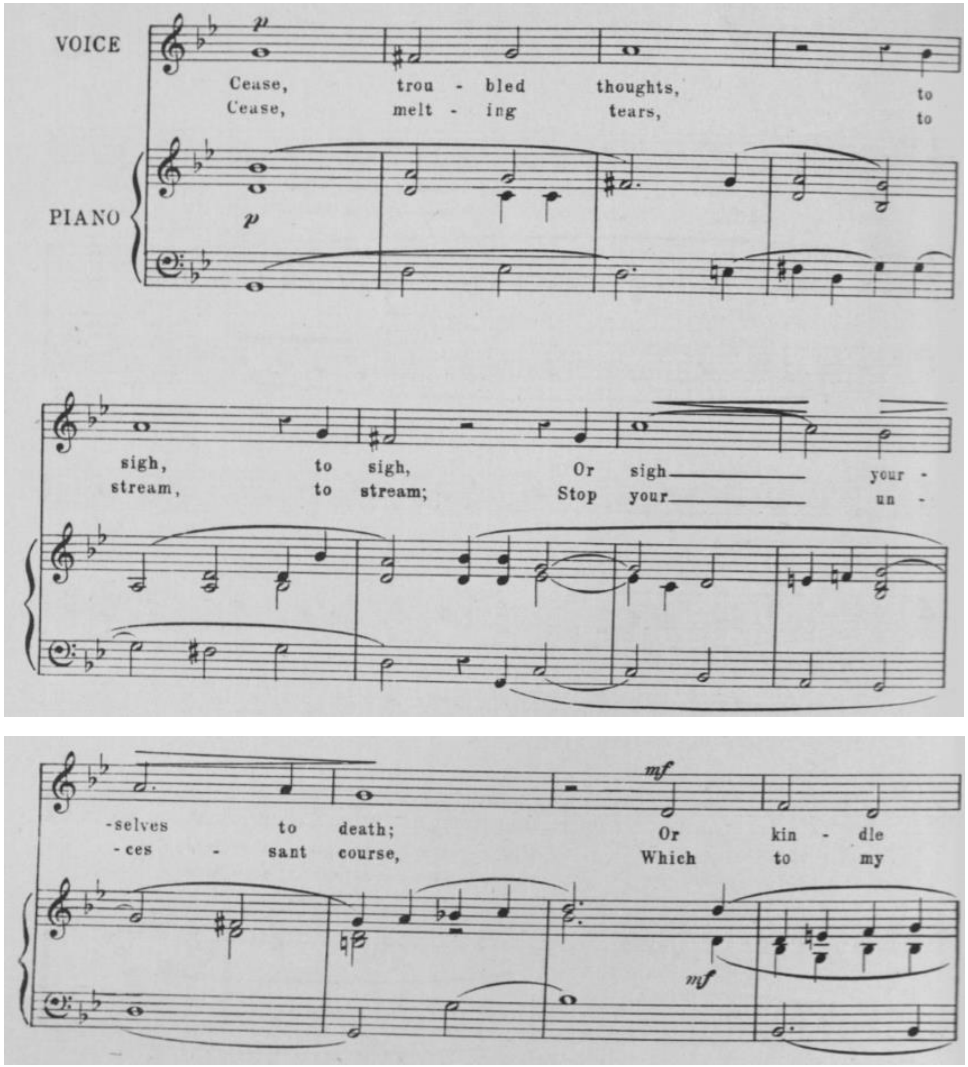
But ’tis not so.

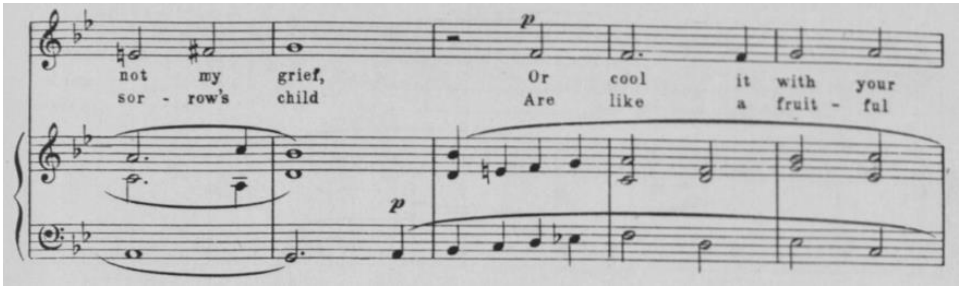
For she whose beauty won me,

By falsehood hath undone me.

The setting is written on the G *re* tone with two flats. As can be seen from example 6.6, the first F♯ in the cantus serves as the major third above the D in measure 2, and it directs motion to the following G (same as the F♯s in mm. 4-5 and m. 9). The minor second at the beginning of the vocal line might serve an expressive purpose for the word “troubled.” In measure 3, F♯ in the lute part is the Picardy third for the half phrase on the D-major triad. The chromatic alteration E♮ is due to the grammatical requirement to correct a tritone with A in the voice. However, the chromatic E♮ could not turn the chord into a consonance since the G and A sound simultaneously, forming a seventh chord that resolves to D-major in measure 4. Here, Jones uses the descending semitone B♭A

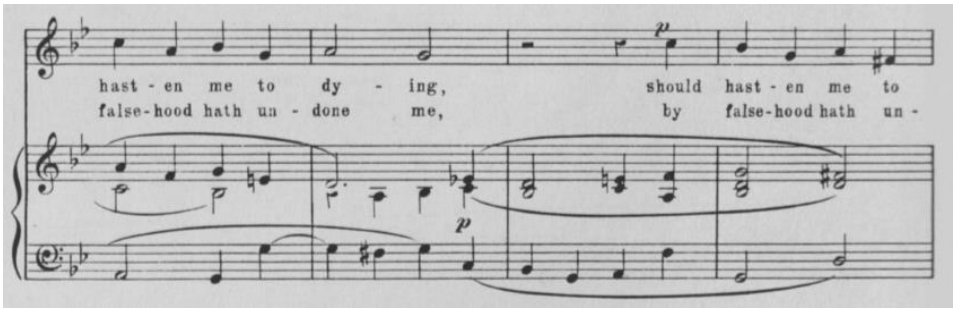
and GF♯ for word painting on “sigh” in mm. 4-6. The F♯ results from the imitation of the motif. The chromatic alteration E♮ in measure 8 is for correcting a root-position diminished triad on A. Due to the leading tone F♯ in measure 9, an alternate degree inflection, FGF♯, is formed in measures 8-9. It seems no special treatment for the word “death,” only the predictable B natural refuted by the upper part’s B flat (as also occurs in m. 32). The E♮ in measure 12 results from the imitation of the former interlude and creates a diminished triad on E in its first inversion on the word “kindle.” However, the F in the voice sounds with the diminished triad EGB♭, which makes the sonority even harsher. Three adjacent pitches of the scale, E♭FG, sound together, again on the last beat of measure 15, which does not seem to have an expressive purpose. The chromatic notes E♮ and F♯ in measure 13 create directed motion to the cadential G. The E♮ is required by musical grammar to prevent a diminished triad on A in its root-position. The F♯ serves as the cadential leading tone to G and creates a diminished triad in its first inversion, which can be seen as textual interpretation for the text “grief” and “sorrow.”



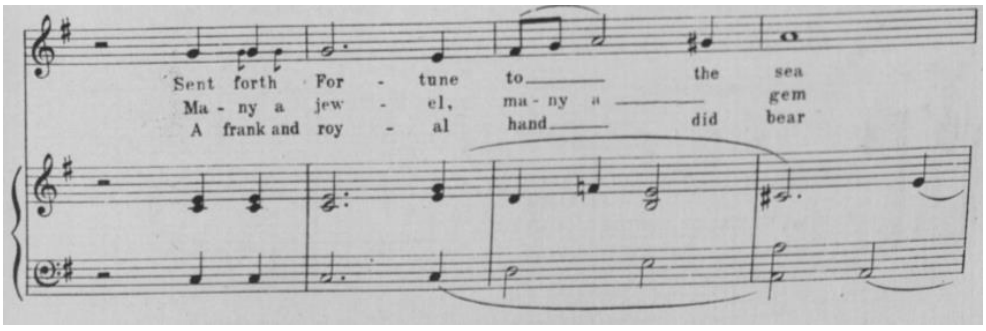


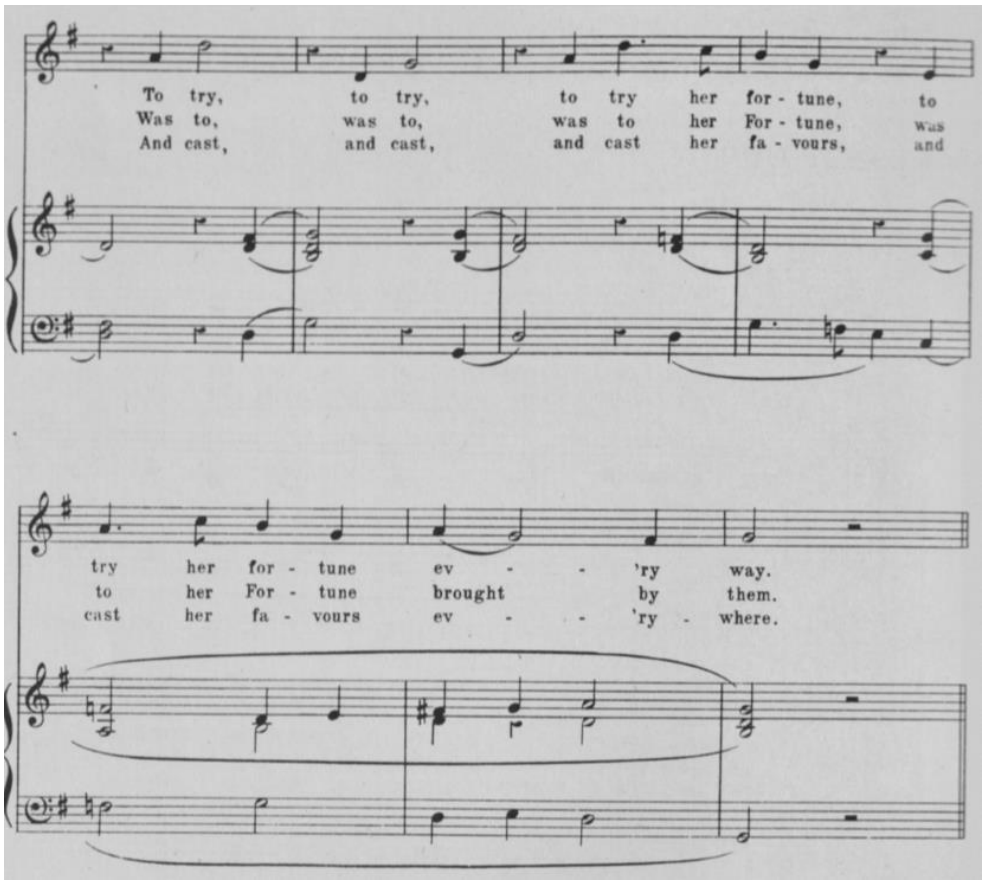
Example 6.6 Robert Jones's *Cease, troubled thoughts* (1605), No. 7, mm. 1-17

Example 6.7 shows relatively dense chromaticism in the interlude in measures 42-44. The bass presents new motivic material, followed by the cantus one bar later. Two alternate degree inflections occur in the upper lute part in succession, E♭DE♮FGF♯. In this chromatic event, the alteration E♮ is caused by the grammatic necessity of avoiding a root-position diminished triad on A. The chromatic note F♯ is due to the cadential Picardy third. Jones uses stepwise movement in the upper part to support and reinforce the new material in the bass. As we see from this song, the chromatic events again are highly related to the musical requirement.



Example 6.7 Robert Jones's *Cease, troubled thoughts* (1605), No. 7, mm. 41-44



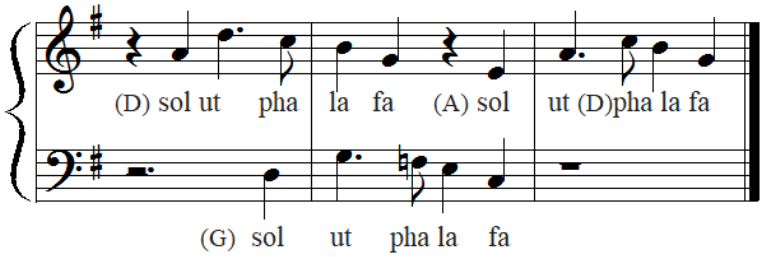


Example 6.8 Robert Jones's *Cynthia, queen of seas and lands* (1605), No. 8, mm. 8-18

The three-stanza verse in No. 8 *Cynthia, queen of seas and lands,* was written by Sir John Davies, written in G *fa* with one sharp. Example 6.8 presents the climax of the first section of the song. The setting for the third line (mm. 8-11), "sent forth Fortune to the see," contains three chromatic tones toward its cadence. The chromatic F♮ in measure 10 is a coloristic treatment, which creates a false relation with the F♯ in the voice. The G♯ and C♯ are a cadential leading tone and Picardy third, respectively. Immediately, the bass line presents an ascending fourth as the motif, and then the voice imitates two octaves higher, A d, a^1 d^2 (mm. 11-12). The second statement starts on d to g, and the voice again answers it up an octave, d^1 g^1. In measure 14, the cantus begins to present further material on a^1. The chromatic F♮ first serves as an ornamental chromatic tone at the end of measure 14, which contrasts the D-major and D-minor triads. Meanwhile, the thematic imitation occurs on the last beat of measure 14, the bass answering the subject on D. The chromatic alteration F♮ (m. 15), then, is caused by imitating the one presented by the voice, which maintains the intervallic structure in the melody. At the last beat of measure 15, the voice states the altered material on E. The two F♮s on the first beat of measure 16 are caused by the grammatical necessity of

correcting a root-position diminished triad on F♯. Notably, the descending chromatic tetrachord in the alto line, GF♯F♮D (mm. 13-15), unsurprisingly divides the chromatic inflection F♯F♮ by a rest, as in many other works by Jones.

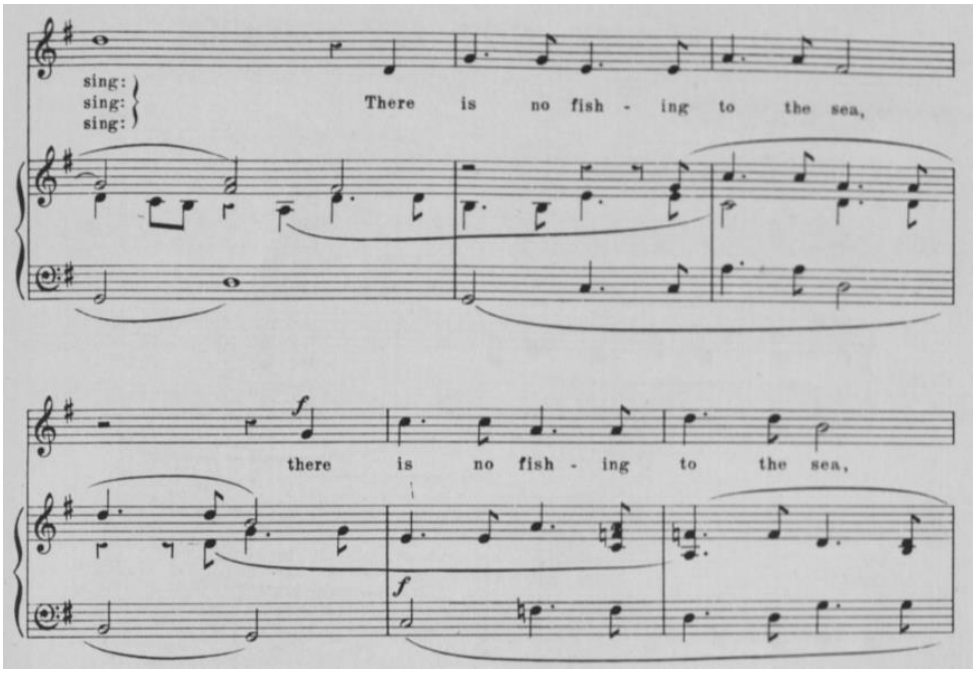
Noticeably, however, an *inganno* occurs in measures 15-16. Example 6.9 illustrates a simplified melodic figure from measures 14-16. According to the scale's syllables, the subject can be named successively *sol ut pha la fa*. The original theme presented by the voice is based on the one-sharp scale, A *sol*, D *ut,* (mm. 14-15). The second is stated by the lute bass, written in the natural scale D *sol*, G *ut* (mm. 14-15). Due to strict imitation, the chromatic tone F♮ in measure 15 completes the structure. The third statement in the vocal line involved the *inganno* technique (mm. 15-16). It begins with e^1 a^1, which means it is transposed to a two-sharp scale E *sol*, A *ut*. However, the three remaining notes, c^2, b^1, and g^1 return to the one-sharp system and effects until the end of the section. The third statement only presents the first two notes in the A *ut* scale, then quickly returns to the original scale D *ut*. Thereby, the F-sharp did not appear at all, which avoids meeting the F natural on the same beat. With the *inganno*, it prevents a chromatic inflection F♮F♯ sounding simultaneously and brings the music back subtly to the one-sharp system.



Example 6.9 Robert Jones's *Cynthia, queen of seas and lands* (1605), No. 8, mm. 14-16 (simplified melodic figure)

In the second part of the song, Jones continues to develop the theme by imitation, a perfect fourth followed by a minor third interval starting in measure 22. Each time, it states the motif twice, and the second is a major second higher than the first. As Example 6.10 reveals, the subject occurs first in the tenor part, a d^1 d^1 b, followed by b e^1 e^1 c^1 in measure 22. Then it is taken over by the four parts one after another, respectively, on A, B, C, D, E, and G, excluding on F. In strict imitation, the motif on B would require a C♯ to form a minor third with E. However, Jones uses the natural position of c^1 (m. 24) to avoid creating a chromatic step simultaneously with the c^2 in the alto part, when it transfers the theme onto G. Another imperfect imitation occurs in measures 26-27, e^1 a^1 f^1. According to the melodic structure, the f^1 after the a^1 should have presented as $f♯^1$, and it could be the major third in the D chord. It is highly possible

that Jones again intends to avoid a melodic chromatic inflection. Here, we need to look back to measure 26. The subject starts on c in the bass line, followed by the upper fourth f♮, then down to d. The f♮ serves as a double purpose in this measure. From the aspect of melodic syntax, it is required to maintain imitation. Due to the necessity of harmonic grammar, its purpose is to correct a root-position diminished triad on F♯. If the interval structure is imitated exactly, the f^1 in the next measure should be an $f♯^1$, but instead, Jones uses $f♮^1$ to avoid the chromatic semitone, and another line on c^1 requires the f^1 staying in its natural position. Within the seven occurrences of the statement, F naturals are the only chromatic alterations (mm. 26-27). Jones states the theme on six different pitches, excluding only F. In any case, the composer intends to minimize the use of chromatic alterations, especially chromatic inflection. In this songbook, the chromatic events are rarely associated with expressive intent, despite its prevalence in his day.

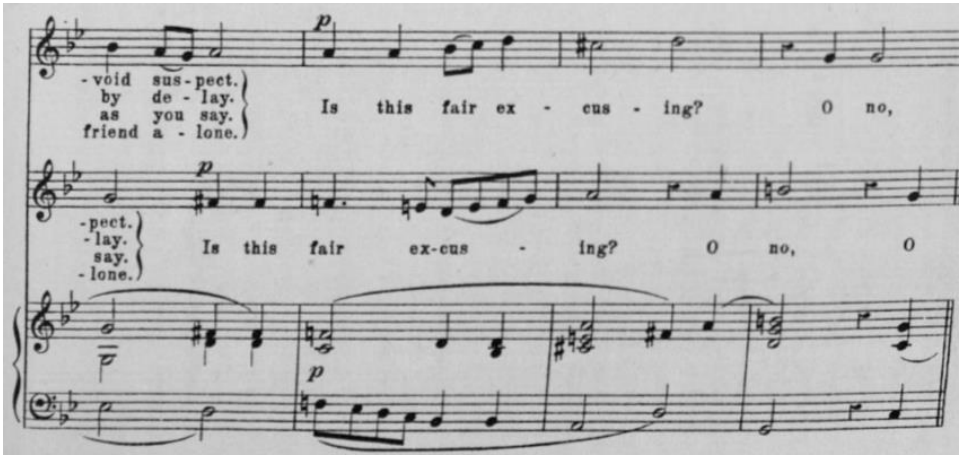


Example 6.10 Robert Jones's *Cynthia, queen of seas and lands* (1605), No. 8, mm. 22-27

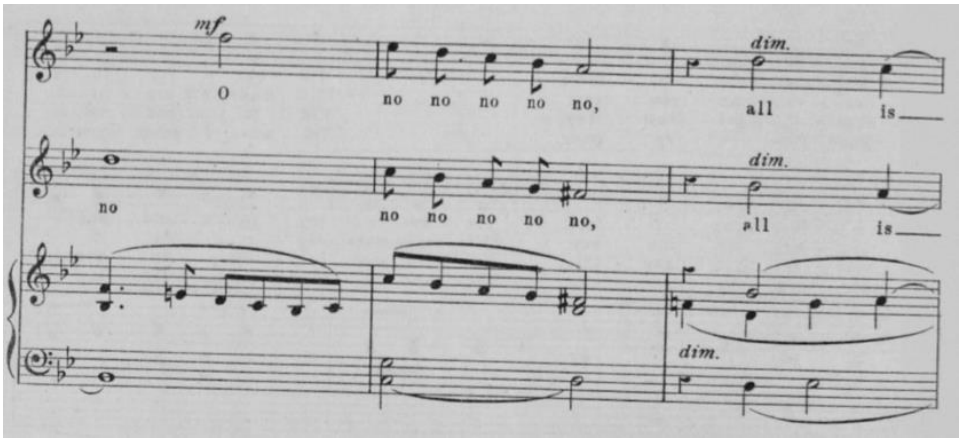
A Musicall Dreame or the Fourth Booke of Ayres 1609

Four years after his "farewell book," Jones published his fourth songbook, *A Musicall Dreame.* Most appearances of chromaticism in this book are similar to his previous books—false relation and alternate degree inflections resulting from the requirements of musical grammar or syntax. Very few songs are written with noticeable chromatic semitones: One is the opening song *Though your strangeness* (written on G *re* with two flats). Example 6.11 depicts the last four measures of its first part (mm. 13-16). Horizontally, chromaticism occurs in three parts of the refrain: "Is this fair

excusing?" In the first vocal line, the C♯ serves as a leading tone for the following D (m. 15), thereby creating an alternate degree inflection in the first voice, CDC♯. In the second voice, including the last note, G, from the previous phrase (m. 13), three consecutive semitones GF♯(F♯)F♮E♮ arise in measures 13-14. It does seem that Jones deliberately intended these chromatic steps. The F♯ in measure 13 serves as the Picardy third for the cadence of the first voice, and the F♮ avoids a root-position diminished triad on F♯, which instead becomes an F-major chord. The E♮ is a nonchord tone in the F-major triad. It is unnecessary to clash with the E♭ in the bass. It seems to avoid a diminished triad on A, but it is an acceptable first inversion. Jones might have added this passing note E♮ to form a series of semitones. Furthermore, in the lute part, a chromatic tetrachord GF♯(F♯)F♮D appears between the two phrases (mm. 13-14), which is parallel with the linear chromatic steps in the second voice. Vertically, the harmony proceeds by adjacent roots in ascending perfect fourths, A-D-G-C in measures 15-16, arousing chromatic alterations C♯, F♯, and B♮.



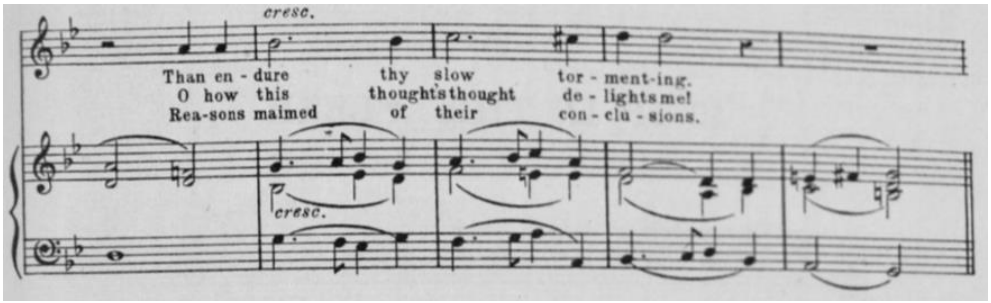
Example 6.11 Robert Jones's *Though your strangeness* (1609), No.1, mm. 13-16



Example 6.12 Robert Jones's *Though your strangeness* (1609), No.1, mm. 20-22

Example 6.12 demonstrates another chromatic tetrachord GF♯F♮D in the lute part in measures 21-22. The F♯ is the cadential third on the D chord, directly followed by an F♮ in the lute, which solely sounds at the first beat of measure 22. It has to be back to its natural position as the perfect fifth of the B♭ chord. However, Jones placed the F♮ directly after the F♯ in a very prominent position, while the other parts pause. This chromatic event in this song is surely entirely intentional.

Song No. 14 *Grief of my best love's absenting* is a telling instance of word painting. The ayre is written on the G *re* tone with two flats. The music begins with the G-minor triad. After singing a long note on G, the voice arrives at a long rest separating the repetition of the word "grief" with the slow progression of the lute accompaniment, building on the grave mood of the opening of the song. Besides chromaticism caused by musical requirements, at the setting of the fourth line (mm. 14-18), the chromatic event likely serves the purpose of expressing the text. Taking the first stanza as an example, Jones uses long notes to express the words "endure" and "slow." On the word "tormenting," the voice slowly moves from C to C♯ and ends on D, forming two semitones in succession. Of course, the chromatic alteration C♯ here could be interpreted as a leading tone toward D. Rather, it serves as a double purpose for the musical syntax and word painting. As shown in the previous examinations, Jones rarely includes chromatic inflection in the same part; rather, it often exists in cross relations. The treatment also responds to the text in the remaining stanzas, "how this thought's thought delight me!" and "reasons maimed of their conclusions." The voice steps up slowly in response to the heavy text, and the lute accompaniment is left to bring the music to the cadence of this section, while the voice is silent[259] (see Ex. 6.13).

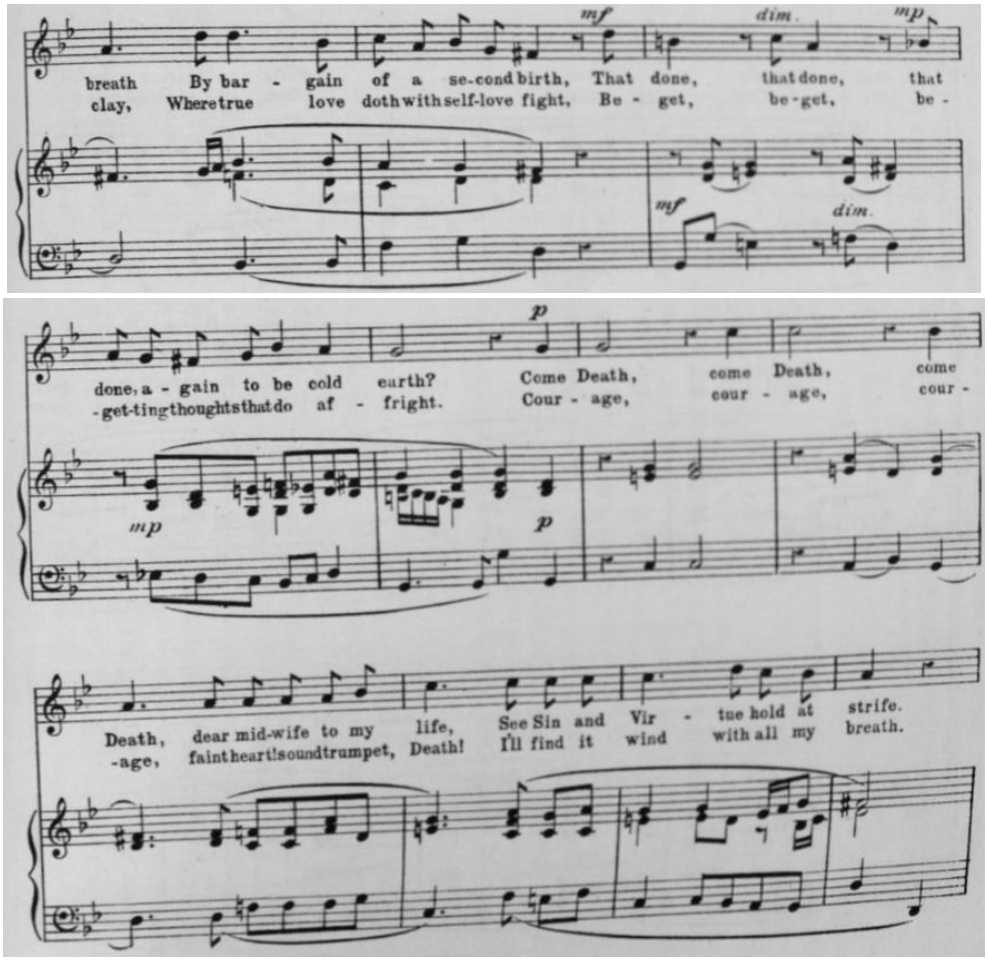


Example 6.13 Robert Jones's *Grief of my best love's absenting* (1609), No. 14, mm. 14-18

Some chromatic elements are presented in song No. 16, *O thread of life* (G *re*). The progression in measures 15-16 is a circle of fifths, G-C-F-B♭$^{+}$-E♭. The F and F♯

[259] David Greer, "The Part-songs of the English Lutenists," *Proceedings of Royal Musical Association*, vol. 94 (Sess.1967-1968): 97-110.

cross-relation might be caused by the imitation of the minor third motif in the alto part. Two pairs of chromatic inflections occur indirectly in measure 16, E♮E♭ and FF♯. Noticeably, the first inversion augmented triad on B♭ occurs on the last beat of this measure. This dissonance can be avoided if Jones replaces the B♭ with B♮ in the cantus part. In measure 20, a melodic degree inflection F♯F♮ arises in the alto line (see Ex. 6.14). The F♯ turns the D chord to a major one on the word "Death." It returns to its natural position until the F-major triad. This F♮ is to avoid a root-position diminished triad on F♯. Such a striking effect is rare in Jones's work, which is hard not to associate with the text, "Come Death dear midwife to my life."

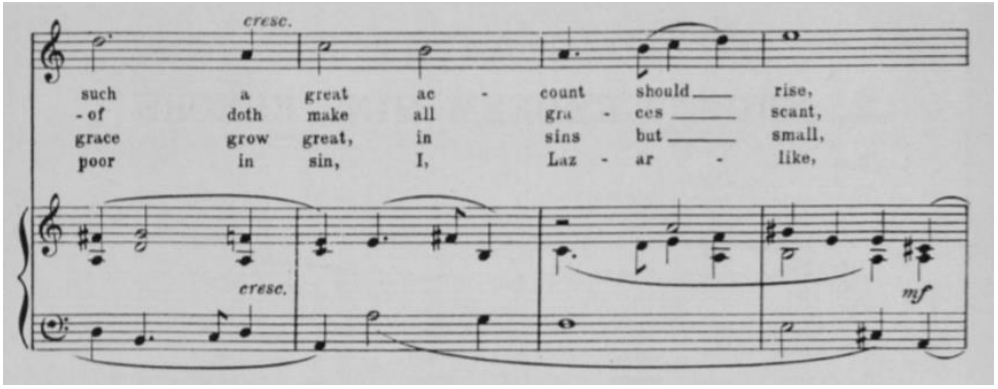


Example 6.14 Robert Jones's *O thread of life* (1609), No. 16, mm. 13-23

The Muses Gardin for Delights or the Fift Booke of Ayres 1610

Robert Jones's last book of ayres was published in 1610. His preface to the book implies that Jones reconciled with himself and the readers in his later years.

Nevertheless, from the perspective of chromaticism, he retains his previous writing style. Most chromatic appearances result from reasons stated in the previous discussion. In addition, some chromatic alterations can be regarded as alterations in the color of a chord. Example 6.15 is a typical combination of these chromatic events. Song No. 21 is written on A *re* tone in a natural system. The example shows an alternate degree inflection, F♯GF♮, in measure 14. Jones uses the D-major triad on the first beat, via the first inversion of the G-major chord. It changes to a D-minor chord and to an A-minor. This progression consists of two major triads followed by two minor chords. The alteration F♯ serves as ornamental chromaticism. In measure 15, the chromatic alteration F♯ is the sixth of the A chord. This F♯ avoids the natural F melodically forming a diminished fifth with the following B and a tritone with B in the voice. Thus, the F is sharpened. The F♯ solved the dissonant problem with B; however, the syncopated tones A and B sound simultaneously on the third beat in measure 15, which makes the sonority still quite harsh. The G♯ serves as a leading tone, and C♯ serves as the Picardy third for the cadence on A-major in measure 17.



Example 6.15 Robert Jones's *Might I redeem mine errors* (1610), No. 21, mm. 14-17

Summary

With his five books of ayres, Robert Jones is the second-most prolific composer in the Golden Age of the English school of lute song composers. Since chromaticism was prevalent in his time, it was not hard to find this element in Jones's books, at least with cross-relations in almost every song.

In his first book, most of the chromatic events occur due to the requirement of musical grammar and syntax. Song No. 17 is one of the rare cases that clearly shows expressive chromaticism. There are several elaborate songs in his second book, and the chromatic events seem more diversified. In song No.1, the remarkable consecutive semitones contrast the movement and rhythm of the melody with other parts, which

enrich the polyphonic texture, with F sharp can be seen as word painting for the "high." In song No. 8, chromatic events are caused by the eight strict imitations involving a simultaneous cross-relation, which is considerably striking among Jones's ayres. In his third book, most chromatic events are caused by leading tones, Picardy thirds, and imitations. The well-structured song No. 7 is a typical example of this type of chromaticism. In this song, however, most chromatic events are not associated with the text, perhaps surprising when considering how often other contemporary works use it for this purpose. By investigating chromaticism, we also found that an extremely harsh sonority appears twice in this song. Three adjacent pitches of the scale E♭FG sound simultaneously without expressive reason. More noticeable is the use of *inganno* in song No. 8. In this way, it avoids the chromatic inflection F♮F♯ appearing simultaneously and uses chromatic tones minimally. The examples of song No. 8 may indicate that Jones did not intend to cause chromatic semitones, although one of the subjects is imitated six times in different parts. After his "farewell book," Jones published his fourth songbook. No. 1 is one of the few songs in which chromatic semitones are arranged at the prominent position, and song No. 14 shows a unique instance of word painting in this book. In his book of 1610, some chromatic alterations act to change the color of chords. It is perhaps fair to conclude that, in Jones's last songbook, there is no remarkable use of chromatic techniques.

In summary, apart from a few songs with word painting, most of the chromatic events happen due to musical requirements. Jones's priority is to avoid root-position dissonance and adhere to the cadential principle. For these reasons, he seems not to hesitate to generate melodic chromatic inflections, mostly using false relations. If dissonance inevitably arises, Jones prefers to keep consonance in the melodic line rather than leave the harmonic dissonance in the first inversion. It seems that his harmonic language is too limited to diversify the progressions, which results in frequent and random usage of false relations and sounding simultaneously whole tones. Therefore, it is hardly surprising that much criticism of his dissonant treatment already started during his lifetime. There is certainly some justification for the criticism that Jones's lute songs involving expressive chromaticism are pallid compared with Dowland's works.[260]

[260] Brown, "Jones, Robert (ii)," 197.

Chapter 7 Thomas Campion

Thomas Campion or Campian[261] (February 12, 1567- March 1, 1620), composer, poet, theorist, and physician, was born in London to a wealthy family. His father, John Campion, died in 1576, after which his mother, Lucy, married Augustine Steward. In 1581, Campion's stepfather sent him to study as a gentleman pensioner at Peterhouse, Cambridge. Four years later, he left without graduating. In 1586, he began law studies at Gray's Inn. It was during this period that Campion started to publish poetry, and his reputation as a poet both in Latin and English increased in the 1590s. Nevertheless, in 1595, Campion left without receiving a certification. Afterward, he spent some years on the Continent, and in 1605, he obtained a medical degree from the University of Caen and subsequently lived in London as a physician for the rest of his life. It seems that he did not marry and had no children.

Campion earned a reputation both as a poet and as a composer. In 1597, he began his association with the celebrated lutenist and composer John Dowland, contributing a dedicatory poem to Dowland's *First Booke of Ayres*.[262] In 1601, Campion published *A Booke of Ayres* with his life-long friend, Philip Rosseter.[263] The preface "To the Reader" is generally acknowledged as having been mainly written by Campion. In this, he sets out an apology in favor of the simple short ayre, rather than the more elaborate styles of the madrigalists. In the next year, 1602, Campion published his *Observations in the Art of English Poesie*,[264] probably the outcome of more than ten years of work. Having supported quantitative meter in English poesie in the first chapter, the second launches into a strong condemnation of the use of rhyme in English poetry. This brought a heated response from the poet Samuel Daniel in *A Defence of Ryme* (1603). Campion's talent in masque was acknowledged in his time, and several masques were

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[261] According to G. E. P. Arkwright's "Campian or Campion," *The Musical Times* (January, 1935), the spelling of "Campian" is only seen on the title page of *The Second Booke of Ayres* of 1613 and *The Third and The Fourth Booke of Ayres* of 1617. These three books were all published by Thomas Snodham. Arkwright believes it may be nothing but a printer's fancy. Conversely, he found Campion's autograph in Percival Vivian's 'Campion's Works'. Therefore, it seems most unlikely that Campion spelt his own name wrongly.

[262] Winifred Maynard, *Elizabethan Lyric Poetry and Its Music* (Oxford: Clarendon Press, 1986), 40.

[263] Philip Rosseter, *A Booke of Ayre, set foorth to be song to the Lute, Orpherian, and Base Violl, by Philip Rosseter Lutenist: And are to be solde at his house in Fleetstreete neere to the Grarhound*, (at London: Printed by Peter Short, by the assent of Thomas Morley, 1601).

[264] Thomas Campion, *Obseruations in the Art of English Poesie. By Thomas Campion. Wherein it is demonstratiuely prooued, and by example confirmed, that the English toong will receiue eight seuerall kinds of numbers, proper to it selfe, which are all in this booke set forth, and were neuer before this time by any man attempted*. (Printed at London: By Richard Field for Andrew Wise, 1602).

performed for important events, such as *The Lord Hay's Masque* in 1607 for the marriage of Lord Hayes to Honora Denny, *The Lord's Maske* as part of the wedding festivities in 1612-13 for the marriage of James I's daughter Elizabeth to Frederick the Elector Palatine, and *The Somerset Masque* played for the wedding of Frances Howard to Robert Carr in 1613.[265]

In the same year, he issued two books of lute songs—*The First Booke of Ayres* and *The Second Booke of Ayres* (actually his second and the third books),[266] after twelve years of his first publication of ayres. In addition, 1615 saw the publication of his theoretical work, *A New Way of Making Fowre Parts in Counterpoint By a Most Familar and Infallible Rule*, which remained in use until the end of the seventeenth century, being included in the third edition of Playford's *Brief Introduction to the Skill of Musick* in 1660, with annotations by Christopher Simpson. Campion's third and fourth books were both published in 1617[267] (actually, his fourth and fifth books).[268]

Today, Campion's reputation lies mainly in his ayres. Unlike other lute-song composers, he was responsible both for the poem and for its setting. Moreover, he was the most prolific of all the English lute-song composers, his output comprising 116 ayres contained in his publications of 1601, 1613, and 1617. These ayres are comparatively short and light, corresponding, as Campion himself puts it, to the epigrammatic nature of the poetry. In the preface to *A Booke of Ayres* in 1601, he declares, "what Epigrams are in the Poetrie, the same are ayres in musick, then in their chiefe perfection when they are short and well seasoned." Again, in the *Two Bookes of Ayres* in 1613, he insists, "Short airs, if they be skillfully framed, and naturally expressed, are like quick and good epigrams in poesy…" Succinctness as an aesthetic concept runs throughout Campion's ayres and as the antithesis of the madrigal style, which is overly complex in polyphonic, rhythmic, and other musical devices.[269]

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[265] Edward Lowbury, Timothy Salter and Alison Yong, *Thomas Campion: Poet, Composer, Phrsician* (London: Chato & Windus, 1970), 90-102.

[266] Thomas Campion, *First (Second) Booke of Ayres. Containing Diuine and Morall songs (Light Conceits of Louers): To be sung to the Lute and Viols, in two, three, and foure Parts: or by one Voyce to an Instrument. Composed by Thomas Campion*. (London: Printed by Tho. Snodham, for Mathew Lownes, and J. Browne, 1613).

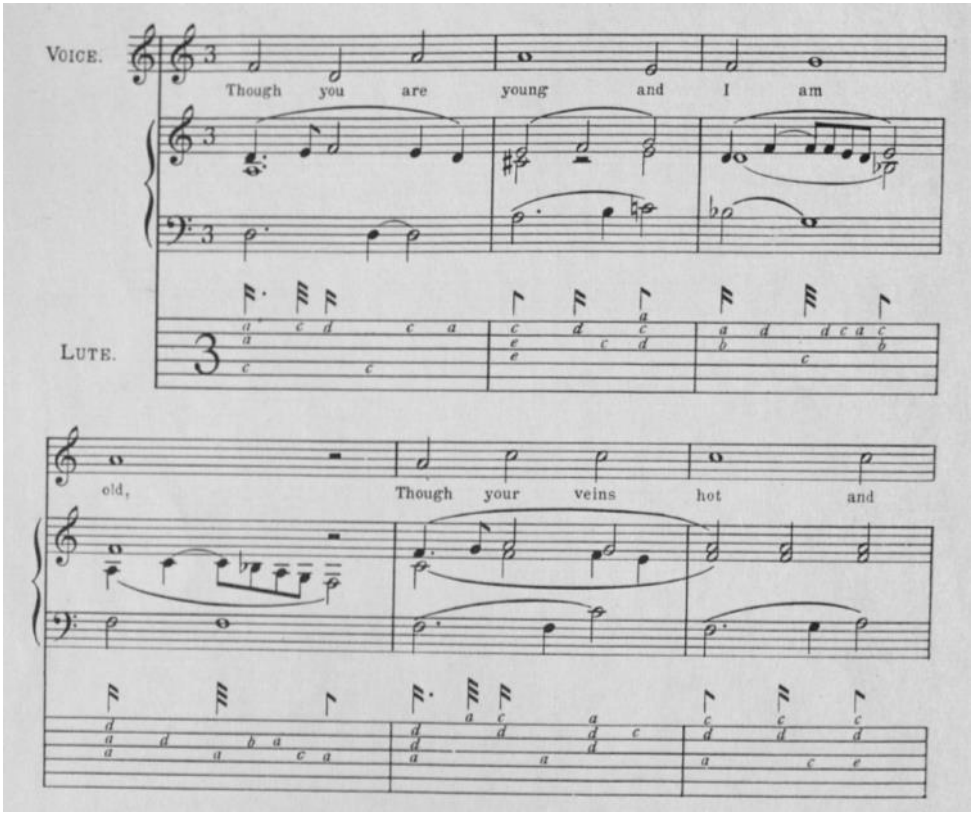
[267] Thomas Campion, *The Third and Fourth Booke of Ayres: composed by Thomas Campion. So as they may be expressed by one Voyce, with a viol, lute, or Orpharion* (London: Printed by Thomas Snodham. Cum Priuilegio, 1617).

[268] Christopher R. Wilson, "Campion [Campian], Thomas," in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie (London: Macmillan, 2001), vol. 3, 888-92.

[269] Ibid., 890.

A Booke of Ayres (Part I) 1601

In 1601, Campion made a significant contribution to Philip Rosseter's *A Booke of Ayres*. It is here that he first declares his connection with music, contributing twenty-one lute songs comprising the first part of the collection, the remaining twenty-one songs being by Rosseter. As is well known, Campion was outspoken in his condemnation of this overly decorated and complicated musical style, yet as a versatile poet-composer and musical theorist, he was by no means averse to the use of chromaticism. He briefly demonstrated a false second caused by a chromatic alteration in his later thesis *A New Way of Making Fowre Parts in Counterpoint* of 1613.[270] Indeed, chromatic elements are easily found in this collection. For example, in song No. 2 *Though you are young*, which is written on D *re* tone requiring one flat, Campion uses a chromatic progression to contrast the content of the first phrase (Ex. 7.1).



Example 7.1 Thomas Campion's *Though you are young* (1601) No. 2, mm. 1-6

The opening setting of "Though you are young" is simply progressed by a D-minor to an A-major chord, and the D-minor holds the entirety of measure 1. For the second

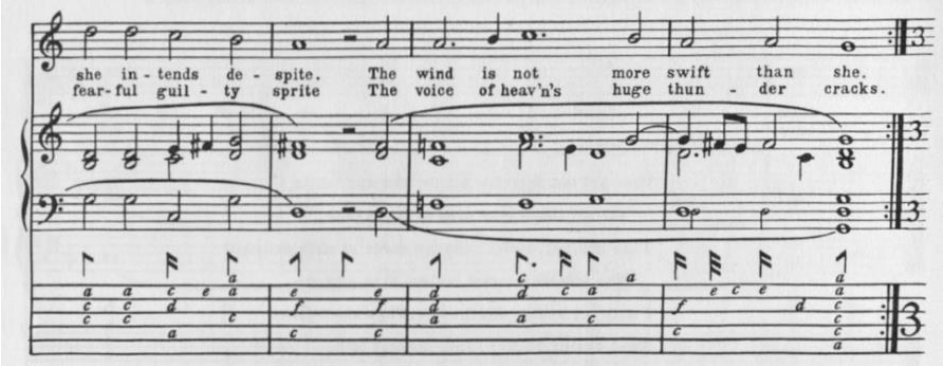
[270] Campion, *A New Way of Making Fowe Parts in Counterpoint*, 66.

half of the line, “and I am old,” however, harmonic progression was followed by $B^{Ø7}$-C-B♭-Gm^7-E^o-F in measures 2-4. Here, Campion applies not only chromatic progression but also uses dissonant and consonant chords in sequence. This is very similar to John Danyel’s touch (see next chapter). The chromatic passing tone B in measure 2 creates directed motion to the next C in the tenor part. It forms a half-diminished seventh chord on B inserted between A-major and C-major, which results in the indirect chromatic inflection C♯C♮ in measure 2. With the diatonic B♭, it forms an alternate degree inflection in the tenor part, BCB♭ (mm. 2-3). Before arriving on the F final, Campion uses two successive dissonant chords, G-minor seventh and E diminished triad, which might emphasize the text “I am old.” Presumably, Campion is employing dissonance and chromatic progression to draw attention to the turning point of the sentence, especially for contrasting “young” and “old.” Interestingly, two pairs of chromatic inflection are performed on the ‘*a*’ string, C♯BC♮B♭. These two interweave and form alternate degree inflections.

Campion often uses linear chromatic steps in his ayres. In song No. 8 *It fell on a summers day* (G *fa* tone with one sharp), the second section begins with two successive descending semitones F♯F♮E in the lute part (mm. 9-10). They are all played on the ‘*d*’ string with the frets *e*, *d*, and *c*. The harmonic progression consists of the root-position chords D-F-C. The chromatic alteration F is to correct a diminished triad on F♯ for supporting the A in the voice. Unlike Jones, here, Campion uses a chromatic progression decidedly, D-major to F-major, a root movement upwards a minor third, which results in a melody degree inflection. A similar device is applied in song No. 10, *Follow you saint*, G *re* composition with two flats. In the second measure, the descending linear semitones, G F♯ F♮, occur in the lute part. The chromatic F♯ is a coloristic treatment that turns the D chord to a major one. However, the following F must be in its natural position. Otherwise, the chord on B♭ became augmented in its root-position, which should be avoided for musical grammar reason.

In No. 13 *See where she flies* (G *fa* with one sharp), two consecutive semitones occur in the setting for the third and sixth line, F♯F♮FE in measures 5-6, “The wind is not more swift than she” (The voice of heav’n’s huge thunder cracks); see Example 7.2. The chromatic F♮ results from musical grammar to prevent a diminished triad on F♯ in measure 6. The elaborate musical setting is highly associated with the text by Campion, with a progression of D-F-FM^7-G-D-D^7-G. First, the chromatic note F♮ creates a melodic degree inflection with the form F♯. The voice steps up to B, which plays against the F chord and sounds simultaneously with F and C. Such a fairly harsh sound normally should be avoided. Here, Campion’s application seems to associate with expressive purposes, especially for words in line six, such as “voice” and “thunder cracks.” After the passing note B resolves to C, the music runs on the F-major chord temporarily. However, an E that occurs in the tenor part creates a major seventh chord on the F,

resolving to G-major. However, the successive dissonances gradually accumulate tention leading up to the cadence. A suspended G in the alto part stretches to the next measure and plays against D-major, and then relaxes down to F♯, a typical four-three suspension. D-major holds for the entire measure 7 until the cadence on G-major. A neighbor tone, E, runs into the alto part. The C occurs as the seventh above D, which creates a strong tendency for the final G chord. Campion uses chromatic tones and nonchord tones to create a sequence of dissonance-consonance in these two measures, developing tension in music effectively and expressing the text perfectly.



Example 7.2 Thomas Campion's *See where she flies* (1601) No. 13, mm. 4-7

Song No.14 *Blame not my cheeks* is written on a D *re* tone with one flat. Two pairs of chromatic inflections result from a series of dramatic progressions (Ex. 7.3, mm. 5-8.) As given below:

Am-F♯^{o}-G/G^{7}-C♯^{o}-Dm-B♭/ B♭M^{7}-Gm-A/A^{7}-D

It is set for:

Line 2 of stanza 1: The kindly heat unto my heart is flown,

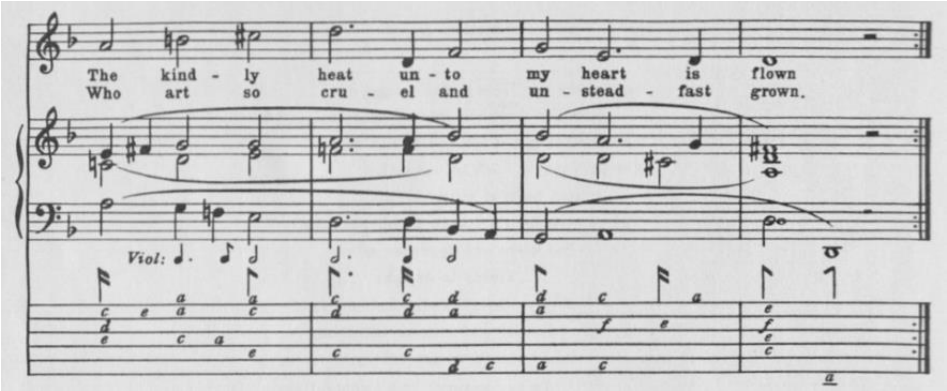
Line 4 of stanza 1: Who art so cruel and unsteadfast grown.

Line 2 of stanza 2: Nurse not one spark of love within their hearts

Line 4 of stanza 2: For their fat love lies in their outward parts;

Here, Campion again uses chromatic progression and a dissonant-consonant sequence. The frequent use of seventh chords reminds us of Danyel's chromatic technique. There are several incompatible sonorities in this phrase, making it the most chromatic progression in this book (Ex. 7.3). In measure 5, the music begins on A-minor chord, followed by the chromatic passing tones. F♯ forms a diminished triad in its first inversion, which provides a strong tendency toward the next G chord. Then, the passing

tone F♮ in the bass serves as the seventh in the G chord; it dissolves to the next dissonance, a diminished C♯ triad in the first inversion, which finally resolves to a D-minor chord. Certainly, this series of extraordinary progressions is conceived with the text. However, it seems that the setting is better suited to the first stanza. First, the melody in the vocal line smoothly steps from a^1 to d^2, which delicately describes the words in line two, "kindly heat." Additionally, the voice leaps an octave downward from d^2 to d^1 in measure 6, which seems to express the word "cruel." Second, the striking harmonies, especially the dissolved dissonance, deliberately emphasize the text in the fourth line, "art so cruel." There are three pairs of chromatic inflections within two measures, CC♯, F♯F♮, and B♮B♭.



Example 7.3 Thomas Campion's *Blame not my cheeks* (1601) No. 14, mm. 5-8

Nonchord notes are continually used in the second half of the phrase, creating several dissonant sonorities. On the last beat of measure 6, the passing note A in the bass serves as the seventh in the B♭ chord, which resolves to G-minor. The suspension D in the tenor part holds over into the next A-major chord, resolving by step downwards to C♯, which is a four-three suspension just before the cadence. At the end of measure 7, the anticipated D in the cantus and the seventh G in the alto part together make the sonority extremely harsh, since a major second G and A, as well as a minor second C♯ and D, sound simultaneously, greatly increasing the desire to resolve to the cadential D-major chord. The unstable feeling created by the dissonances suits very well the word "unsteadfast." This highly expressive chordal sequence with bold harmonic language contained in a short piece of only sixteen measures epitomizes Campion's liking for "short and well-seasoned" compositions.

The chromatic elements in the last song of the book, No. 21, *Come let us sound with melody*, is comparatively more intense than the rest of the songs. It has a final on G *re* with two flats. Fellowes concluded this volume of his transcriptions with the remark, "One of Campion's experiments in classical meters, set in the manner of the

French *'vers mesurés.'*" With its irregular barring and lack of regular meter, there can be no doubt that it was indeed Campion's intention to mimic the manner of *musique mesurée* as propounded by Antoine de Baïf and the Academie de Poésie et de Musique in the 1570s.[271] Campion championed the principles of classical prosody rather than rhyme, as asserted in his first treatise *Observations* in 1602. Erik S. Ryding says that such quantitative schemes are not common in lute songwriting.[272] However, this song is the only experiment that Campion wrote strictly under this principle. He uses only long and short note values in the voice, and the length of phrases corresponds to the lines of the verse. The text of the poem is as follows:

Come let us sound with melody the praises
Of the kings' king, th'omnipotent Creator,
Author of number that hath all the world in
Harmony framed.

Heav'n is his throne perpetually shining,
His divine power and glory, thence he thunders,
One in all, and all still in one abiding,
Both Father and Son.

O sacred Sprite, invisible, eternal,
Everywhere, yet unlimited, that all things
Canst in one moment penetrate, revive me,
O holy Spirit.

Rescue, O rescue me from earthly darkness,
Banish hence all these elemental objects,

[271] Edward Doughtie, *Lyrics from English Airs, 1596-1622* (Cambrige, Mass.: Harvard University Press, 1970), 35.

[272] Erik S. Ryding, *In Harmony Framed: Musical Humanism, Thomas Campion, and the Two Daniels* (Kirksville, Missouri: Sixteenth Century Essays and Studies, 1993), 104.

Guide my soul that thirsts to the lively fountain
Of thy divineness.

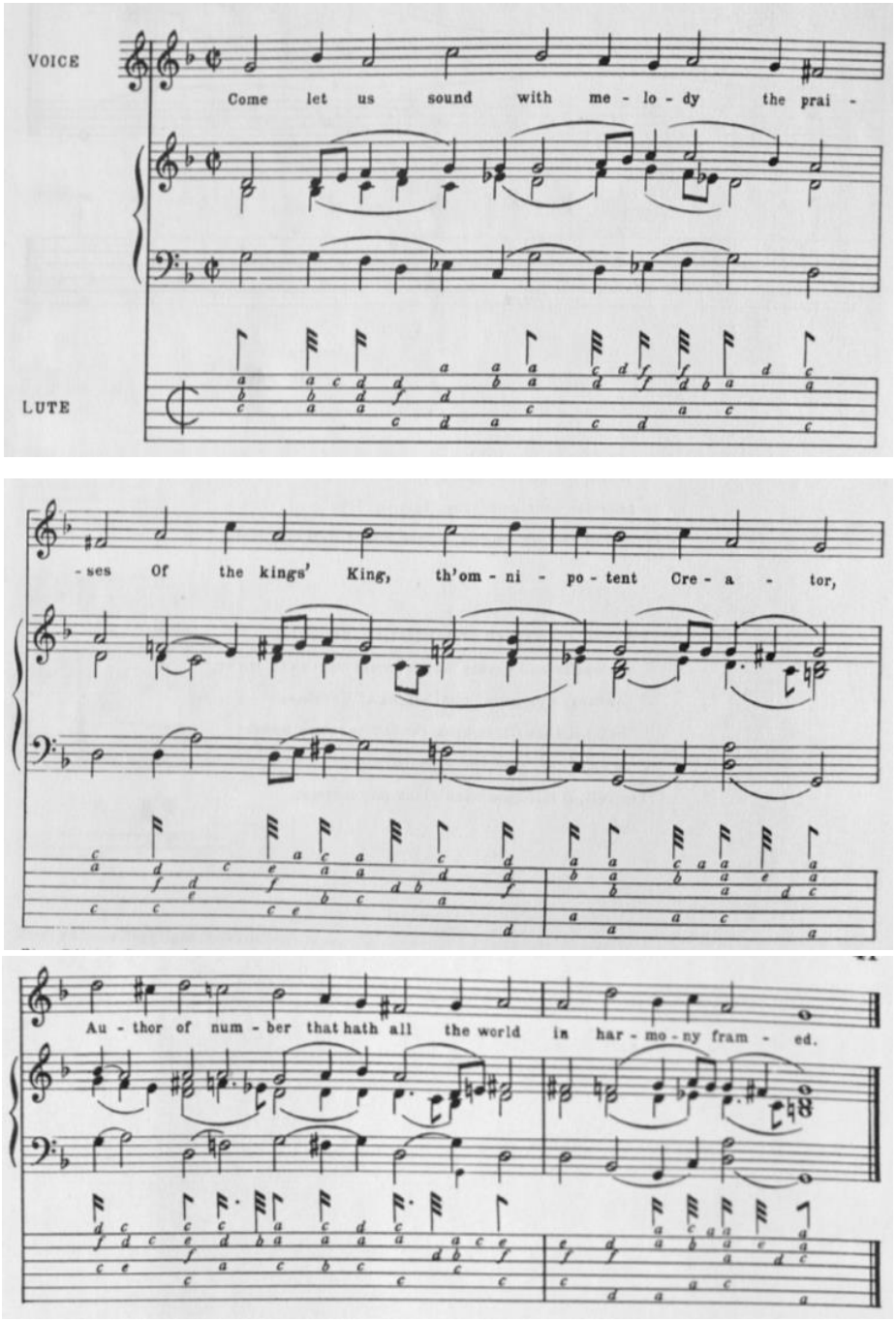
Cleanse my soul, O God, thy bespotted Image,
Altered with sin so that heav'nly pureness
Cannot acknowledge me but in thy mercies,
O Father of grace.

But when once thy beams do remove my darkness,
O then I'll shine forth as an angel of light,
And record with more than an earthly voice, thy
Infinite honours.

The setting is written on a G *re* tone with two flats. There is only one flat signature written on the stave. However, as we mentioned in Chapter 4, composers in this period often wrote incomplete signatures in front of clefs according to the scale applied. In this song, E-flat is treated as a diatonic dianotic note for the following reasons. First, it is based on the number of appearances. E♭s appeared eight times, and Es appeared only five times. Second, the C chord presents differently in G *re* and G *sol* compositions (with one flat). According to Candace Bailey's investigation, the E♭ appears as the minor third above C in G *re* composition, often in its first inversion and highlighting the D-E♭ half-step. However, in a G *sol* piece, the C chord is a major one and often appears in its root-position.[273] In this song, the C-minor triad appears six times and always forms a minor second with D, while the C-major chord does not emerge at all. Third, the purposes of E♭ and E could be different in A chords. The E♭ appears twice in the A-diminished chord in its first inversion. It builds musical tension but is not required. The E also appears twice in A chord but in root-position. It is necessary to be a natural position, otherwise, it would have been grammatically incorrect. Therefore, the E could be a chromatic one to prevent the root-position diminished triad on A. Last but not least,

[273] Candace Bailey investigated English keyboard music c. 1640-1707, some of which were labeled by contemporary copyists such as "In G ♭," "In G ♭♭," "In G ♯," and "In G ♯♯." By analyzing these pieces, Bailey found some distinguishing characteristics between the two minor systems, *re* and *sol*. See Candace Bailey, "Concepts of Key in Seventeenth-Century English Keyboard Music" in *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York, Garland, 1998), 247-74.

the cadential progression in G *re* is distinct from G *sol* composition. Bailey found that E♭ takes a significant place at the cadence of G *re* composition, Cm-D-Gm or Cm-D-G (see m. 3 and m. 5), whereas the cadence in G *sol* piece is C-D-G,[274] which is not used in this song. Thus, the E♭ is rather diatonic, and the song is written on G *re* with two flats.



Example 7.4 Thomas Campion's *Come let us sound with melody* (1601), No. 21

[274] Ibid.

Right at the beginning of the song, a chromatic alteration E natural occurs in the lute, as a passing tone between D and F. It forms a diminished triad on E in its first inversion, which provides a strong tendency toward the next chord, F-major. The chromatic alteration F♯ occurs in the voice on "praises" at the end of the first measure and the beginning of the next. This chromatic F♯ turns the D chord into a major triad that might relate to textual interpretation. It is immediately refuted by an F♮ in the lute, creating a false relation at the beginning of measure 2. Together with the G in the voice and E natural in the lute, they form three consecutive semitones, GF♯F♮E. Immediately, the following chromatic alteration F♯ again serves as the major third in the D chord. This coloristic treatment emphasizes "King's King," which consequently generates the alternate degree inflection F♯GF♮.

The next phrase starts with the alternate inflection C♯DC♮ for "Author of number." The chromatic E natural serves as the perfect fifth above the A due to the requirements of musical grammar. The chromatic C♯ in the voice is the major third in the A chord. In the lute, the false relation F♯F♮ caused by the D-major chord proceeds to an F-major triad. Therefore, the C in the voice appears natural to prevent the F diminished triad in its root-position. At the end of measure 4, the chromatic passing tone E natural forms a diminished triad in its first inversion, which creates tension and a strong desire for a resolution to the next D-major chord. In the last measure, the chromatic inflection F♯F♮ again appears on the lute part of the word "harmony," which is caused by the chromatic progression D-B♭, a root movement down a major third (Ex. 7.4). The last song of the first book is the only song in which Campion applies quantitative meters. Apart from highlighting the text, the use of coloristic chromaticism adds a more vivid character to the religious subject.

Two Bookes of Ayres

The First Contayning Diuine and Morall Songs 1613

The remainder of Thomas Campion's songbooks are published in pairs. Campion persists in the principle of succinct style, as expressed in the preface to the two books of ayres. The first book of 1613, dedicated to Francis, Earl of Cumberland, contains sixteen songs for four voices, while Nos. 17-20 are for three voices. The last, No. 21, is for a single voice with bass tablature. In his later lute songs, Campion states clearly that he wished to achieve a close relationship between the text and the musical setting: "In these English Ayres, I have chiefly aymed to couple my Words and Notes louingly together…" The opening song, *Author of light,* demonstrates his concern in matching text and music, as Martha Feldman summarizes, "Campion consistently placed syllables comprised of consonantal clusters in metrically accented positions, poetically

and musically."[275] The text is given below:

Author of light, revive my dying sprite;
Redeem it from the snares of all-confounding night.
Lord, light me to thy blessed way,
For blind with worldly vain desires, I wander as a stray.
Sun and moon, Stares and underlights I see,
But all their glorious beams are mists and darkness, being compared to thee.

Fountain of health, my soul's deep wounds recure.
Sweet showers of pity rain, wash my uncleanness pure.
One drop of thy desired grace
The faint and fading heart can raise, and in joy's bosom place.
Sin and death, hell and tempting fiends may rage;
But God his own will guard, and their sharp pains and grief in time assuage.

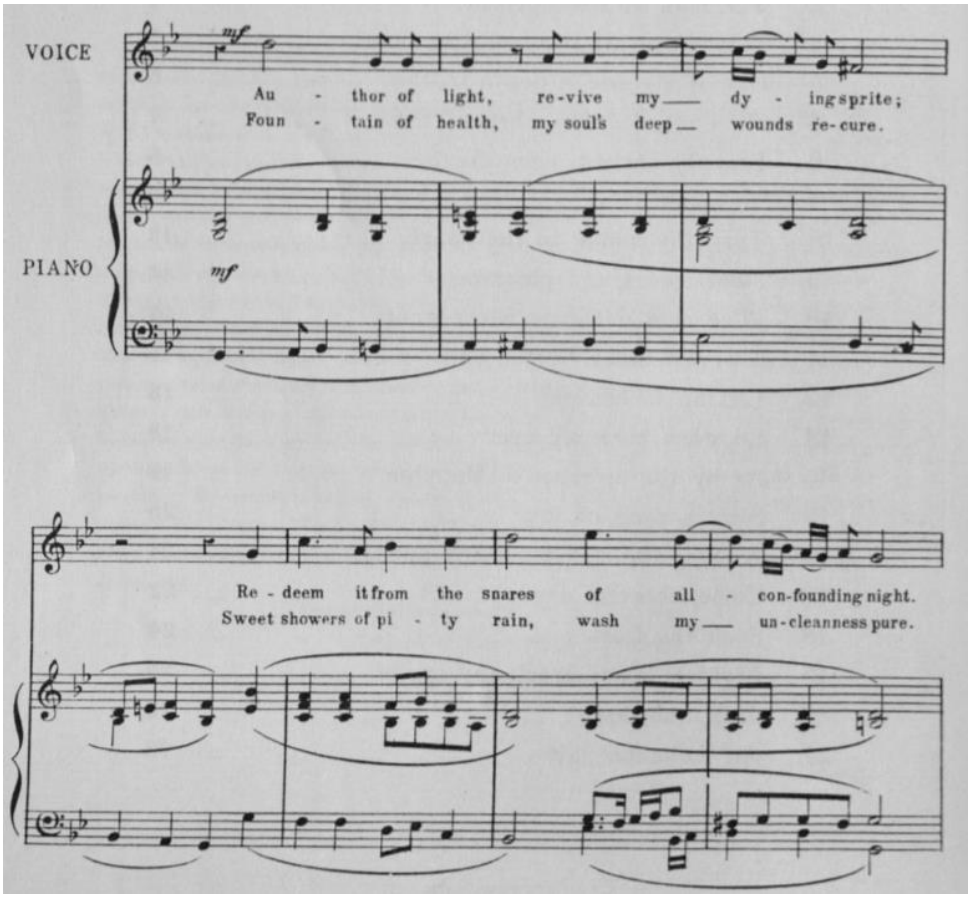
As Feldman points out, those consonant clusters and syllables with long vowels are relatively presented in longer notes, which are easy to find in corresponding positions in both stanzas. For instance, "sprite"/"-cure," "-deem"/"showers," and "snares"/"rain."[276]

Apart from assonance, Campion's approach to chromaticism in this song is also notable. The setting is written on a G *re* tone with two flats. It begins with a G-minor triad. Then the bass rises stepwise to A and continues this direction by semitone until D, generating an ascending chromatic fourth, AB♭B♮CC♯D. The harmonic progression for the first line involves a pattern with a perfect fourth up in measures 1-3, Gm-G-C, A-Dm-B♭-E♭M^{7}-A^{o}-Cm-D (Ex. 7.5). The accented syllables such as "light," "health," "-rive," "soul's," and "sprite" not only use a longer note value, but also from the harmonic aspect, they bear an upper fourth relationship to the former chord. In modern terms, the words mentioned bear a "tonic" relationship to the former "dominant" chord.

[275] Martha Feldman, "In Defense of Campion: A New Look at His Ayres and Observations," *The Journal of Musicology*, vol. 5, No. 2 (Spring, 1987), 251.

[276] Ibid., 251.

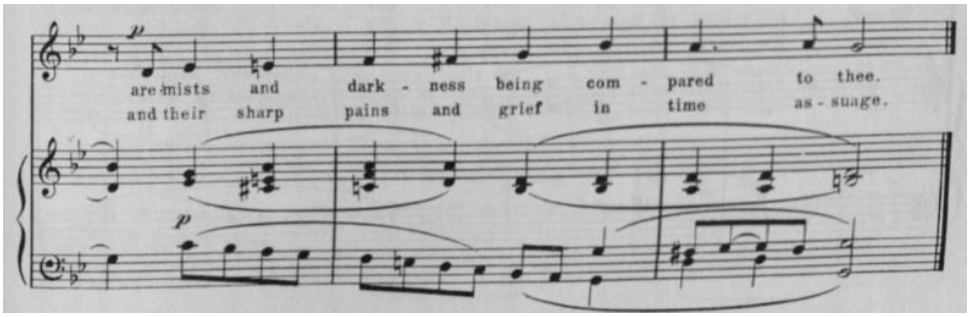
Therefore, such assonance with the harmonic progression and the homophonic texture generates a consistent emphasis. In this way, the harmony created by the chromatic fourth in the bass line is not incongruous with the content of the text. Chromatic alterations B♮ and C♯ are drowned by harmony, which serves to reinforce the rhetorical effect.



Example 7.5 Thomas Campion's *Author of light* (1613 1st) No.1, mm. 1-7

For coupling the words and notes, Campion uses dissonance to express negative text. Major and minor chords are predominant in the first line, even with the chromatic fourth in the bass, except for measure 3. With "dying" and "wounds," Campion uses a suspended D in the alto part to create a major-minor seventh chord on E♭, which proceeds to the next discord diminished triad A in its first inversion. Right after the voice cadences on D-major, the bass line steps down to C, creating a seventh chord on D. The interlude continues the consonance and dissonance in sequence in measure 4, B♭-E^{o}-F-Gm^{7}. The chromatic passing tone E♮ creates an inverted diminished triad after the G-minor seventh. Having resolved to F-major, the suspension F holds over into the next G-minor chord, forming a minor seventh chord. However, it dissolves into the next dissonance diminished E chord. The tension is released in the F-major on the long vowel

"deem," the metrically accented position matches the harmonical release point together highlight the word with a long vowel "redeem." It is followed by a short circle of fourths in measure 5. Here, Campion uses the circle of fourths to accompany the text, mainly involving consonances due to the religious subject. The negative contents are highlighted expressively with dissolved tension. In the lute interlude, he regularly inserts discord between consonant chords as a driving force for the music.



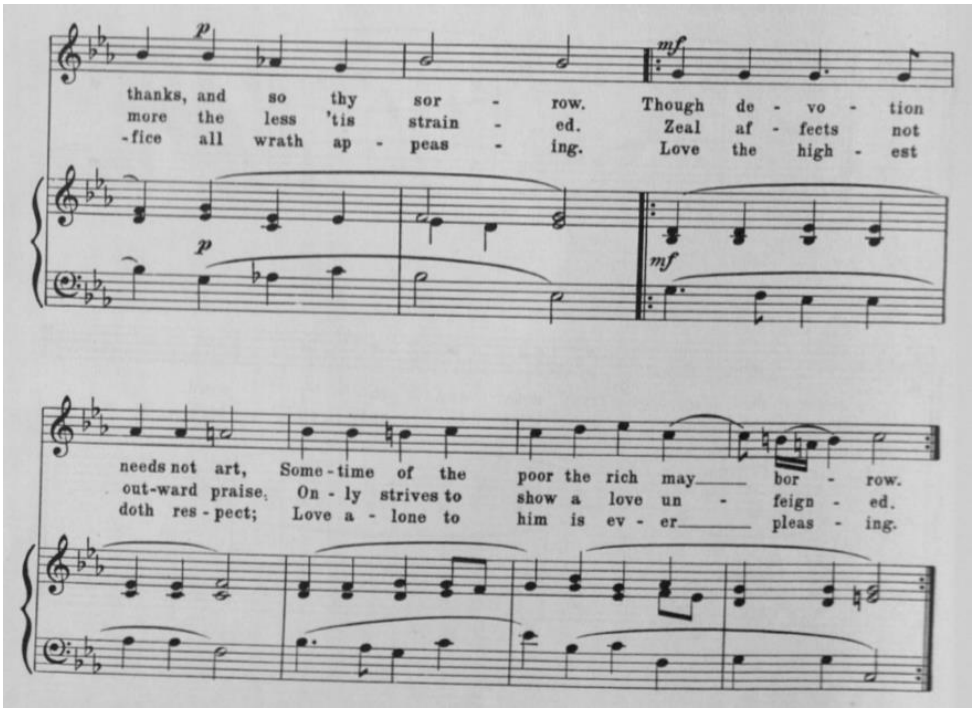
Example 7.6 Thomas Campion's *Author of light* (1613 1st) No. 1, mm. 17-19

Corresponding to the opening, Campion employs a chromatic fourth in the vocal part at the end of the song (Ex. 7.6). A series of monosyllables with equal note values are emphasized by rising semitones in succession, DE♭E♮FF♯G. This provides the force to the cadence, and as Peter Williams says, the chromatic fourth serves as a double purpose for both stanzas. The harsh melody in the voice expresses the dark feelings in the first stanza, "mists and darkness." For the second stanza, the ascending chromatic line paints the word "sharp" and emphasizes the negative emotion "pains and grief."[277] Besides the chromatic fourth in the voice, another melodic inflection occurs with C♯C♮ on the lute. Campion subtly uses chromaticism in setting this moralizing poem, providing a driving force to the harmonic progression that animates the music. Such use of the chromatic fourth in the vocal line also occurs in the second half of song No. 8, *Tune thy music to thy heart* (C *re* tone with three flats). The first stanza clearly demonstrates the purpose of using chromaticism: "Though devotion needs not art, Sometime of the poor the rich may borrow." As the text says, compared with praising God, art is poorer. Nevertheless, the devotion to the holy spirit might be even better if art is added.[278] Exactly on the word "art" (m.7), Campion employs the chromatic alteration A natural. The chromatic figure also expresses perfectly the phrase in the second stanza, "Only strives to show a love unfeigned," and such an ascending line again illustrates the text of the third stanza, "Love the highest doth respect" (mm. 6-8

[277] Williams, *The chromatic Fourth During Four Centuries of Music*, 27.

[278] Ryding, *In Harmony Framed*, 106-7.

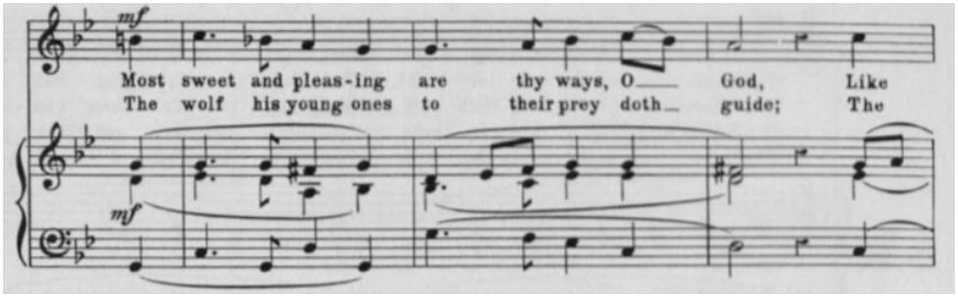
in Ex. 7.7).



Example 7.7 Thomas Campion's *Tune thy music to thy heart* (1613 1st) No. 8, mm. 4-10

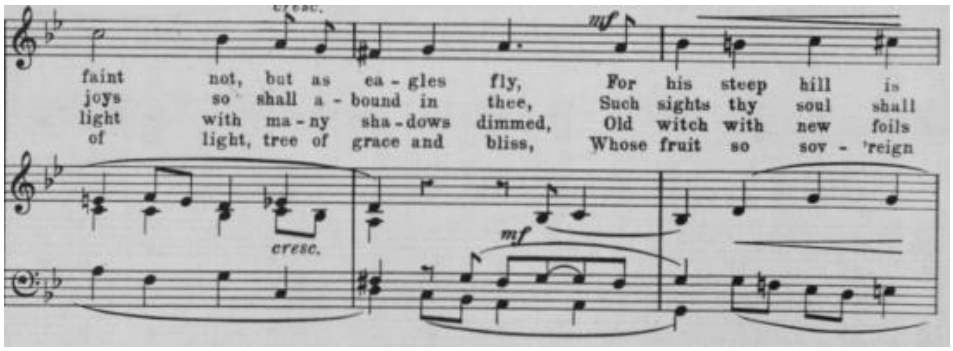
Song No. 9 *Most sweet and pleasing* is a psalm-like setting. Although written in the G *re* tone with two flats, it directly opens with a B natural in the vocal part. Campion uses the major triad to associate with the words "most sweet." Thereby, an alternate degree inflection B♮CB♭ occurs in the voice (Ex. 7.8). Chromatic alteration B♮ is the concluding tone in the voice, at the end of each even-numbered line. Not surprisingly, the cantus cadences with the chromatic note B natural on "remains." Such an unfinished effect is like Dowland's famous song *In darkness let me dwell* of 1610. Song No. 9 is a unique piece in which the vocal part both starts and ends with a chromatic alteration. The opening and closing chords are both on the G root-position, which corresponds with his theory in *A New Way* 1615 of "keeping the key" by beginning and ending in the same tone. The voice starts and ends on the "strange key," which is the responsibility of the bass rather than the cantus—"The Base contains in it both the Aire and true judgement of the key, expressing how any man at the first sight may view in all the other parts in their originall essence."[279]

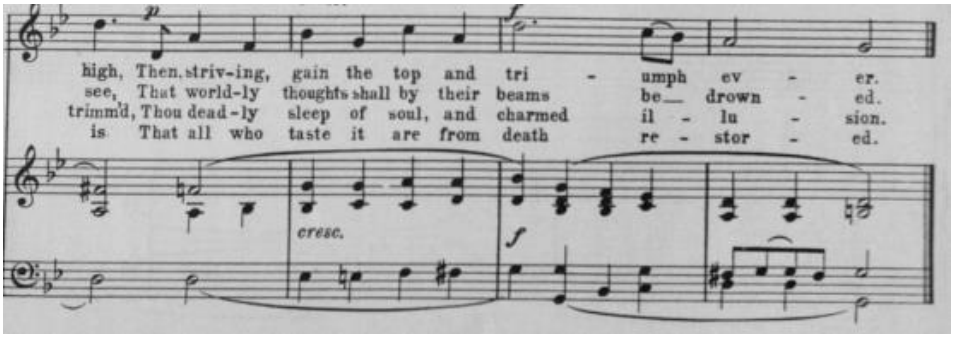
[279] Campion, *A New Way of Making Fowre Parts in Counterpoint*, 46.



Example 7.8 Thomas Campion's *Most sweet and pleasing* (1613 1st) No. 9, mm. 1-4

Despite Campion's advocacy of the short and light ayre over the complexities of the declamatory madrigal with its excessive pictorialisms, he was not so reluctant in his own practice. For instance, in song No. 18 *Seek the Lord* (G *re* with two flats), besides the alternate degree inflection F♯GF♮ and E♭DE♮, Campion uses a rising chromatic line as word painting in the third line of the first stanza, "For his steep hill is high" (mm. 5-7). The voice climbs up by half steps, AB♭B♮CC♯D, pictorially expressing the text. Again, Campion uses dissonances like seventh chords and diminished triads to generate a striking harmonic effect, F-Gm-G/G^7-Cm/Cm^7-C♯^{o}-D. On the word "high," it reaches high d^2, actually, the highest note of the song. By dint of the first word "then" of the following line of text, the voice suddenly jumps down an octave onto the note d^1. Thus, it provides the opportunity to restart another ascending melody for the last line, "Then striving gain the top and triumph ever." Here, Campion applies a rising sequence of descending thirds, instead of a steady upward line, that illustrates wonderfully "strive" in the cantus. As an accompaniment to the vocal line, another upward chromatic fourth occurs in the bass line, DE♭E♮FF♯G, (mm. 7-9 in Ex. 7.9). In this song, the double use of the rising chromatic fourth vividly depicts the poetic text. Campion was clearly not so averse to the use of such madrigalism.





Example 7.9 Thomas Campion's *Seek the Lord* (1613 1st) No. 18, mm. 4-10

The Second Booke of Ayres Light Conceits of Louers 1613

Campion's second book, also dedicated to Francis Clifford, Earl of Cumberland, was published in 1613 with a fresh title page advertising "light conceits of lovers." The first twenty songs in this book are arranged for three voices, and like his first book of 1613, only the concluding song, No. 21, is for one voice with a bass part and lute tablature. Such "light conceits" leave little room for chromatic events, but the last song, No. 21, *Where shall I refuge seek*, amply compensates for this. The text of the song is given below:

Where shall I refuge seek, if you refuse me?

In you my hope, in you my fortune lies,

In you my life, Though you unjust accuse me,

My service scorn and merit underprize:

O bitter grief, That exile is become

Reward for faith, and pity deaf and dumb!

Why should my firmness find a fear so wavering?

My simple vowes, my love you entertained,

Without desert the same again disfavouring;

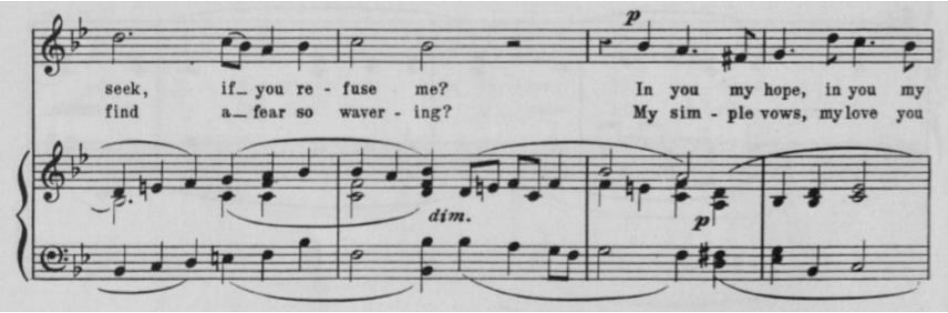
Yet I my word and passion hold unstained.

O wretched me, that my chief joy should breed

My only grief and kindness pity need!

As Feldman says, after his experimental work with quantitative principles, *Come let us sound with melody* in 1601, Campion heightened his preoccupation with English prosody in poetry and ayres. It is not difficult to construe Campion's concept of assonance in this song. He carefully arranges those syllables with long vowels, which are set for longer-value notes with stressed placement. This characteristic can be found in corresponding positions in both stanzas. For example, "seek"/"find," "-fuse"/ "waver-," "lyes"/"-tained," and "life"/"-sert." However, another characteristic of the song is that Campion again uses chromaticism for sensations like sorrow, pain, and mourning.[280]

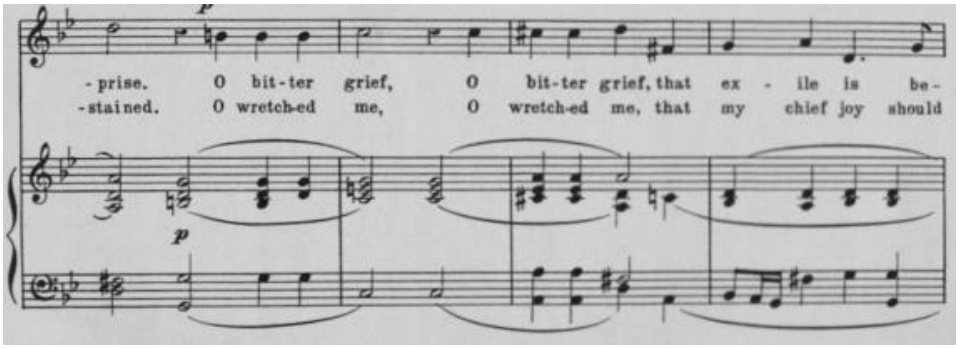
The setting is written on G *re* tone with two flats. Many chromatic inflections are caused by false relations between phrases, for instance, F and F♯ in measures 2 and 6, both in the chromatic progression F-D. The chromatic F♯s aim to create directed motion to the next G. In mm. 12-13, a cadential G-major chord is followed by a G-minor. The chromatic B♮ is a cadential Picardy third. Moreover, chromatic E♮ often serves as a nonchord tone to create dissonance (see mm. 4-6 in Ex. 7.10). In measure 4, with the passing tones E♮ and C on the lute, the sonority becomes extremely harsh. Three adjacent whole tones sound simultaneously, B♭ C D E♮, which reaffirms the cadence on the B♭-major chord. In measure 5, the chromatic passing tone E♮ creates an inverted diminished triad on E, which resolves onto an F-major chord. In measure 6, chromatic E♮ serves as a neighbor tone between two Fs, and it again forms a diminished triad on E, which postpones the resolution of the G-minor seventh chord to an F-major triad. These inserted dissonant chords unquestionably increase the music's strain. Significantly, Campion places these dissonances on the weak beats, hence anticipating a resolution on the next strong beats.



Example 7.10 Thomas Campion's *Where shall I refuge seek* (1613 2nd) No. 21, mm. 4-7

[280] Walter Bernhart, *'True Versifying': Studien zur elisabethanischen Verspraxis und Kunstideologie unter Einbeziehung der zeitgenössischen Lautenlieder*. Studien zur englishen Philologie 29. (Tübingen: Niemeyer. 1993), 76.

Yet more expressive is the setting for the words “O bitter grief,” a series of chromatic steps applied in the vocal part (Ex. 7.11). Ryding considers this piece to show the influence of Italian style. The phrases are relatively longer than the others in this book. Then the remarkable setting for “O bitter grief” with its declamatory repeated notes and the chromatic line followed by expressive pauses surely suggest an acquaintance with Caccini’s *Amarilli mia bella* (c. 1601), widely disseminated in Northern Europe.[281]



Example 7.11 Thomas Campion’s *Where shall I refuge seek* (1613 2nd) No. 21, mm. 15-18

The music begins and ends on a G *re* tone, with two flats. Therefore, under this framework, the B natural in measure 15 is a chromatic alteration. Campion uses a semitone as a motif which is highly possible to express the words “O bitter grief.” In the first statement, the words proceed with a semitone, B♮C; the repetition continues the semitone pattern but uses two successive semitones CC♯D, reinforcing the tension. These two short phrases together form a linear chromatic progression in the voice part: B♮ B B C, C C♯ C♯ D. A minor-second interval expresses the negative emotion for the text “bitter grief,” which also suits “wretched me” in the second stanza. The rest in the voice, as silence between the two statements, increases the heavy emotion. Actually, sequential repetition is rather rare in Campion’s music, as it is incompatible with his short style of writing in poetry and music. In this case, Campion apparently attempts to highlight the expressive texts in both stanzas by repetition. Furthermore, by imitating the motif, tension is accumulated by consecutive semitones. The root motion of these chords progresses by a fourth upward, followed by a diminished triad on F♯ in its first inversion. The tension built by the chromatic line in the voice and the following

[281] Ryding, *In Harmony Framed*, 117-9.

dissonant diminished chord is left unresolved until the return to the home key G-minor triad on "exile" in measure 17. The tension built by the diminished F♯ technically needs to be released to G-minor and as a word painting for "exile."

The Third Booke of Ayres 1617

Campion's final songbooks, *The Third and Fovrth Booke of Ayres,* were issued around 1617. There is only one book title for both these books, respectively dedicated to Sir Thomas Mounson and his son, John Mounson. The third book contains twenty-nine songs, all arranged for a single voice with a bass part and tablature. In these last two books, Campion continues his exploration of the English "proper Ayre."

Song No. 1 *Oft have I sighed* has a final on D *re* tone in the one-flat system. It begins with a short prelude for the lute, which introduces the melodic motif of the song. One measure later, the voice reveals the desperate state of the lover, using the subject on D. Immediately, the text is repeated, answering the theme a fifth higher. David Lindley believes the melancholy nature of the song is established in the opening phrases by repeating the text "Oft have I sighed." The emotional power is created by this initial repetition, which remains in force for the entire setting.[282] The same treatment is used for the opening phrase of the second section, "O yet I languish still." On "languish," the voice leaps up to the high D, the first appearance in this song. Its descent is by means of a chromatic fourth, DC♯, C♮B♮, B♭A (Ex. 7.12). The text of the song is given below:

Oft have I sighed for him that hears me not

Who absent hath both love and me forgot.

O yet I languish still through his delay.

Dayes seem as years when wished friends break their day.

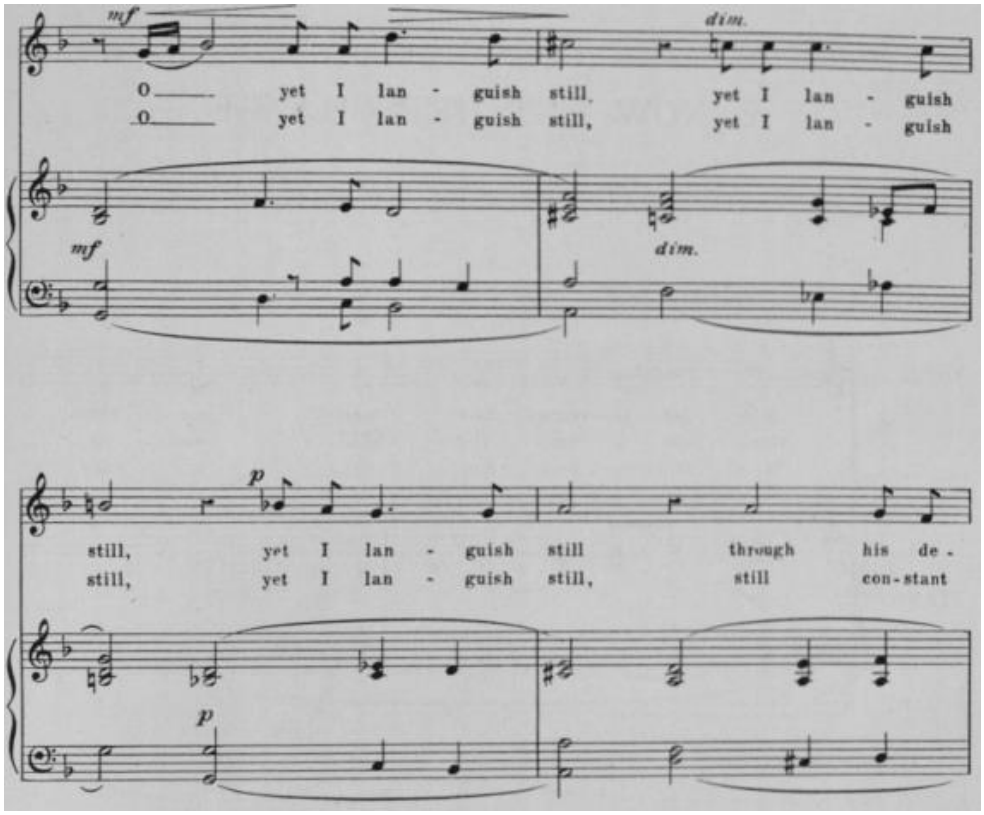
Had her but loved as common lovers use,

His faithless stay some kindness would excuse.

O yet I languish still, still constant mourn

For him that can break vows but not return.

[282] David Lindley, *Thomas Campion* (Leiden: E. J. Brill, 1986), 85.



Example 7.12 Thomas Campion's *Oft have I sighed* (1617 3rd) No. 1, mm. 10-13

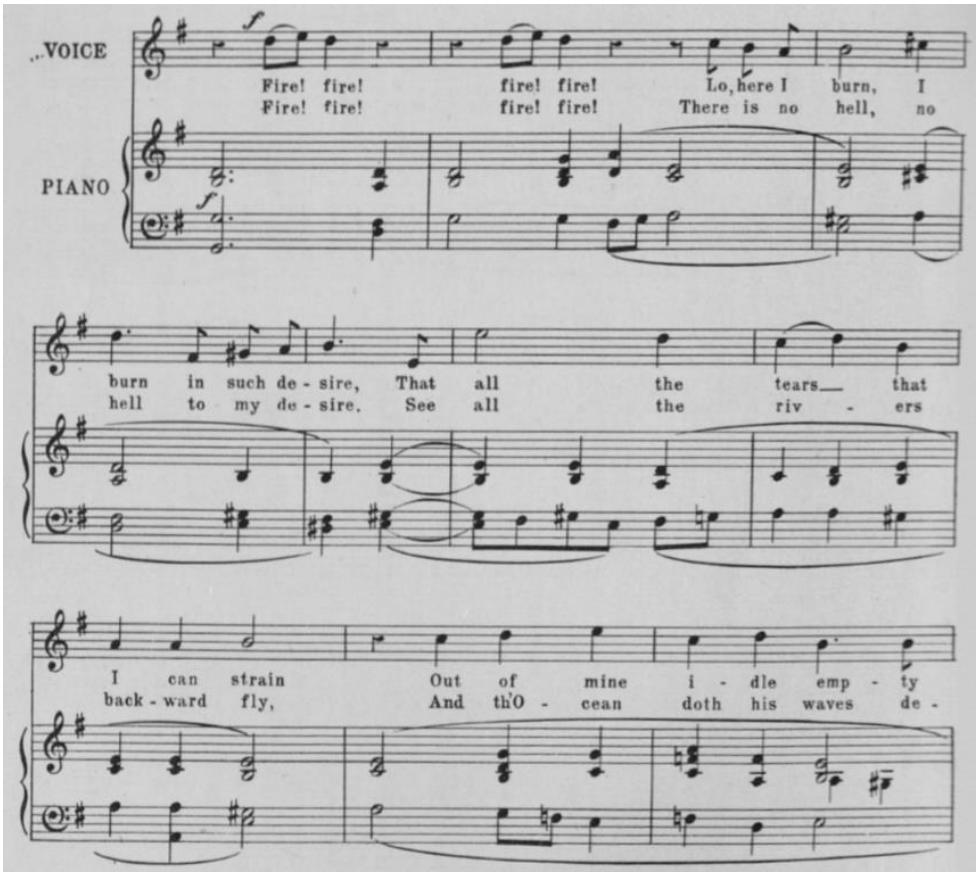
The refrain line "O yet I languish still" occurs in both stanzas. Moreover, Campion twice uses repetition to strengthen the emphasis on the refrain line. After arriving at the high D on "languish," the voice directly reverses the direction and chromatically steps down to A. The chromatic fourth is intermittent by the rests, which subtly express the sighing of the singer. The chromatic melodic line is DDC♯, C♮C CCB♮, B♭A. However, after arriving on note A for the word "I," instead of a half step, it moves down a whole tone to G for the last repetition of "languish," using syncopated rhythm. Finally, the refrain ends on the A chord.

Since *Oft have I sighed* is generally regarded as among Campion's finest ayres, it is worth summarizing special features of this song. First, as previously mentioned, repetition or refrain is rare in Campion's works. Lindley sees it as "a sign of deliberate striving for rhetorical and emotional power."[283] This echoes wonderfully the word in the song title "oft." Next in importance is the use of chromaticism to express sadness: It perfectly fits the text of this song in which the descending chromatic fourth spans three phrases, including rests. The sequential semitones reinforce the tension and

[283] Ibid., 85.

melancholy, which reach the climax of the song. Meanwhile, the expectation of release gradually increases with the increasing span. Last, the syncopated rhythm is another rare feature in Campion's music, which, indeed, he condemns in the preface to the *A Booke of Ayres* of 1601, "long, intricate, bated with fuge, chaind with syncopation." Nevertheless, in this instance, it is employed by Campion with chromaticism to underline the refrain. Another similar example is song No. 9, *O never to be moved*. Campion uses chromatic alterations to keep the characterized semitone in each phrase. The unstable feeling created by semitones in successive phrases, together with the repeated text, creates a sense of urgency, mirroring the singer's repetition of "O hear me speak."

No. 20 *Fire, fire!* is comic in character. This song demonstrates another type of the chromatic approach used by Campion, juxtaposed diatonicism. It is written on the G *fa* tone with a signature of one sharp. The first three measures proceed stably within the original system, concluding with a half cadence on E with a Picardy third G sharp on the lute for "Lo here I burn" (m. 3). It is, however, noticeable that Campion juxtaposes this against the three-sharp system in this measure. This is signaled by the C sharp in the voice and lute part on the last beat of the third measure, and the following G♯ chromatic alteration in measure 4 suggests that the music is turning to a three-sharp system based on an E *ut* scale. The harmonic progressions A-D-E-B produce enough harmonies to be perceived as a three-sharp system. The D♯ only appears once in measure 5, as an accidental Picardy third for the line "I burn in such desire," and the Ds in measure 4 all present in their natural position. Campion has, therefore, placed two different tonal systems alongside each other, scales based on D *ut* and E *ut*. In this way, the musical system is transposed one whole tone higher, no doubt to increase the anxiety corresponding to the repeating text "I burn . . ." This new tonal system remains in effect until the second chord of measure 6, where G natural indicates that the system has returned to one sharp (Ex. 7.13). The chromatic G♯ is used very often in the remainder of the piece. It only occurs as the major third in the E chord, either due to coloristic treatment or cadential requirement, for example, in measures 7, 8, and 10. Besides, chromatic F♮ also appears frequently. In measure 9, F♮ serves as the seventh in the G chord, creating a strong dissonance that needs to resolve to the next C chord. The chromatic F♮ in measure 10 is due to the grammatical necessity of correcting a root-position diminished triad on F♯. Finally, Campion significantly uses syncopation in the vocal line at the end of the song. It seems that he has become less restricted by his early concept of English ayre writing.



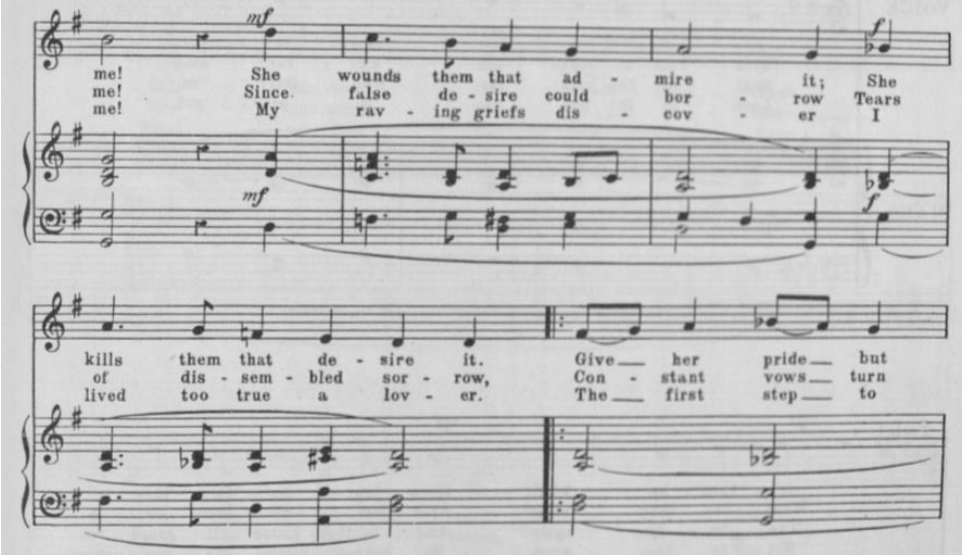
Example 7.13 Thomas Campion's *Fire, fire!* (1617 3rd) No. 20, mm. 1-10

The Fourth Booke of Ayres 1617

Campion's so-titled fourth book was published with the third, always excluding Rosseter's *Booke of Ayres* of 1601 in the reckoning: The fourth book in 1617 is, in fact, the fifth and last of Campion's songbooks. Although this book has no additional title page, there is a dedicatory sonnet to John Mounson and "to the Reader." Some of Campion's poems for these twenty-four songs also attracted the attention of other composers. No. 7 *There is a garden in her face* in Jones's lute songbook of 1605 and No. 17 *I must complain* was set by John Dowland in his third book of ayres of 1603. Nos. 22 and 23 are revived from ayre Nos. 16 and 17 in his book of 1601.

Unlike many poems in praise of feminine beauty, in No. 14, *Beauty is but a painted hell*, Campion's attitude to this particular lady is resentment since in the end her beauty only brings pain. While each stanza of the poem has a different subject, all have the

same sentiment. The first discusses the nature of beauty, the second describes how beauty may hurt, and the last is the poet's reaction.[284]



Example 7.14 Thomas Campion's *Beauty is but a painted hell* (1617 4th) No.14, mm. 4-8

The setting of the poem closes on a G *fa* tone with the one-sharp system. Like its shifting themes, the tone of the music shifts between G and D. Furthermore, the harmonic color fluctuates from major to minor and back again. The first line of the verse is unhesitatingly performed in the tone of G, with a rhythmically insistent monotone, "Beauty is but a painted hell." The chromatic alteration B flat in the second measure with two minor chord progressions, Gm-Dm, transforms the passage into a lament on the words "Ay me!" The third line still proceeds in the G *fa* tone with most of the major chords in measures 4-6, "She wounds them that admire it," the only minor chord is the E-minor, D-F-G-D-Em-C-D-G. The chromatic alteration F♮ prevents a root-position diminished chord and creates a major triad. However, the following line is clearly changed to a D *re* tone with one flat, "She kills them that desire it," which is indicated by the B flat and F natural. It involves more minor triads than the previous phrase, Gm-D-Gm-Dm-A-D (Ex. 7.14). The fifth line is still written in the one-flat system. By way of the common C-major triad, the last line proceeds to the destination tone G with one sharp. In this song, Campion uses chromatic alterations to temporarily change the tone, which means juxtaposing a one-sharp system alongside a one-flat system. The use of major and minor chords as contrasting harmonic colors expresses the text in a dramatic manner.

Song No. 22 *Beauty, since you so much desire* is a revision of *Mistris, since you*

[284] Eva Arce, transcript "Beauty Is But a Painted Hell," updated January 4, 2013, accessed August 28, 2019. https://prezi.com/3cpgfv3i4mmd/beauty-is-but-a-painted-hell/

so much desire (1601, No. 16). The later version is less involved with ostentatious display, conventionally used when describing the physical attributes of a woman. Although Campion deprecated rhyme in his *Observations*, in this poem, each couplet closes with a rhymed word:

Beauty, since you so much desire

To know the place of Cupid's fire,

About you somewhere doth it rest,

Yet never harbored in your breast,

Nor gout-like in your heel or toe.

What fool would seek Love's flame so low?

But a little higher, but a little higher,

There, there, O there lyes Cupid's fire.

Think not, when Cupid most you scorn,

Men Judge that you of Ice were born;

For though you cast Love at your heel,

His fury yet sometime you feel.

And whereabouts, if you would know,

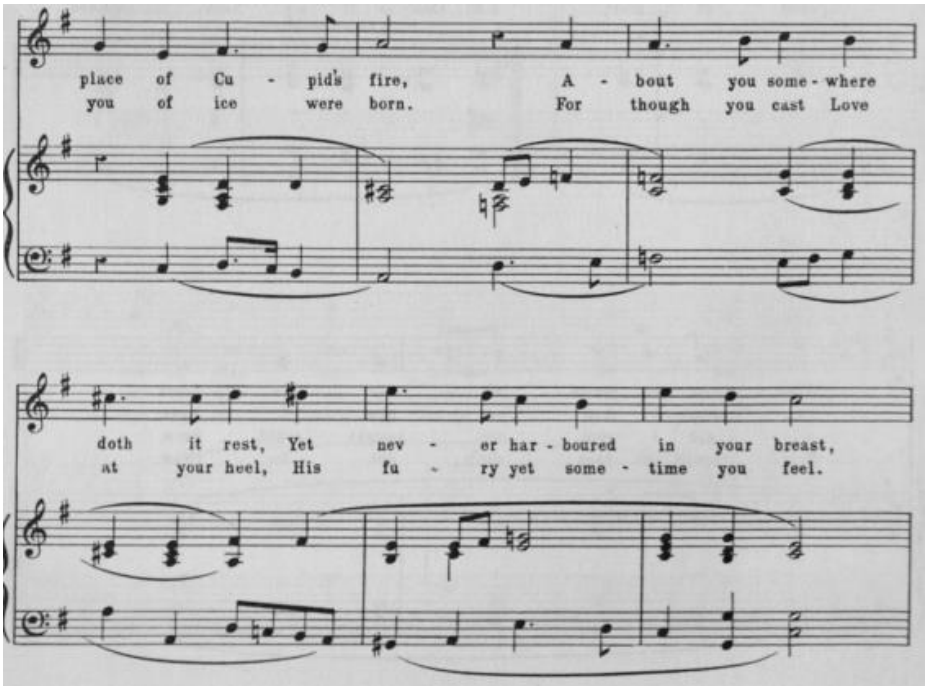
I tell you still not in your toe,

But a little higher, but a little higher,

There, there, O there lyes Cupid's fire.

Campion reuses the melody of the second section in Song No. 16 (1601), but varies the lute accompaniment. This lute song is written on the G *fa* tone with one sharp. It begins in a declamatory manner accompanied by a chromatic line in the lute, GG♯A, which results from the harmonic progressions G-E-Am. Furthermore, a chromatic line in the voice part spans the third and fourth lines, "About you somewhere doth it rest, Yet never harbored in your breast." The melody in the vocal line is CBC♯D, D♯E. The foreign tones introduced by chromaticism suggest the unknowing place of "Cupid's fire." The stepwise rising melody gradually reinforces the power through the progressive relationship between the two lines of the couplet. If the first two tones on

the word “somewhere” C and B were to change their positions, it would be a standard chromatic fourth: BCC♯D, D♯E (Ex. 7.15, mm. 5-7). For the phrase “but a little higher,” Campion uses the same word painting device. The voice steps down from G to D (m. 13) and then jumps up to A on the word “higher” in measure 14. Moreover, the material transferred higher and higher, respectively, starting on A, B, and C. Ryding considers that such word painting has a comic effect, a common feature of Campion’s works.[285]



Example 7.15 Thomas Campion’s *Beauty, since you so much desire* (1617 4th) No. 22, mm. 3-8

Summary

In the first twenty years of the seventeenth century, the poet-composer Thomas Campion issued five books of ayres amounting to 116 pieces. Campion’s style has little in common with that of Dowland, but his versatility and variety, which nourish his works, greatly enriched the English lute song school. A clear insight into Campion’s aesthetic stance toward English ayres may be gained from his literary works. In general, his lute songs are short and in a simple style. He condemns madrigal style music, which he considers to be long, intricate, and chained with syncopation. Word painting for him is considered childish and ridiculous. However, not all his works are limited by the restrictions promoted in the early period. Chromatic elements were by no means absent

[285] Ryding, *In Harmony Framed*, 99.

from his ayres, and indeed seem to be cultivated specifically in some particular songs.

In the *Booke of Ayres* of 1601, Campion often applies chromaticism to create a striking effect between dissonant and consonant chords, for example, Nos. 4 and 14. The extreme harshness of the harmonies generated by seventh chords and chromatic nonchord tones reminds us of John Danyel's chromatic treatment. And not like Robert Jones, Campion frequently uses linear semitones in his songs. This would certainly seem to be the case in the last song, No. 21 *Come let us sound with melody.* It is the only experiment in applying classical meters in Campion's work written at a time when he was experimenting with the concept of the ideal ayre. Chromaticism, such as alternate inflection in this song, is also comparatively more intense, which besides underlining some important words in the text, also provides vitality to the moralizing subject.

More than ten years later, Campion published another two books of ayres in 1613. As he mentioned in the preface to this songbook, he concentrated more on the phonetics of his native language and attempted to write ayres closely fitted the English tongue. The opening song of *The First Booke of Ayres*, *Author of light,* reflects perfectly the change in his aesthetic principles. The impression of the song again is made by its dissonant harmonies, particularly with the dissolved tension, which is highly linked with the negative expressions. The rising chromatic fourth in the voice at the end of the song involving monosyllables and equal note values reflects perfectly for both stanzas. The chromatic fourth in song No. 18 is a kind of word painting for the text. The second book issued in the same year contains mostly love songs involving much less chromaticism. However, in the last song, No. 21, *Where shall I refuge seek*, apart from false relations between the phrases, to express grief, Campion uses chromatic lines in the voice for the repeated texts.

In general, Campion's ayres are succinct. Repetition is relatively rare in his works, but it does occur with greater frequency in his later works. In the first song *Oft have I sighed* of 1617, the climax is reached by various devices in the refrain. The chromatic fourth is characteristically used to express melancholy, and repetition with syncopated rhythms builds up the emotional power, all suggesting that Campion took great care in the design of the piece. In the comic ayre No. 20 *Fire, fire!* Campion not only employs juxtaposed diatonicism, but also uses syncopation at the end of the song. A similar approach also occurs in Campion's last book, No. 14 *Beauty is but a painted hell.* Just as the subject shifts in the different stanzas, the tones of music also shift between phrases. This is intensified by the use of contrasting harmonic colors of major or minor chords between the phrases.

Campion's ayres cover a range of subjects, from serious to comic. These 116 pieces demonstrate a changing aesthetic concept in his treatment of the English ayre.

The chromatic elements that occur make use of the common techniques of his time, such as chromatic inflection, successive semitones, alternate degree inflection, chromatic fourth, and juxtaposed diatonicism is only applied in his last two books in 1617. The chromatic tetrachord, on the other hand, is not found in his lute songs. In general, his chromatic ayres are in the minority among his output. It seems that Campion uses chromaticism more often in moralizing subjects than in love songs. As in the works of other composers, chromaticism not only expresses sensations such as pain, bitter grief, wretchedness, languishing, sighing, strife, darkness, desire, cruelty, and sweetness; equally, it appears on words like high, sharp, top, and mist, and can also be associated with art, harmony, voice, and speak. It is worth noting that Campion uses chromaticism to describe comic and ironic themes, and very often expresses more spiritual aspects such as glory, heaven, praises, king, Author, divine, and so on. Despite their unpretentiousness, one may discover boldness in harmony, a developing ideal of the composition of ayres, and even some rare devices that Campion had discouraged in his treatises, such as long phrases, syncopation, and word painting. Unlike most composers, Campion wrote both the poem and the setting for his ayres and devoted himself to coupling the English native tongue and notes lovingly together. His clear aesthetic stance may have restricted him from attempting some more experimental styles of the day, but his more elaborate pieces nevertheless encompass a considerable cross-section of styles found in the contemporary ayres.

Chapter 8 John Danyel

The English composer and lutenist John Danyel or Daniel was baptized on the 6th. November 1564 in Wellow, Somerset. Little is known of his life, in fact rather less than that of his brother, the poet Samuel Danyel. In 1604, John Danyel received a B. Mus. degree from Oxford University while a student at Christ Church. Two years later, at the age of forty-two, he published his only lute songbook, *Songs for The Lute Viol and Voice*.[286] It has been said of both Samuel and John Danyel that they shared a high level of self-criticism, which gave rise to a mutual reticence and modesty. The only surviving copy of John Danyel's sole publication is in possession of the British Library. In his early career, Danyel was employed by William Grene of Milton as a music tutor to his daughter Anne. He entered the royal household in 1612 and was still there in 1625 for the funeral of King James I. Subsequently, his name no longer appears in court records, and it is therefore presumed that he died either at the end of 1625 or the beginning of 1626.[287] Although numerically John Danyel's output is comparatively small, he is nevertheless considered one of the most outstanding composers of lute songs. In 1622, Thomas Tomkins dedicated the first section of the tragic madrigal *O let me live for true love* to "Doctor Dowland," and the following part *O let me die for true love to* "Master John Daniell."[288] These two lute song composers have been linked since their times, and John Danyel stands second only to John Dowland among the composers of the Golden Age of English lute song.

The *Songs for The Lute Viol and Voice* was dedicated to John Danyel's patroness, Mistress Anne Grene, the daughter of Sir William Grene of Milton. There are twenty-one songs in this book, each piece achieving a remarkably high standard. The first eighteen are solo songs with lute and bass viol accompaniment, while songs nineteen and twenty have arrangements for four voices. There is also an extensive work for lute entitled "Mrs. Anne Grene her leaves bee greene." Unlike many other contemporary composers such as Thomas Campian and Philip Rosseter, who favor regular phrase structures of eight to sixteen measures, Danyel specifically avoids such regularity. On those rare occasions when this is employed, it is masked by introductions or interludes

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[286] John Danyel, *Songs for the Lute Viol and Voice*: composed by I. Danyel, Batchelar in Musicke. 1606. To Mris Anne Grene, (London: printed by T. E. for Thomas Adams, at the signe of the white Lyon, in Paules Church-yard).

[287] David Scott and David Greer, "Danyel [Daniel], John," in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie (London: Macmillan, 2001). vol. 7, 3.

[288] David R. A. Evans, "Thomas Tomkins: Borrowings, Self-borrowings and Homage," in *Thomas Tomkins: The Last Elizabethan*, ed. Anthony Boden (London and New York: Routledge/Taylor and Francis Group, 2017), 322-3.

in the lute part.[289] Although several lighter songs act as a foil for the serious pieces, it is the latter which are generally regarded as among the finest contributions to the entire literature of lute song ayres of the Jacobean period. In particular, the chromatic elements of Nos. 9-11 and 13-15, two cycles of three songs (or songs with three movements), are remarkable even to our modern ears.

Nos. 9-11, *Grief keep within*

Nos. 9-11 *Grief Keep Within,* headed "*Mrs. M.E., her Funerall tears for the death of her husband*," is the only specified funeral elegy in Danyel's songbook. Unlike many other melancholic songs, it argues for self-restraint in any outward display of sorrow, and the music has a character of allaying emotion. The song text is given below:

Grief keep within

Grief keep within and scorn to show but tears,

Since joy can weep as well as thou.

Disdain to sigh for so can slender cares,

Which but from idle causes grow.

Do not look forth unless thou didst know how

To look with thine own face and as thou art,

And only let my heart,

That knows the reason why,

Pine, fret, consume, swell, burst, and die.

Drop not, mine eyes

Drop not mine eyes nor trickle down so fast,

For so you could do oft before,

In our sad farewells and sweet meetings past,

And shall his death now have no more?

[289] See chapter 7 Thomas Campion; Percy Judd, "The Songs of John Danyel," *Music and Letters*, vol. 17, no. 2 (April, 1936): 118-23; and G. Gregory Smith, *Elizabethan Critical Essays* (London: Oxford University Press, 1904), vol. II., Chapters Thomas Campion (327-55) and Samuel Daniel (356-84).

Can niggard sorrows yield no other store:

To show the plenty of affliction's smart?

Then only thou poor heart,

That know'st more reason why,

Pine, fret, consume, swell, burst, and die.

Have all our passions

Have all our passions certain proper vents,

And sorrow none that is her own,

But she must borrow others' complements

To make her inward feelings known?

Are joy's delights and death's compassion shown

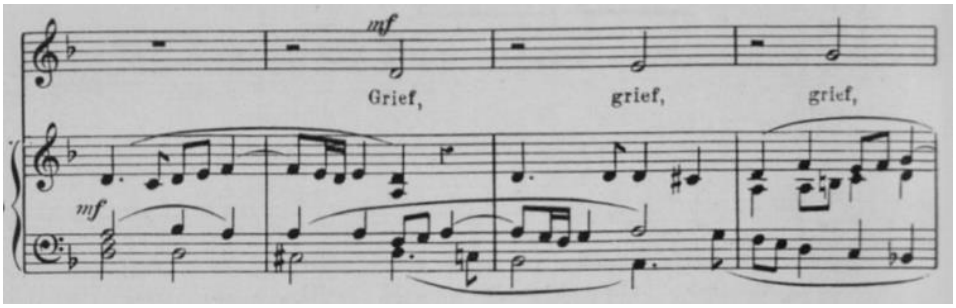
With one like face and one lamenting part?

Then only thou poor heart,

That know'st more reason why,

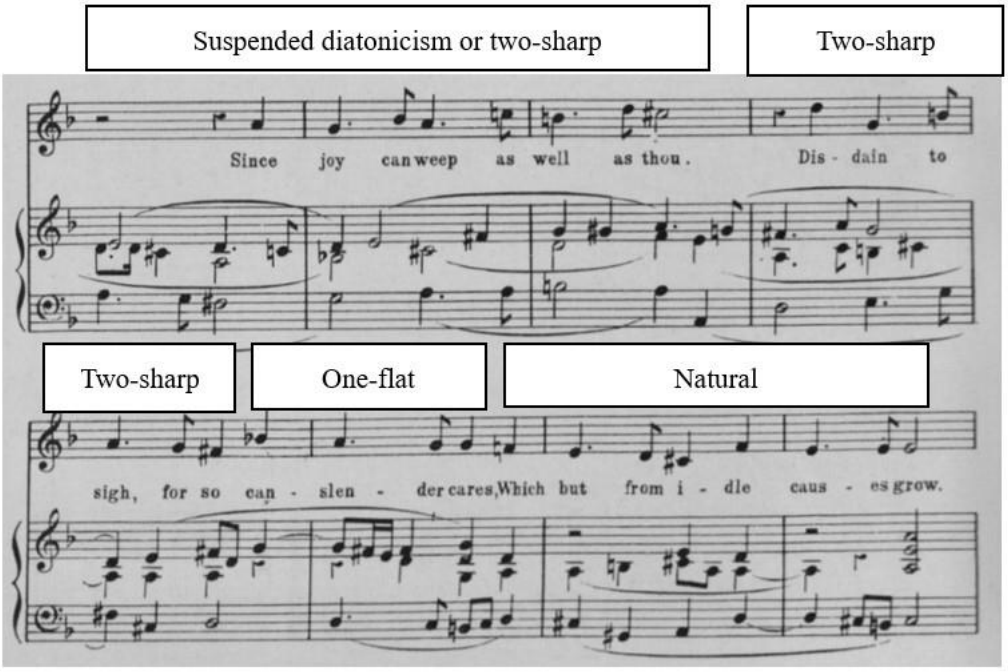
Pine, fret, consume, swell, burst, and die.

The three parts of the song cycle all begin within the one-flat system, and all of them are closed on the D chord but in different tonal systems: the first two in one flat, the last, in two sharps. No. 9 *Grief keep within* begins with a prelude by the lute. Right at the beginning of the second measure, the suspension F with the chromatic alteration C sharp form an augmented triad (FAC♯), which resolves to an A-major chord. Due to the chromatic note C♯, an alternate degree inflection C♯DC♮ occurs in the bass part, played on the lute's second course on the frets *b*, *c*, and *a*. At the second downbeat of measure 2, the voice enters slowly with long notes. An ascending melody interrupted by rests aptly describes the repeating word "grief," thus building the grave emotion. In measure 4, the chromatic passing note B natural creates a major-minor seventh chord on G, which resolves to the next C-major triad, and with the B♭ in the bass form an indirect chromatic inflection (Ex. 8.1).



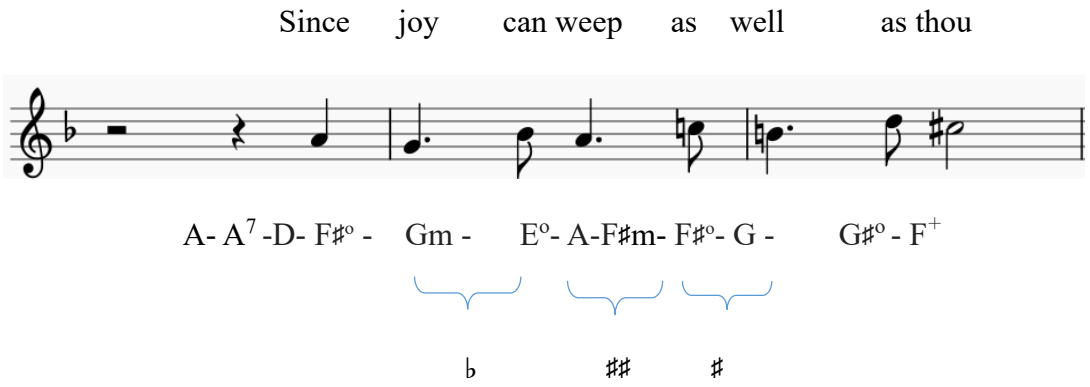
Example 8.1 John Danyel's *Grief keep within* (1606) No. 9, mm. 1-4

The second line, "Since joy can weep as well as thou" (mm. 10-12), is the most chromatic passage in the first section. These three measures form a very complicated phrase. The melody of the voice comprises eight notes broken up into four groups of two notes: AG, B♭A, C♮B♮, and DC♯. This rising sequence of descending seconds ends on the chromatic alteration C sharp, which results in an augmented harmony on F. The first note of each pair is on a weak beat using a shorter duration, except that the A is a quarter note while the rest are eighth notes. The second notes are on the downbeat or on beat, with a dotted quarter note. This syncopated rhythm, therefore, creates an effect of stressing the seconds. With rhythmic dissonance and the consecutive descending seconds in the melody, especially with the final on the alteration C♯, the voice part along generates an overly unstable feeling, as seen in Example 8.2.



Example 8.2 John Danyel's *Grief keep within* (1606) No. 9, mm. 10-17

Furthermore, Danyel makes much use of non-chordal tones in the lute part. The phrase begins with an A-major chord in measure 10. However, the neighbor tone D in the tenor part with the E in the alto produces a major second simultaneously on the first beat of measure 10, which resolves to C♯. Then, a passing note, G, occurs in the bass part between A and F sharp, serving as the seventh of the A-major chord. It resolves to a D-major chord just before the voice enters. At the end of measure 10, the neighbor tone C♮ occurs as the seventh of the D chord, which resolves to the G-minor triad on "joy" in measure 11. Thus, an alternate degree inflection is formed in the lute part, C♯DC♮. Now, the E as an anticipation tone forms an inverted diminished triad (EGB♭), which resolves to A-major. The alteration F♯ with A and C♯ creates an F♯-minor triad on the first half of the last beat. Immediately, the appearance of C♮ in the voice turns the F♯-minor chord to a diminished one at the end of measure 11. Even more remarkable is that the suspension C♯ in the lute sounds simultaneously with the C♮ in the voice. The F♯ diminished triad is resolved to the G-major chord on "well." However, another passing tone G♯ occurs on the top course of the lute, with the B♮ and D creating a G♯ diminished chord. It immediately proceeds to the next dissonant chord, F augmented triad. The phrase ends on this augmented chord without a resolution. The melody in the voice and corresponding harmony progression in these three measures are:



Example 8.3 Melody and harmonic progression in mm. 10-12

Particular attention should be paid to the harmonic arrangement. After the voice enters, there are no two successive consonant chords in this phrase. As Example 8.3 shows, only three pairs of adjacent chords belong to three different systems: G-minor and E diminished, belonging to one flat; A-major and F♯-minor belonging to the two sharp; and F♯ diminished and G-major could be in the one-sharp system. Strong tension, then, is generated by the striking harmonic effect, deeply expressing grief. Dramatic harmonic color and powerful intensity of this kind are unequaled in contemporary lute repertory, not even John Dowland's. As Heseltine remarks, Danyel's harmonic sense is

a daring and unprecedented novelty.[290] Moreover, his harmonic adventurousness is unsurpassed among composers of the Golden Age of the English ayre.

Regarding chromaticism, these three measures can be analyzed from melodic and harmonic aspects. First, the tones in the voice are A G B♭ A C♮ B♮ D C♯. There are two pairs of chromatic inflections B♭ and B♮, C♮ and C♯, placed indirectly in the ascending line. Second, chromatic alterations appear continuously in the lute part. An alternate degree inflection C♯DC occurs in measure 10. Then, a variant of chromatic fourth EF♯GG♯A spreads from measures 11 to 12, and three semitones move upward to the end of the phrase. Last, a false relation C♯ and C♮ sounds simultaneously in the F♯ chord (m. 11). The coexistence of one flat and three sharp alterations in the phrase makes it challenging to identify the governing tonal system.

However, chromaticism in the harmonic aspect is more striking than the melodic effect. In measures 10 to 12, nonchord notes result in dissonant chords dominating the entire phrase. As previously described, most of the chords are chromatic to their neighbors in measures 10-12, with only three pairs of adjacent chords being grouped into three systems. However, they are staggered through the rhythmic emphasis of the voice. With the durational accent in the voice, the eight notes can be perceived as the following sequence of descending seconds:

Text:	Since joy	can weep	as well	as thou
Beat:	off on	off on	off on	off on [291]
Duration:	S L,	S L,	S L,	S L[292]
Voice:	A G,	B♭ A,	C♮ B♮,	D C♯,
Harmony:	D^7-Gm,	E^o-A,	F♯/$F♯^o$-G,	$G♯^o$-F^+

The addition of commas makes the stress points of the composer clear. Danyel uses not only rhythmic emphasis but also harmonic stress. Notes at odd positions are on the off-beat with a short duration, whereas notes at even positions stand on the on-beat with a longer duration. The odd harmonies are dissonant, resolving to the following consonance, except for the last progression. The discords create direct motion to the following consonant harmonies. Thus, it is reasonable to conclude that even chords are more diatonic than odd ones. F♯ in measure 10 is chromatic to the system governing the

[290] Philip Heseltine, "John Danyel," *Musical Times*, vol. 66, no. 986 (April 1, 1925): 315.

[291] "On" and "off" mean "on-beat" and "off-beat."

[292] "S" and "L" are abbreviations of "short duration" and "long duration."

G-minor chord; in measure 11, B♭ in E diminished does not belong to the system governing the A-major. Either C♯ or C♮ is chromatic since it is impossible for them to belong to a single tonal system. The last progression is an extraordinary case. The G♯ diminished chord, just as the previous, is intended to create an expectation of directed motion to the A-major chord, which is evaded by the tenor move to the F, forming the most poignant dissonance F augmented as the cadence for the passage. Here, F is the chromatic pitch evading the motion. Regarding the governing tonal system, this phrase involves four tonal systems (mm. 10-12), as given below:

A-A^7-D-F♯^{o}-Gm-E^o -A-F♯m-F♯^{o} -G-G♯^{o} -F$^+$

♯♯ ♯ ♭ ♯♯ ♯ ♯♯♯

A two-sharp system governs the first three chords, A, A^7, and D; the F♯ diminished chord belongs to a one-sharp system, due to the C♮. G-minor and E-diminished chords are in the one-flat system; then the A-major and F♯-minor chords return to the two-sharp system, which followed a one-sharp system signaled by F♯-diminished and G-major chords. The diminished triad on G♯ is governed by a three-sharp system, which dissolves into the augmented F, a chord not belonging to any tonal system. It is too vague to determine with these series of ambiguous harmonies which belongs to several systems. Hence, it can be seen as a suspended diatonicism since none of them can produce enough sonorities to be perceived as a diatonic system.

However, it can also be analyzed as a phrase conceived in a two-sharp system. First, we deduct all the discords on the weak beats, which are meant for creating a strong tendency toward their following chords. In addition, since the last augmented F chord does not belong to any system, it can also be deducted (the deducted chords are in brackets). Then the main trunk of the progression is clearly shown (marked in bold).

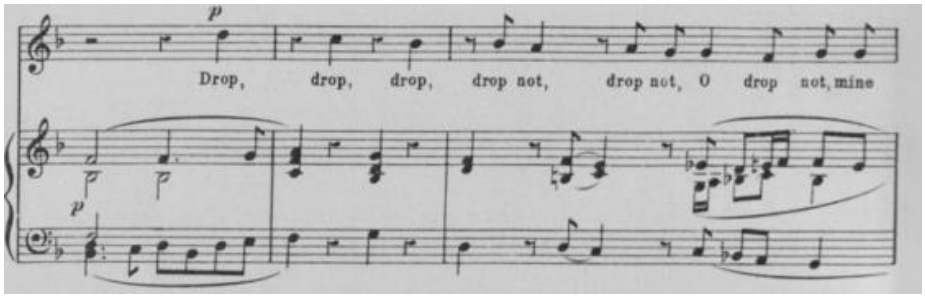
A-(A^7)-**D**-(F♯^{o})-**Gm**-(E^o)-**A**-(F♯/F♯^{o})-**G**-(G♯^{o}-F$^+$)

Among the main harmonic structures, except for the G-minor, the rest of the chords can be governed into a two-sharp system, A-major, D-major, A-major, and G-major. This means that Danyel turns the music distantly from a one-flat to a two-sharp system, from a D *re* to an A *ut* (D *fa*) scale. In this two-sharp system, the chromatic G-minor chord is an expressive treatment for the word "joy" since it is contrary to the grief of the song. All the discords that stand on weak beats can be seen to direct motion to the next stressed one, providing harmonic impetus to the music, including the augmented F in measure 12, an evaded cadence to give a continuous musical impetus to the following phrase. The striking dissonance at the cadence does not fulfill the listener's expectation

at all, which only creates directed motion to the next phrase.

The setting for the third line, “Disdain to sigh for so can slender cares,” starts stably in the two-sharp system, as can be identified from the progression D-Em-C♯^{o}-D-A-D in measures 13-14. On the last beat of measure 14, however, it changes to the one-flat system in measures 14-15, indicated by the B flat and C natural. The F sharp and B natural are chromatic to this new system and respectively serve as the leading tone and Picardy third at the cadence. The setting for the fourth line, “Which but from idle causes grow,” is written in a natural system in measures 15-17, as indicated by the F natural and B natural. C sharp and G sharp are both chromatic. The two C♯s in measure 16 are ornamental chromatic notes, as the major third above the A. The G♯ is to create directed motion to the following A, with the diminished triad yielding a strong tendency toward the A chord. In lines 3-4, the music begins with the two-sharp system, through a one-flat, and ends in the natural system. Within eight measures, chromaticism involves suspended and juxtaposed diatonicism. Besides the above intensive chromatic progression, there are several additional chromatic points in song No. 9, for example, the alternate inflection FGF♯ in measure 27, CBC♯ in the next measure 28, and degree inflection GG♯ in measure 32. They are all played by instruments.

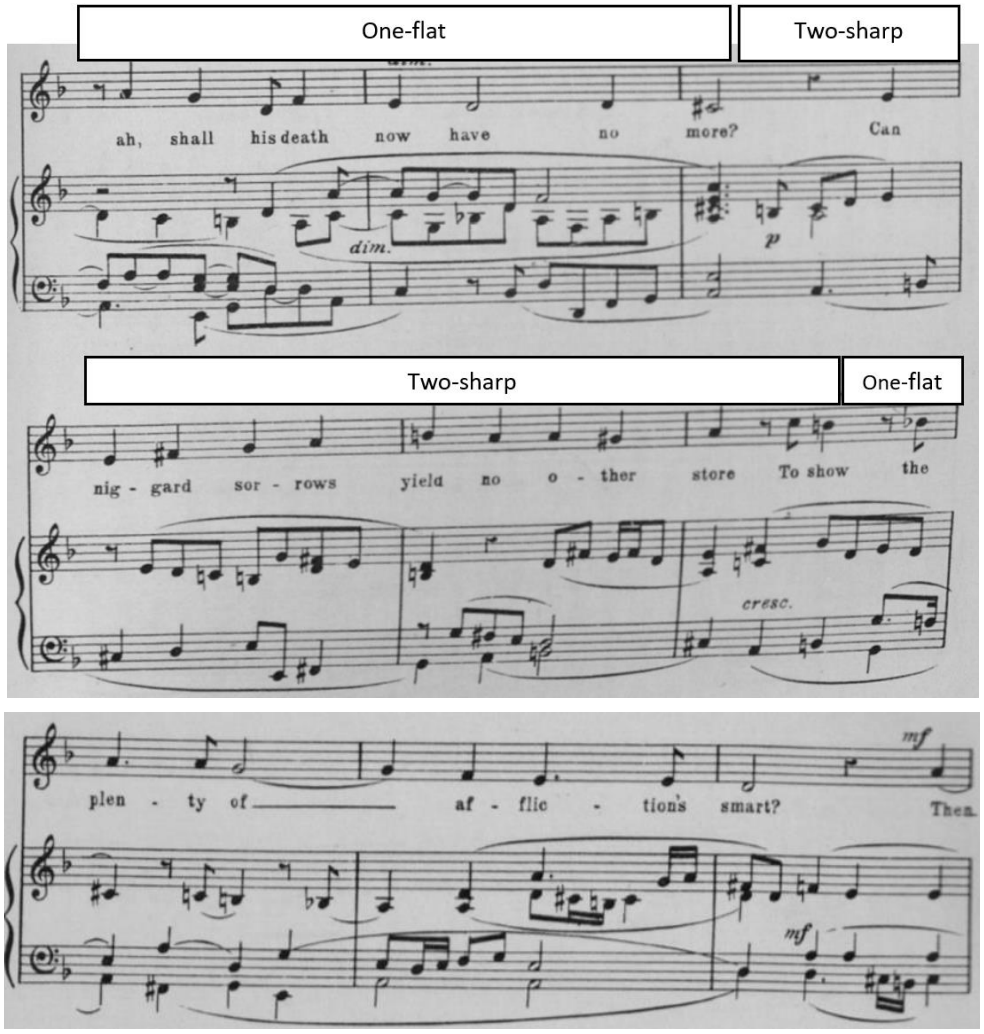
The second section of the cycle, *Drop not, mine eyes* (No. 10), begins with a short prelude, after which the voice enters with the repeated word “Drop,” which Danyel depicts pictorially with a descending line. The melody of the voice begins on the D tone and steps down to A; the falling notes by spaced rests clearly describe crystal teardrops. The accompanying lute part exactly fills in the gaps made by the rests in the voice part from the second to third measures. A descending tetrachord G to D is hinted at in the lute part, which contains three consecutive semitones, FEE♭D, these four tones all being played on the fourth course of the lute. The harmonic progression for the chromatic tetrachord is Gm-B♭-Dm-B^{o7}-Am-Am^{7}-Cm-A^{o7}-Gm. Besides the melodic degree inflection EE♭, another indirect chromatic inflection BB♭ occurs among the harmonies. Intensity is created both by the consecutive semitones and the harmonic color, which forms a striking contrast with the alternation of the consonant and dissonant chords (Ex. 8.4).



Example 8.4 John Danyel’s *Drop not, mine eyes* (1606) No. 10, mm. 1-3

The music stably proceeds in the one-flat system until the end of the fourth line, closing on the A-major chord (Ex. 8.5, m. 17). The final C♯ in the voice weakens the effect of the half cadence, although it serves as the Picardy third. The arrangement here closely relates to the text and creates an expectation for the next phrase. Significantly, in the same measure, the fifth line starts directly in a two-sharp system, which means the two C♯s in this measure are perceived differently. The first is chromatic, relating to the previous one-flat system, and the second is a diatonic pitch in the two-sharp system. The C♮ in measure 18 and G♯ in measure 19 are chromatic in relation to the new tonal system. C♮ is a chromatic passing tone and the seventh above the D, and G♯ serves as a leading tone to the following A. This two-sharp system is firmly established throughout the fifth line, "Can niggard sorrow yield no other store," and remains in effect until the last beat of measure 20.

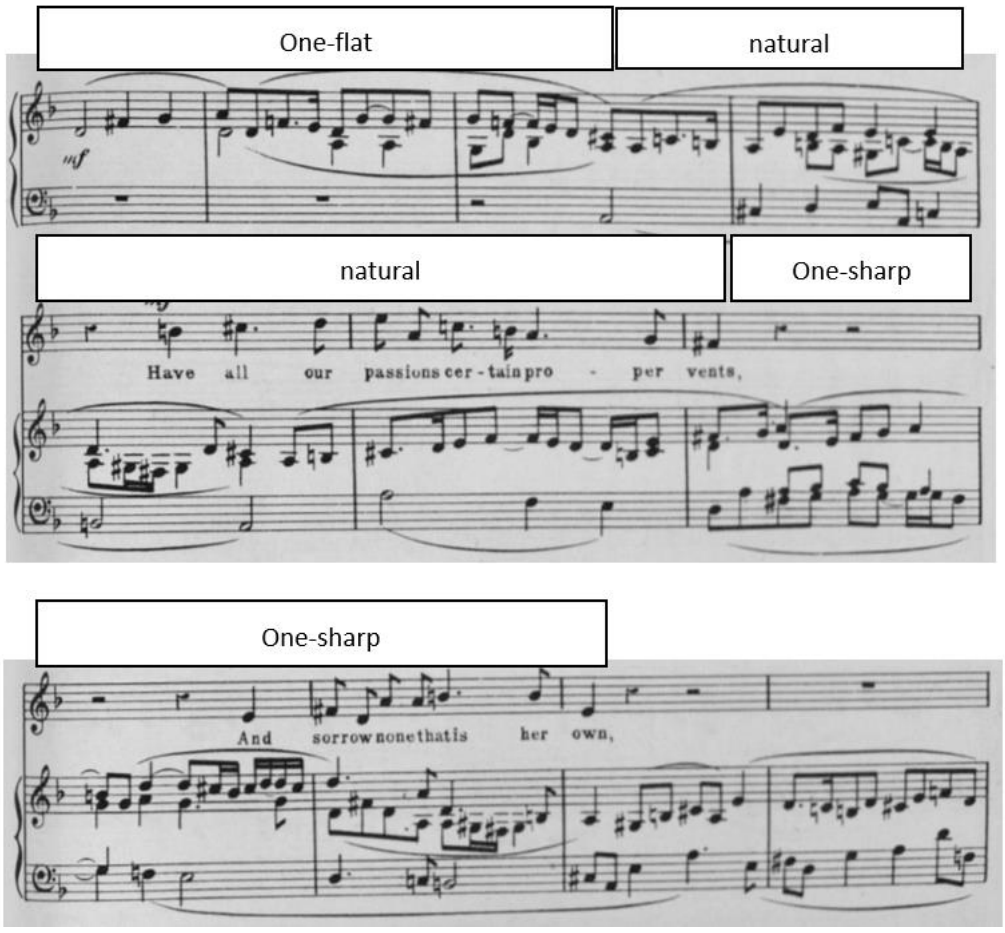
The setting of line six starts with the chromatic alteration of C natural in the voice (m. 20), forming a diminished triad on F sharp, relating to the two-sharp system. Here, the intention of the composer is clear: to create directed motion to the next sonority, G-major. By imitating the descending minor second in the voice, the music turns back to the one-flat system, signaled by the F natural and B flat at the end of measure 20. Danyel handles the phrase similarly to the sequence of descending seconds in No. 9, but in a descending direction and with five pairs of the second motion. As previously mentioned, Danyel not surprisingly underlines the even position sonorities rhythmically and harmonically. The progression in the sixth line is F♯^{o}-G-Gm^{7}-A-F♯^{o}-G-E^{o}-Am^{7}-Dm-A-A^{7}-D. Moreover, linear semitones are prominent in this phrase. Three semitones in succession, CBB♭A, are placed at the beginning of the voice part (mm. 20-21), and a descending chromatic fourth occurs in the lute part, DC♯C♮B♮B♭A (mm. 20-22). The chromatic notes are ornamental in this phrase, and the one-flat system proceeds firmly until the cadence on D. As regards chromaticism, the setting of line six is the highlight of the section. This phrase attracts attention with irregular rhythm, sharply contrasting harmonic colors, consecutive semitones, and juxtaposed diatonicism (Ex. 8.5). Besides, alternate inflections such as CBC♯, BAB♭, and F♯GF♮ can easily be found in the remainder of the song.

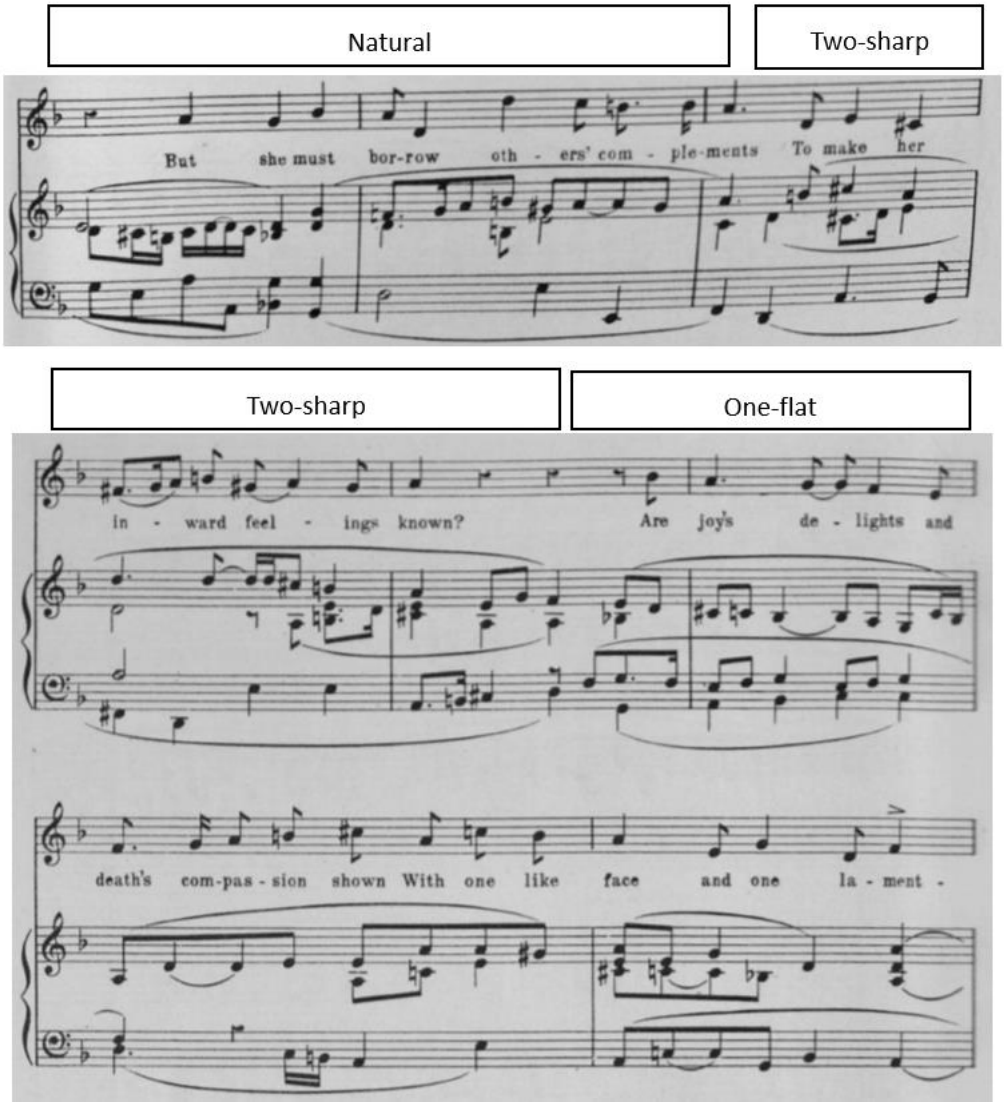


Example 8.5 John Danyel's *Drop not, mine eyes* (1606) No.10, mm. 15-23

The third part of the trilogy (No. 11) *Have all our passions?* begins with a long prelude, and it introduces thematic material in the one-flat system on D *re*. The chromatic alteration F♯s in the first two measures are intended to create directed motion to the next Gs. In measure 3, the bass states the subject and transposes chromatically onto A *re* in a natural system. The C♯ in measure 4 is a chromatic alteration to preserve the melodic syntax. On the second beat of measure 5, the voice imitates the subject two octaves higher. The music of the opening text, "Have all our passions certain proper vents," calmly poses the question—not like the heavy mood of the beginning of the former two parts. The first note is modified to B instead of A, which could be a reason for Danyel to avoid the simultaneous sonority of GAB. By transposition, the music changes from one-flat to the natural tonal system until the cadence of the first line on the D-major chord, which is juxtaposed against the one-sharp system in measure 7 performed by the interlude. One measure later, the voice proceeds continuously in this

new system, which starts and ends on an E *re* tone. Through a series of fourth progressions by the interlude in measures 10-11, A-E-A-D-G-A-Dm, the setting of the third line, "But she must borrow others complements," arrives at A *re* and returns to the natural system in measure 12. The B♭s in measure 12 are chromatic alterations, which turn the G-major into a minor triad. Here, A-major followed by G-minor is not only coloristic writing but also delaying the progression to D-minor in the next measure. The G♯ creates directed motion to the following A in measure 13. Subsequently, Danyel builds the expectation of a cadence on the A chord, which is evaded to F. This softened cadence gives continuous motion to the next phrase. The effect of the natural system remains until the cadence on F is juxtaposed against the two-sharp system in measure 14, signaled by B♮, C♯, and F♯. The chromatic alteration G♯ in measure 15 again serves as a leading tone to the following A. The new system governs the entire setting of line 4, "To make her inward feelings known?" It is closed on a D-minor chord by the instrument in measure 16, to signal a changing system (Ex. 8.6).





Example 8.6 John Danyel's *Have all our passions* (1606) No.11, mm. 1-19

Indeed, the setting for line 5, "Are joy's delights and death's compassion shown," is back to the one-flat system in measure 16, and the effect remains to the end of line 6 (m. 23). However, chromatic elements continue to emerge within this single system. A-major triad is used on the word "joy's" in measure 17, but it immediately refutes the C sharp with its natural position, C. This degree inflection causes two consecutive semitones in a line, DC♯C♮B♭A. Namely, the tetrachord D to A contains three semitones. It is very common for composers to use chromatic techniques to express emotions like sorrow and sadness or words related to art, music, and sound. However, Danyel uses the chromatic semitone C♯C, to emphasize "joy." It can be understood that, within the background of a funeral elegy, the harsh sonority is an analogy to "joy." It is noteworthy that Danyel uses the chromatic alteration B natural to constitute a stepwise tritone from

F to B for “death’s compassion,” and the following C sharp on “shown,” which creates yet another whole tone after the previous successive three whole tones, FGAB♮C♯, thus contributing to the build-up of tension by the unusual steadily rising whole tones. Here, the B♮ and C♯ are both chromatic in relation to the one-flat system as an expression of the text “death’s compassion shown.” However, the C appears in the lute in its natural position on the very next word “with,” producing a false relation with the former C♯ in the voice. In measure 19, Danyel employs a degree inflection C♯ and C♮ on the word “face.” Actually, C♮ is an anticipation tone of the next chord. In this way, C♯ and C♮ create a striking contrast between the harmonic progression A-major to A-minor triad, since these two chords are based on the same root.

As mentioned, the third part of the trilogy begins on D with a signature of one flat. However, Danyel frequently changes the tonal system before the refrain. The tonal systems and corresponding approximate measures are shown below.

mm. 1-3	mm. 3-7	mm. 7-10	mm. 12-14	mm. 14-16	mm. 16-23
one-flat	natural	one-sharp	natural	two-sharp	one-flat
(C *ut*/ D *re*)	(G *ut*/ A *re*)	(D *ut*/ E *re*)	(G *ut*/ A *re*)	(A *ut*/ B *re*)	(C *ut*/ D *re*)
	line 1	line 2	line 3	line 4	line 5-6

The prelude states a subject on D *re* in the one-flat system, and two measures later, it transposes to a natural system. Subsequently, the voice imitates, two octaves higher. The natural system is juxtaposed against the one-sharp system in measure 7. Through a series of fifths progressions in the interlude, the setting of line 3 arrives at the natural system, juxtaposed against the two-sharp system in measure 14. In other words, Danyel places the A *ut* system after the A *re*. The two-sharp system remains in effect until the end of line 4. Another juxtaposed diatonicism is in measure 16, which brings the system back to one flat for the setting of lines 5 to 6. Danyel frequently changes the tonal system in this last part of the trilogy, beginning with chromatic transposition, followed by juxtaposed diatonicism.

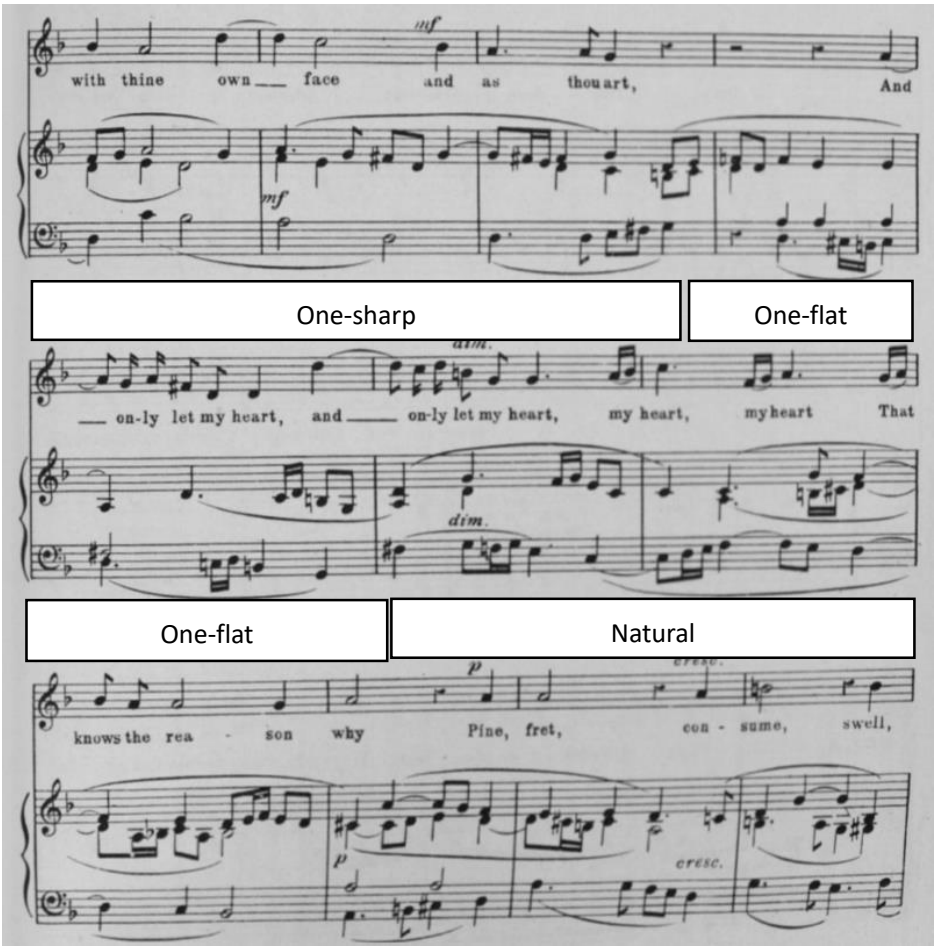
Each part of this funeral trilogy is written as a self-sufficient piece, having its own musical character according to its stage in the overall emotional development. However, Danyel uses repetition in the setting of the refrain, effectively linking the three songs into a triptych. The last three lines of each stanza are almost the same:

> And only let my heart/Then only thou poor heart,
>
> That knows the reason why/That know’st more reason why,[293]

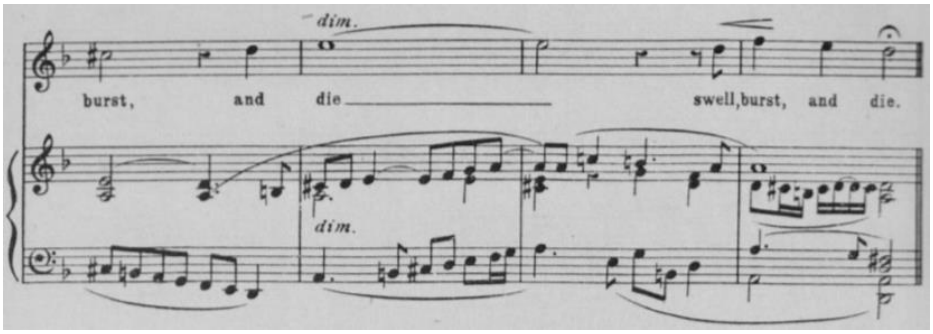
[293] The seventh line of song No. 9 is “And only let my heart,” and in Nos.10 and 11 is “Then only thou

Pine, fret, consume, swell, burst, and die.

The setting for "And only let my heart/Then only thou poor heart" is arranged with an imitative polyphonic texture. The voice states thematic material beginning on A, which is then imitated several times by different parts. The constant B♮ and F♯ indicate this passage is written in the one-sharp system. Thus, it changes from the D *re* to the D *ut* scale (Ex. 8.7). In song Nos. 9 and 10, this subject is stated six times: three times on pitch D, twice on G, and once on A. In No. 11, the material is imitated seven times, thrice on A and D, and twice on G. On the second repetition of "my heart," the music is restored to the one-flat system, measure 28 in No. 9 and measure 26 in Nos. 10 and 11. This one-flat system remains in effect until the end of "That know'st more reason why," juxtaposed against the natural system in measure 30 in No. 9 (m. 28 in Nos. 10 and 11).

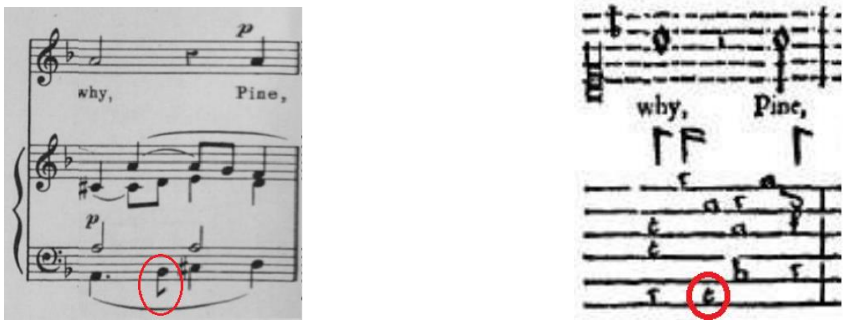


poor heart." Line eight of No. 9 is "That knows the reason why," and in the other two is "That know'st more reason why."



Example 8.7 John Danyel's *Grief keep within* (1606) No. 9, mm. 22-36

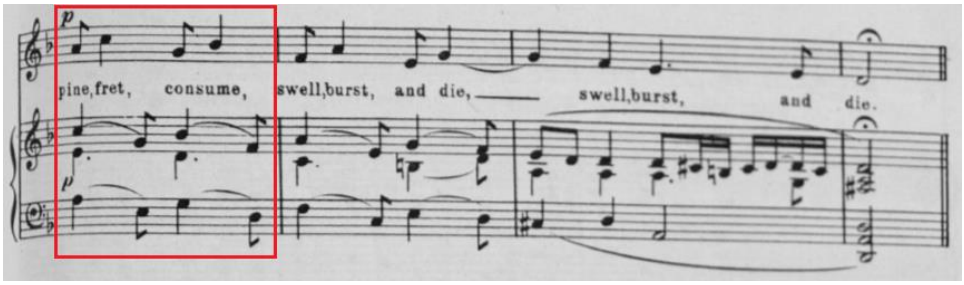
The last line, "Pine, fret, consume, swell, burst, and die," is set with conjunct ascending movement in the melody and the rhetorical device of growing in emotion,[294] reaching the climax on the word "die" with a long E. Each song has a repetition of the last line differently set, but finally, each ends on a D chord with a different system. Danyel only repeats the last four words of the final line in No. 9, less than two measures in length. It demonstrates a sudden outburst of emotion and strong passion fully expressed by the voice, culminating in a mood of intolerable anguish. The repetition of the refrains in the second and third parts are over four and five measures. Compared with the outburst of passion in song No. 9, the subject of the last two parts is rather one of stoicism.[295] The natural system remains in effect until the cadence of Nos. 9 and 10. In No. 9, B♮ is continuously used until the end of the song, but F♯ only occurs once as the Picardy third of the final D chord. C♯ and G♯ are therefore chromatic alterations, serving as the major thirds above A and E. The chromatic alteration B♭ occurs twice in the last passage of No. 10. The first is a misprint in measure 28, the original print is a B on the fifth-fret *e* of the G string, and the second is due to strict imitation in measure 33 (marked red in Ex. 8.8 and Ex. 8.9).



Example 8.8 John Danyel's *Drop not, mine eyes* (1606) No. 10, m.28 (the left shows a misprint B♭, the right side is a B in the original print)

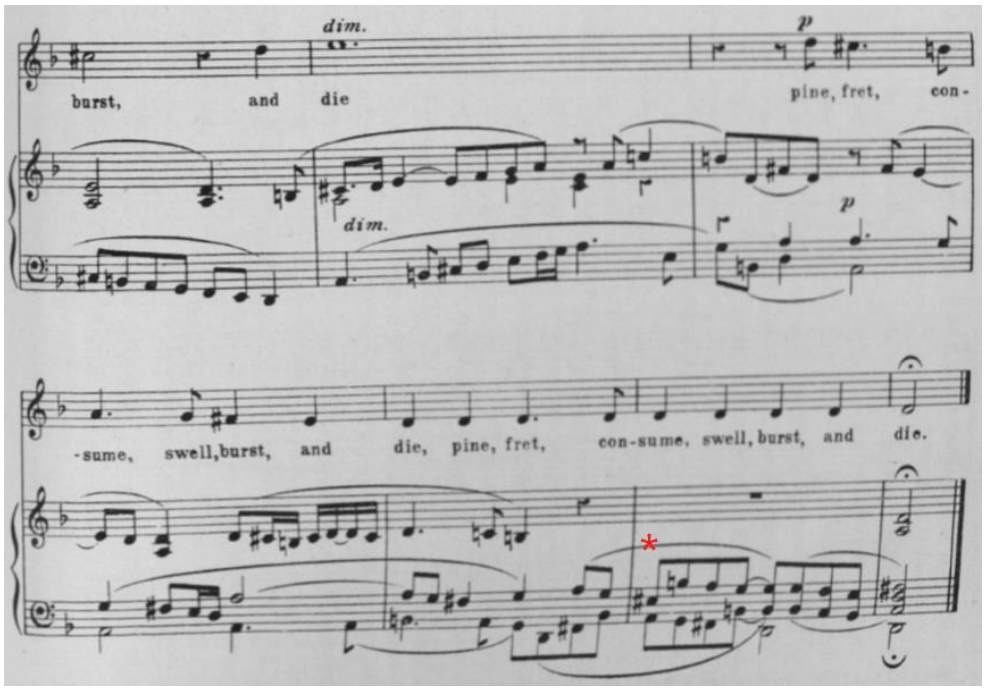
[294] Robin Headlam Wells, *Elizabethan Mythologies: Studies in Poetry, Drama and Music* (Cambridge: Cambridge University Press, 1994), 110.

[295] Ibid., 111.



Example 8.9 John Danyel's *Drop not, mine eyes* (1606) No.10, mm. 33-36

However, for the repetition in No. 11, Danyel uses a complete descending D scale in the voice part. With the alterations C♯, B♮, and F♯, the music turns into a two-sharp system until the end of the song (Ex. 8.10). Once the melody arrives on D again, it is continuously held for the last three measures. Significantly, an unusual chromatic tone E♯ occurs in the penultimate measure, which is not used by other English lute song composers. Furthermore, in all likelihood, it is to be treated as an enharmonic spelling of F♮, since the F♮ makes much more sense than E♯ to form a D-minor chord with D and A. In this way, it literally avoided a melodic triton with the following B♮. The repeated D is read as a symbol of the tolling of the funeral bell and ends in a solemn mood, but the previous mood of excessive grief is mitigated by the major chords, echoing and enriching the content of the poetry.[296]



Example 8.10 John Danyel's *Have all our passions* (1606) No. 11, mm. 31-37

[296] Ibid.

Nos. 13-15, *Can doleful notes?*

Danyel's second cycle of three songs, Nos. 13-15, *Can doleful notes?* were also edited by Peter Warlock under the title of "Chromatic tunes."[297] This song cycle epitomizes the complex, serious style so disliked by Thomas Campion, Philip Rosseter, and other composers of the "light ayre" in an epigrammatic manner. Campion and Rosseter dismiss this type of composition in the preface to *A Booke of Ayres* as "long, intricate, bated with fuge, chained with sincopation, and where the nature of euerie word is precisely exprest in the Note …"[298] Despite their biting criticism, this trilogy is generally regarded as among the most outstanding examples of the affective style in the entire literature of the English lute song. As to its extreme use of chromaticism within the contrapuntal texture, this is perhaps not equaled even by John Dowland. The setting of the cycle is carefully structured and sequenced. Danyel divides the poem into three independent parts at the ends of line two and line six. Elaborate structural device bonds combine these three self-contained sections into one triptych. The song's text is as follows:

Can doleful notes

Can doleful notes to measured accent set,

Express unmeasured griefs which time forget?

No, let chromatic tunes

No, let chromatic tunes harsh without ground,

Be sullen music for a tuneless heart.

Chromatic tunes most like my passions sound,

As if combined to bear their falling part.

Uncertain turns

Uncertain certain turns, of thoughts forecast,

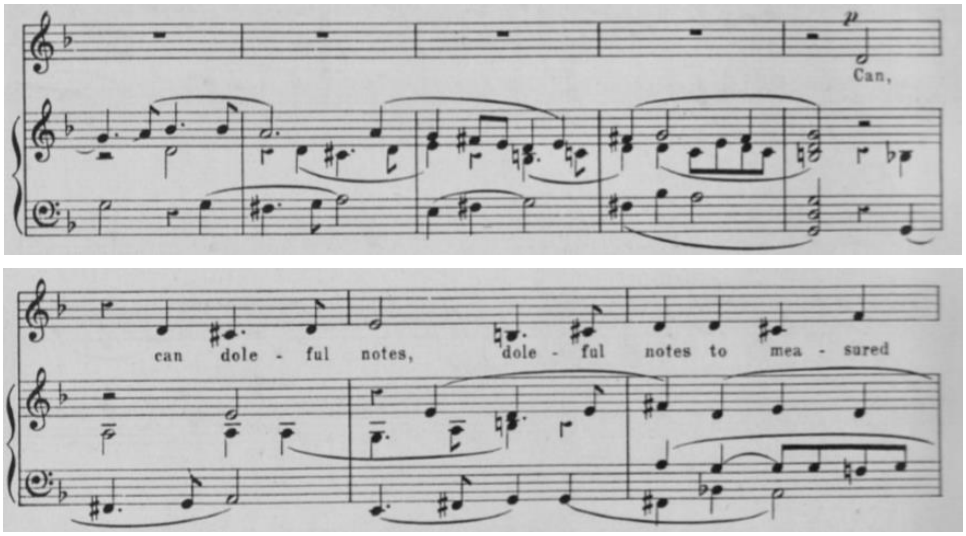
Bring back to the same, then die and dying last.

---

[297] *Danyel John Chromatic Tunes* (1606), Transcribed from the Original Edition by Peter Warlock (Philip A. Heseltine) and Philip Wilson, Pour Chant et piano J. & W. Chester, (London, 1923).

[298] Rosseter, *A Booke of Ayres*, 1601.

The first section, No. 13 *Can doleful notes*, starts on G *sol* with one flat and ends on D *la* with a two-flat system. This couplet extends to thirty-five measures, with a long prelude for the lute of over eight measures. The first four measures consist of a single melodic line that introduces the subject beginning on the G. Five measures later, the bass viol joins and repeats the subject one octave lower, taken up immediately by the tenor a fourth higher on D. Finally, the voice enters in the ninth measure on D, stating the fugal subject over five measures. Right away, the bass viol again states the theme on G. After a three-measure interlude, the repetition of the first line imitates on G on the same material, with another line on D by the bass viol. The subject starts on G, involving a chromatic alteration, F♯. The imitation of D involves alterations C♯ and B♮. Not surprisingly, given the unremitting fugal texture, indirect chromatic inflections emerge in this section, such as C♯C♮, B♮B♭, and F♯F♮ (Ex. 8.11).

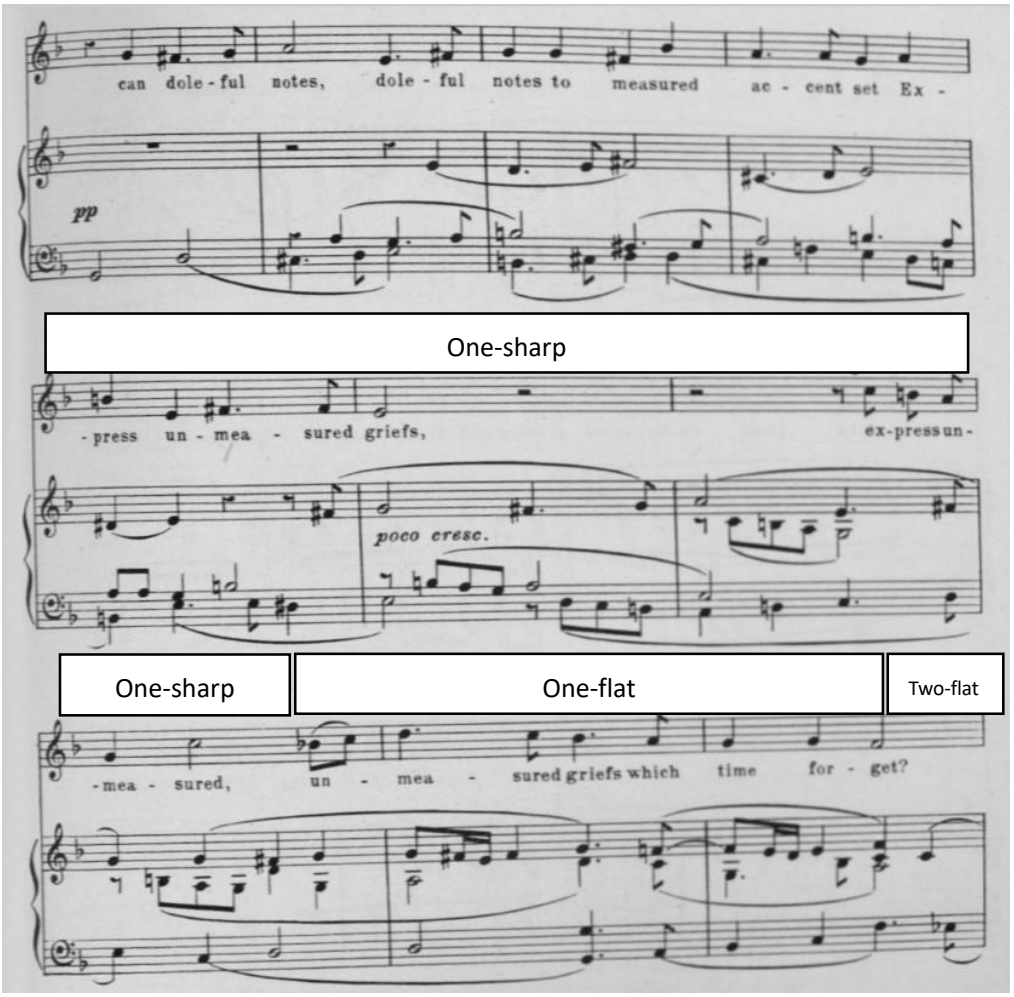


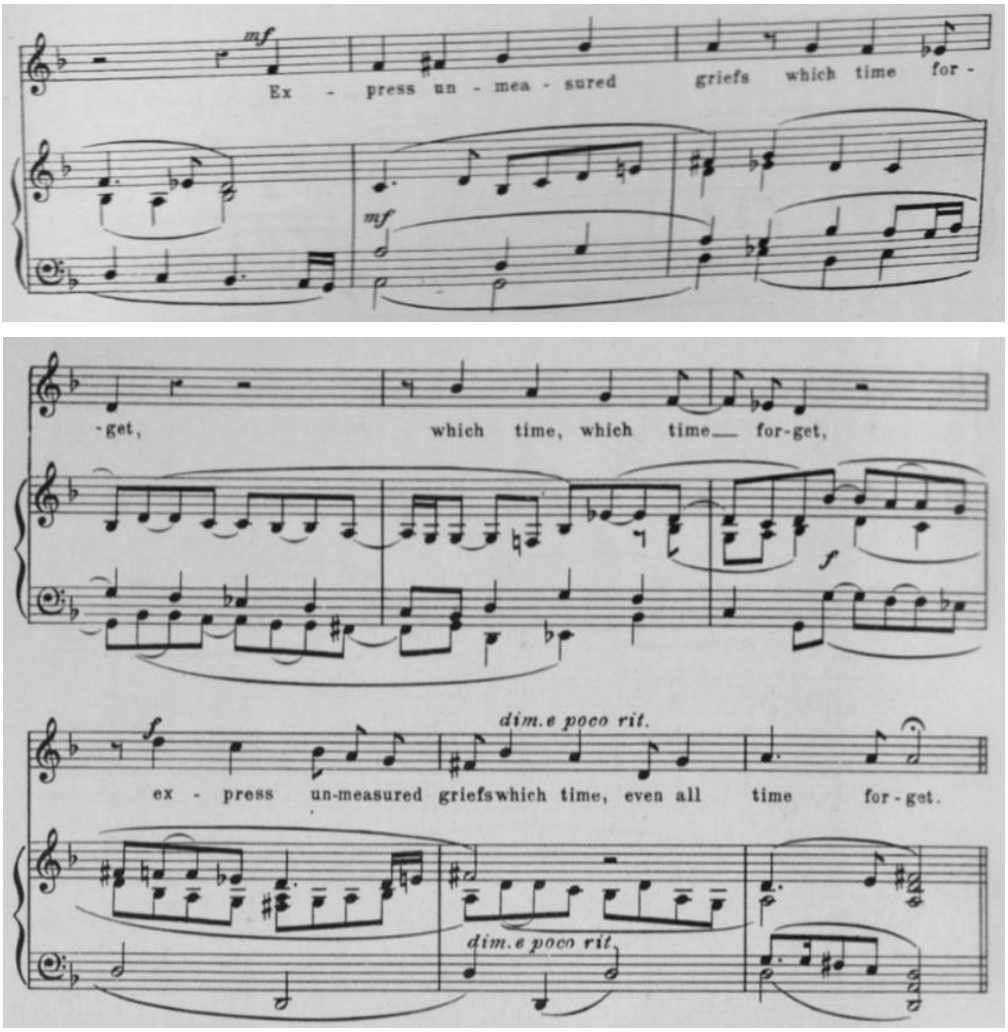
Example 8.11 John Danyel's *Can doleful notes* (1606) No.13, mm. 5-12

Straight after the cadence of the first line, in measure 20, the setting of line two directly changes to the one-sharp system. The D♯s in measure 21 are chromatic alterations as the major third above B♮ and create directed motion to the next E. This system remains in effect until the last beat of measure 24, in which the B♭ indicates a change to the one-flat system. It governs the music to the end of line two, "Express unmeasured griefs which time forget?" which is then juxtaposed against the two-flat system signaled by the E♭ in measure 26, which remains in effect until the end of the song. The second line of the verse is repeated three times. The second repetition, beginning on the last beat of measure 27, reaches the first climax of this trilogy. Danyel employs a chromatic tetrachord FF♯GB♭ in the voice to depict the words "Express unmeasured." After arriving at a D-major chord on the word "griefs" in measure 29, Danyel introduces syncopated material G F E♭ D on the second half of the line until the

penultimate measure. In this two-flat system, E♮ is chromatic as a passing tone in measure 28, and the next F♯ is a cadential Picardy third in measure 29 (Ex. 8.12).

The new syncopated descending fourth in measure 29 is transposed onto different pitches until the last phrase. It is worth noting that a variation of the chromatic fourth is hidden in the descending scale, GF♯F♮E♭DE♮ (mm. 32-33). This group of notes could also be seen as two successive semitones GF♯F♮, plus one alternate degree inflection, E♭DE♮. The chromatic degree inflection F♯F♮ in the lute happens to occur around the word "express" when the subject is imitated on D by the voice. This masterly setting is closely related to the text. The last repetition of the line continues the syncopated material. Here, the text slightly changes to "ever all time forget." With the pedal point in the last three measures, the music ends on the D chord (Ex. 8.12).





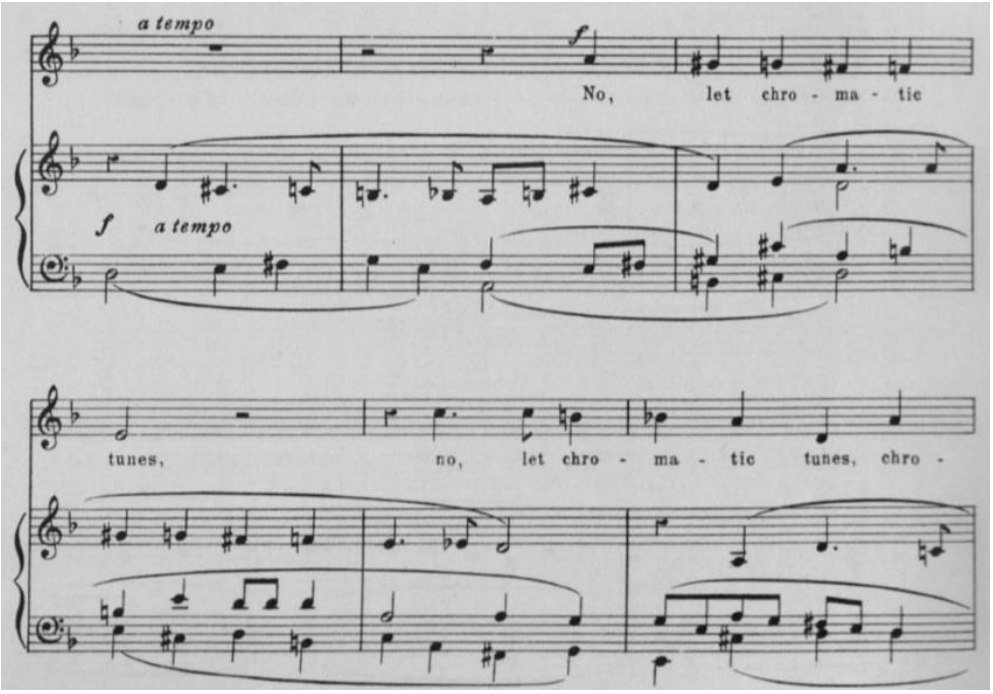
Example 8.12 John Danyel's *Can doleful Notes* (1606) No.13, mm. 17-35

The second part of the triptych, *No, let chromatic tunes*, starts on a D *re* tone with one flat signature. It is the most substantial and predominating part of this song cycle. Danyel's setting fully responds to the text's title, allowing the chromatic element to permeate the entire song. It is indeed widely regarded as the most strikingly chromatic song in Danyel's works. The continued use of the syncopated rhythm and fugal texture act as important unifying factors integrating songs 13 and 14. The latter opens with a falling chromatic fourth, DC♯C♮B♮B♭A, introduced by a lute prelude. At the end of measure 2, the voice transposes this subject a fifth higher and changes to A *re* in the natural system, AG♯G♮F♯F♮E, to which the lute responds by repeating the same melody as the voice in the third measure. However, this chromatic scale is now enlarged to a "chromatic fifth," that is, an interval of a fifth filled in with seven successive semitones, AG♯G♮F♯F♮EE♭D. In fact, this is the longest chromatic line in the entire output of English ayres. In addition to the extreme chromaticism, a series of strange harmonic progressions is introduced. These become even more exaggerated after the entry of the voice, with dissonant harmonies such as seventh chords and diminished chords. Three

out of five present in root-position; only chords F♯ on G♯ occur in their first inversions. The striking effect caused by the consecutive dissonances is very noticeable. The harmonic progressions from the end of the second to the sixth measures are shown below:

A-F♯m-G♯^{o}-C♯^{o}-D-B$^{Ø\,7}$-E-C♯^{o}-D-B^{o}-Am-A^{o}-D^{7}-G-E^{o}-A^{7}-D-D^{7}

Several incompatible harmonies are placed side by side, created by chromatic steps. The repetition of the words “No, let chromatic tunes” again uses chromaticism. Three successive descending semitones lead the phrase, CB♮B♭A (mm. 5-6 in Ex. 8.13).



Example 8.13 John Danyel’s *No, let chromatic tunes* (1606) No.14, mm. 1-6

From measures 8-10, the voice introduces new material for the fourth line, “Be sullen music for a tuneless heart.” In measures 8-9, a descending chromatic fourth AG♯G♮F♯F♮E by the lute surrounds the words “sullen music,” involving a descriptive half-diminished seventh chord on G sharp. In contrast, the setting for “tuneless heart” smoothly proceeds from a D-major to an A-major chord in measure 10. Danyel uses the chromatic fourth as the motif for this fourth line of the text, with a chain of falling semitones to create the image of sullen music, followed by relatively ordinary and tedious progressions. A series of harsh sonorities creates a striking contrast with smooth and bright chords, which we may conjecture represents for Danyel the music on the “tuneless heart.” The harmonic progression for “be sullen music” in measures 8-9 is:

Am-E-G♯ ^{Ø7}-G-C♯^{o}-D-Dm-C♯^{o}

And the progression for “tuneless heart” in measure 10 is:

D-A

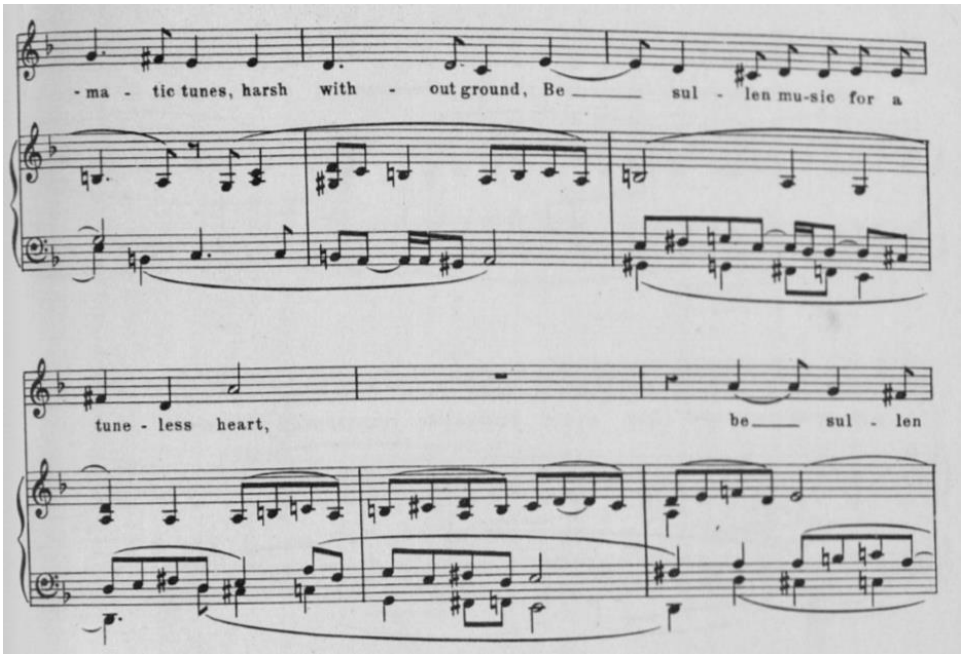
Then, it is followed by a short interlude with a striking harmonic progression, F♯^{o}-G-C♯^{o}-D-B^{o}- C♯^{o}-D (mm. 10-12). In measure 12, the voice imitates the theme a fourth higher on A, turning the music back to D *re* in the one-flat system. As previously mentioned, the chromatic fourth DC♯C♮B♮B♭A accompanies the words “be sullen music for a.” The progression in measures 12-13 is:

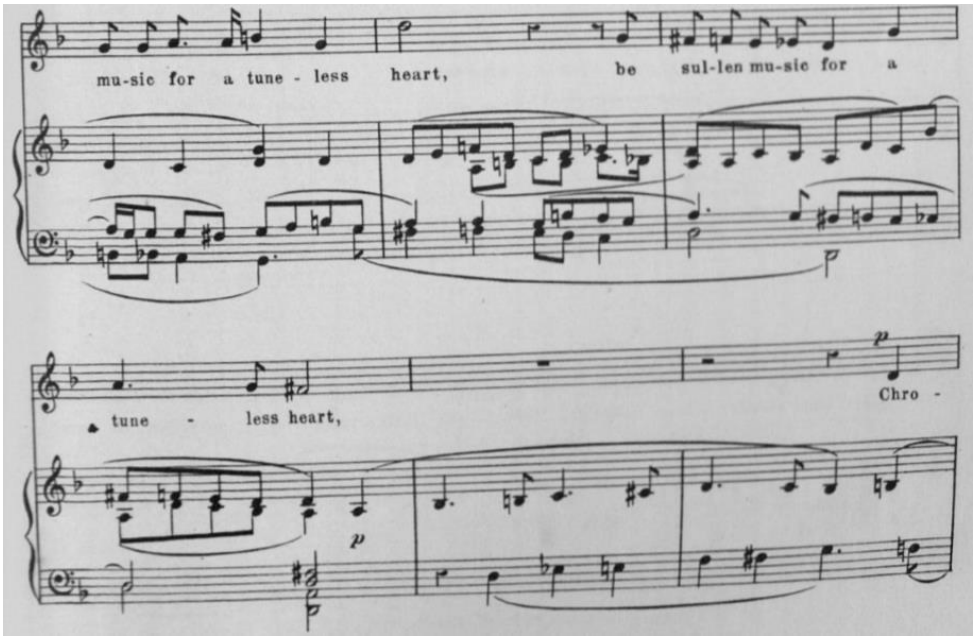
Dm-A-C♯^{Ø7}-C-F♯^{o}-G-Gm-F♯^{o}

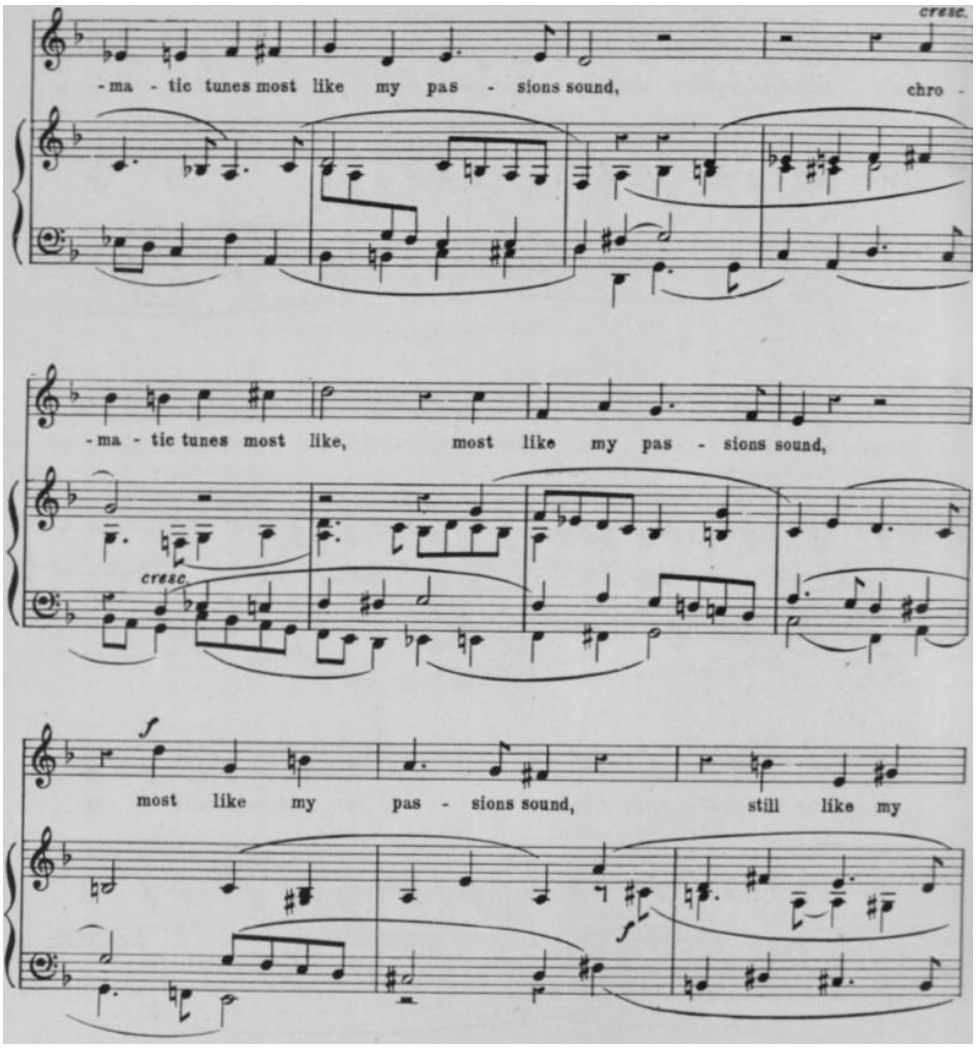
followed by the contrasting steady progression for “tuneless heart” in measures 13-14:

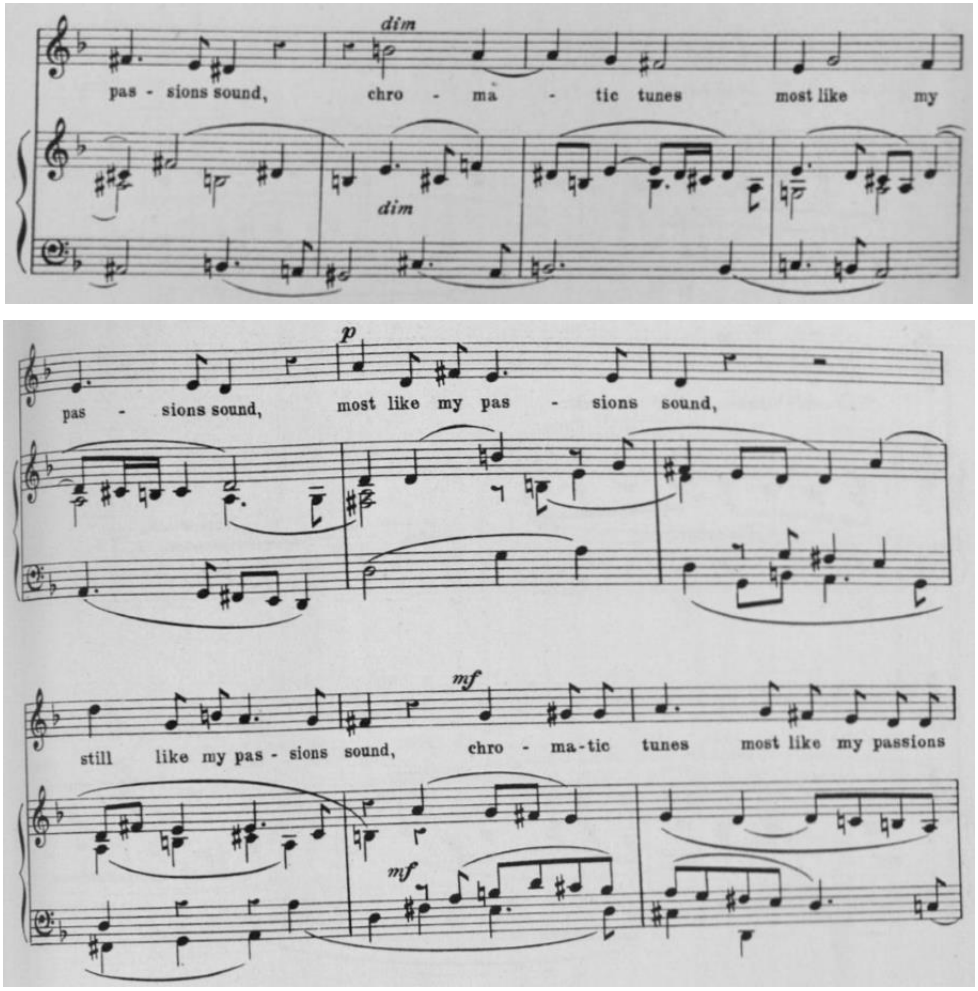
G-D

The above progressions of the fourth line and its repetition clearly show that they have been carefully structured by the composer. The subject is exactly imitated a fourth higher, each chord from the repetition also precisely rising a fourth. At the end of measure 13, another wave of chromatic line occurs in the bass viol in the interlude, GF♯F♮E. The voice imitates the motif an octave higher and performers a chromatic fourth GF♯F♮EE♭D for the second repetition “be sullen music for” in measures 14-15. It is repeated by the lute two beats later. The second repetition of “tuneless heart” is accompanied differently by a variational chromatic fourth GF♯F♮ED, written over a pedal point on D (mm. 15-16). The repetitions of the entire fourth line gradually heighten the expressive power, particularly the successive semitones in measures 14-16, greatly adding to the tension (Ex. 8.14).




mu-sic for a tune - less heart, be sul-len mu-sic for a
tune - less heart,
Chro -


cresc.
-ma - tic tunes most like my pas - sions sound, chro -
-ma - tic tunes most like, most like my pas - sions sound,
cresc.
most like my pas - sions sound, still like my



Example 8.14 John Danyel's *No, let chromatic tunes* (1606) No.14, mm. 7-39

As can be seen from the above, new material has already been introduced by the lute and viol in measures 17-18. The chromatic fourth remains the motif of the setting, a sequence AB♭B♮CC♯D rising in the lute, and two beats later is imitated a fifth lower by the bass viol DE♭E♮FF♯G. These two chromatic lines form parallel sixths partially:

A B♭ B♮ C C♯ D

D E♭ E♮ F F♯ G

At the last beat of measure 18, the voice enters and repeats the ascending chromatic fourth from D to G, describing the words "chromatic tunes most like." On the last beat of measure 19, yet another chromatic fourth A to D rises from the bass viol, which just accompanies the "my passion sound." These two chromatic sequences cover exactly the entire phrase. Immediately after the cadence on D, two chromatic fourths successively appear in measures 21-23. One is A-D; another is D-G. Using the same rhythm, four pairs of minor third intervals therefore step upwards:

D E♭ E♮ F F♯ G

A B♭ B♮ C C♯ D

On the last beat of measure 22, the voice imitates the chromatic fourth from A to D. The lute and viol then respectively state the ascending chromatic melody on D to G (mm. 23-25), which creates another occasion of parallel sixths (thirteenths), and shortly parallel thirds (tenths). For the setting of lines 3 and 4, Danyel uses the chromatic fourth six times and the chromatic fifth once within the first 16 measures, respectively, on D, A, and G only in descending direction. However, the density of chromaticism in the setting of line 5 is increased. Up to this point, Danyel uses the ascending chromatic fourth nine times within 10 measures (mm. 16-25), taking turns between A to D, and D to G. A simplified chromatic sequence is demonstrated below:[299]

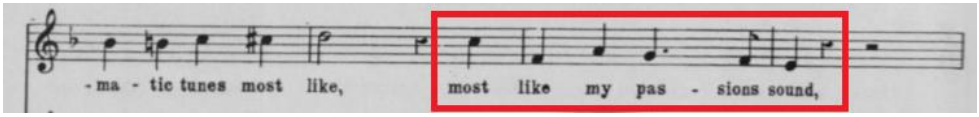
1 D----G A----D

2 A----D D----G

3 A----D D----G

4 D----G A----D D----G

At the end of measure 24, another subject to the words "most like my passions sound" is introduced by the voice (Ex. 15, marked in red). This material is used twelve times in different parts from measures 24 to 38 corresponding to the recurrence of the text, five of being performed by the voice, stating the subject by the voice, lute, and viol, consecutively. Not surprisingly, many chromatic alterations are caused by imitating the subject. The lines beginning with F♯ and A overlap in measures 28-30, creating parallel thirds between lute and viol (Ex. 8.14). This extreme touch is not used in the other English lute songs examined. Richard McGrady considers the repetitions of the passage on the text "most like my passions sound," together with the subtle variation of the text "still like passions," significantly serve to reinforce the mounting intensity of the music.[300]



Example 8.15 John Danyel's *No, let chromatic tunes* (1606) No.14, mm. 23-26

[299] The numbers 1, 2, 3, and 4 indicate the parts of the song, performed by voice, lute and viol. A-D is the abbreviation of chromatic fourth AB♭B♮CC♯D. And D-G is the abbreviation of chromatic fourth DE♭E♮FF♯G.

[300] McGrady, "'Chromatique Tunes and Measur'd Accents': John Danyel's Can Dolefull notes," 82.

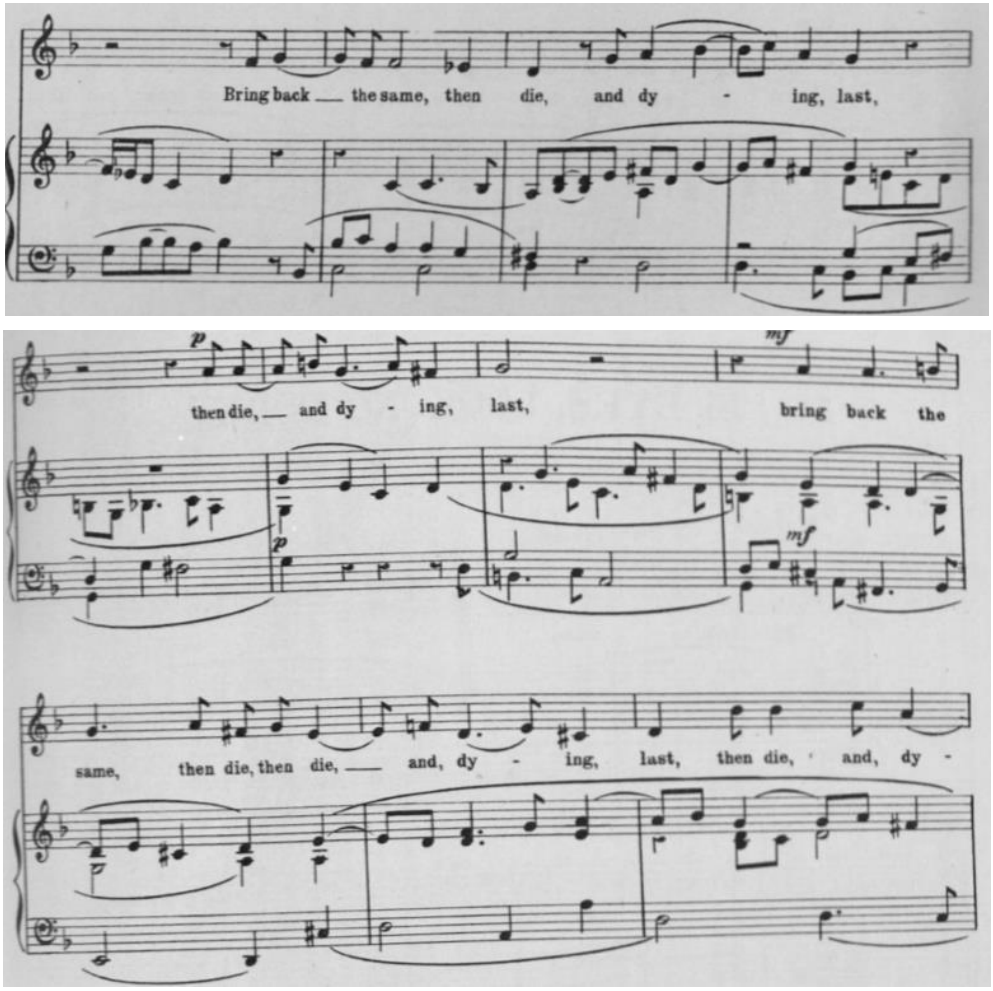
The twelve initial tones of the subject are respectively on C, G, C, D, E, F♯, A, B, A, D, D, and A, respectively. These twelve transpositions of the thematic material involve all twelve pitch levels. Besides the seven natural notes C, D, E, F, G A, and B, they also comprise five chromatic alterations, F♯, C♯, G♯, D♯, and A♯. The series of imitations covers seven scales. The thematic melody begins with the one-flat scale and transfers to the natural, then toward the sharp direction from one sharp jumps to the scale with five sharps, then via the two-sharp and the natural, this thematic material finished in a one-sharp system in measure 38. Absolutely, it is an advanced setting since contemporary English music theory and practice are mostly built on scales in a flat direction. Percy Judd comments that such a skillful arrangement can without doubt be regarded as experimentalism. [301] It could even be suggested that Danyel's transformation of this subject twelve times, reaching twelve different pitches with the natural and sharp tones, anticipates the twelve-tone system. In this regard, it should be associated with John Bull's "experimental work" regarding equal temperament in the chromatic hexachord fantasia *Ut, re, mi, fa, sol, la* (c. 1619), composed almost thirteen years later than Danyel's composition. Danyel is, thus, one of the earliest pioneers among English composers to explore the twelve-tone pitch class.

The fifth line of the poem, "Chromatic tunes most like my passions sound," is beyond doubt the climax of the song. The large blocks of the song are preparatory to this line. Furthermore, Danyel uses the chromatic fourth to express the words "chromatic tunes" nine times while stating the thematic material twelve times on different pitch levels. The repetitions of the subject are a significant factor in the accumulation of tension. The last repetition of the text line uses linear chromatic steps in the voice as the motif, GG♯A (mm. 38-39), similar to the one in the first song of the triptych FF♯G (mm. 27-28). After a short interlude (mm. 40-41), the voice sings the last phrase, "As if combined to bear their falling part" twice. As in the first part of the song cycle, the music turns to the two-flat system with syncopated rhythms and with a final on D. It is unsurprising that Danyel again uses his powerful pedal point at the end of the second part.

No. 15, *Uncertain turns*, is the third part of the song cycle and has a final on G *sol* with one flat. This part is the setting for the last two lines of the poem, "Uncertain certain turns, of thoughts forecast, Bring back to the same, then die and dying last." Only the last three words of the seventh line are repeated once shortly, "of thoughts forecast." Clearly, the large rest block emphasizes the eighth line. Unlike the previous one, this part involves much less chromaticism, and chromatic inflection does not appear at all in this section. However, the subtle interweaving of syncopated rhythms and the striking harmonic effect are still remarkable, especially in the words "then die"

[301] Judd, "The Songs of John Danyel," 118-23.

(Ex. 8.16).



Example 8.16 John Danyel's *Uncertain turns* (1606) No.15, mm. 7-17

In measure 8, the chromatic alteration E♭ creates a diminished triad on A in its first inversion, through another dissonant C-minor seventh chord, then resolves to D-major on the word "die." In measure 11, Danyel uses a direct chromatic progression to prepare the words "then die," G-Gm. Then the chromatic F♯ creates a root-position diminished triad, providing a directed motion to the next G-major chord. However, the suspension A in the voice creates a major second with the Gs on the first beat of measure 12. The same happens in measure 16, where two suspension Es with D form a dissonant major second, both for the word "die." The progression in measures 16-17 again shows the striking harmonic effect generated by dissonances and consonances consecutively, A^7-Dm-G-D- F♯^{o}. On this occasion, Danyel again uses the characteristic pedal point toward the cadence, D^7-G-D^7-G. Such a dominant seventh to the tonic chord is a typical authentic cadence in modern music terminology. The song circle Nos. 9-11 all end on D tone, and song Nos. 13 and 14 both have a cadence on D. However, song No. 15 has

a final on G differently. Perhaps the close on G is his response to the song's title *Uncertain turns.*

Summary

In 1606, John Danyel published his only songbook, *Songs for the Lute Viol and Voice.* Nonetheless, the extraordinarily high standard achieved in this single collection puts him on a level with John Dowland among the composers of the English ayre. There is no doubt that his two song cycles, Nos. 9-11 *Grief keep within*, and Nos. 13-15 *Chromatic tunes* are his most celebrated and outstanding works. Apart from the elaborate structure and careful sequence, Danyel's adventurous harmony idiom and extreme chromaticism in these two trilogies are considered avant garde and experimental.

In No. 9, *Grief keep within*, Danyel frequently uses nonchord tones to create dissonance, such as diminished and augmented chords. However, the most extraordinary writing is in the second line of the stanza, "Since joy can weep as well as thou" (mm. 10-12). Literally, the harmonies belong to several tonal systems, and none of them enough to be perceived as a new diatonic system. These series of incompatible sonorities and their ambiguous systems are reasonable to consider suspended diatonicism. The harmonic sequence alternates consonance and dissonance, and the contrast of harmonic color increases musical tension significantly. Such harmonic boldness is not found in any other contemporary works, not even those of John Dowland. No. 10 *Drop not, mine eyes* opens with pictorial description for the unstoppable dropping tears. Besides the consecutive semitones and chromatic fourth, it also involves juxtaposed diatonicism. The last section of this trilogy, No. 11 *Have all our passions*, begins with a thematic prelude. The music system is frequently changed by transposition and juxtaposed diatonicism. It is perhaps also worth mentioning that Danyel uses a chromatic semitone C♯C♮ on the word "joy" in measure 17. Chromatic elements are often associated with emotions like sorrow and sadness or texts relating to art, music, and sound. In this case, the chromatic sonority is foreign to the governing system, suggesting a touch of irony on the word "joy" within the context of a funeral. The refrain links the three parts of the trilogy. All have a final on D, although with different systems. One final point worth noting is that Danyel uses the chromatic alteration E♯ toward the cadence of No. 11, which might be treated as an enharmonic spelling of F. Beyond question, the extraordinary E♯ has a double significance.

The second song cycle, Nos. 13-15 *Can doleful notes?* has prompted the most commentary for its extreme chromaticism, unequaled in the English lute ayre of this period. Apart from the chromatic tetrachord FF♯GB♭ for the words "Express

unmeasured," in No. 13, the prominent chromatic technique is juxtaposed diatonicism, which changes the tonal system from one-flat, through one-sharp to one-flat, and finally ends with the two-flat system. The second part, No. 14 *No, let chromatic tunes,* is not only the main section of the song cycle, but it also contains the most striking chromatic techniques. The music directly opens with a falling chromatic fourth, DC♯C♮B♮B♭A. This chromatic motif is imitated in the various parts, and in measures 3-5, it extends to a "chromatic fifth" AG♯G♮F♯F♮EE♭D—as previously mentioned, the longest chromatic scale in the entire English ayres output. However, the most remarkable passage is the setting for the fifth line of the poem, "Chromatic tunes most like my passions sound," this large block constituting the climax of the song. On nine occasions, the chromatic fourth is used to express the words "chromatic tunes." The chromatic fourth begins on D and A, running through voice, lute, and viol parts, gradually accumulating in tension. The overlapped chromatic fourth lines create parallel sixths and thirds, another distinctive technique of Danyel. Furthermore, other thematic material for the text "most like my passions sound" is stated twelve times, involving twelve pitch levels. Apart from changing the tonal systems, the most impressive are the alterations in which Danyel exclusively used sharp accidentals: F♯, C♯, G♯, D♯, and A♯. This is extremely experimental since contemporary music theory mostly involves flats to extend scales. Furthermore, it may suggest that Danyel perhaps was one of the forerunners among the English composers in exploring the twelve pitch levels.

Chapter 9 Other Lute Song Composers

Thomas Morley

Besides the four major lute song composers, the remaining composers each published at the most two books of ayres during this Golden Age. Thomas Morley was an English organist, composer, theorist, and editor who devoted himself mostly to light Italian music, like canzonets and madrigals. At an advanced age, however, he turned his attention to the lute song, realizing that it had become the new musical fashion for the time. In 1600, just two years before his death, he published the last individual songbook, *The First Booke of Ayres*.[302] Unlike most ayre books, Morley's only contains eighteen pieces instead of the usual twenty-one.

Chromatic elements played a crucial role in the opening song in John Dowland's *Second Booke* of 1600, *I saw my lady weep*. Morley places the song as No. 5 in the book, and it likewise involves chromaticism. He sets only the first stanza of the poem, but with slight variations (marked in bold).

I saw my Lady **weeping**,

And Sorrow proud to be advanced so

In those fair eyes where all perfection **kept**.

Her face was full of woe,

But such a woe, believe me, as wins more hearts,

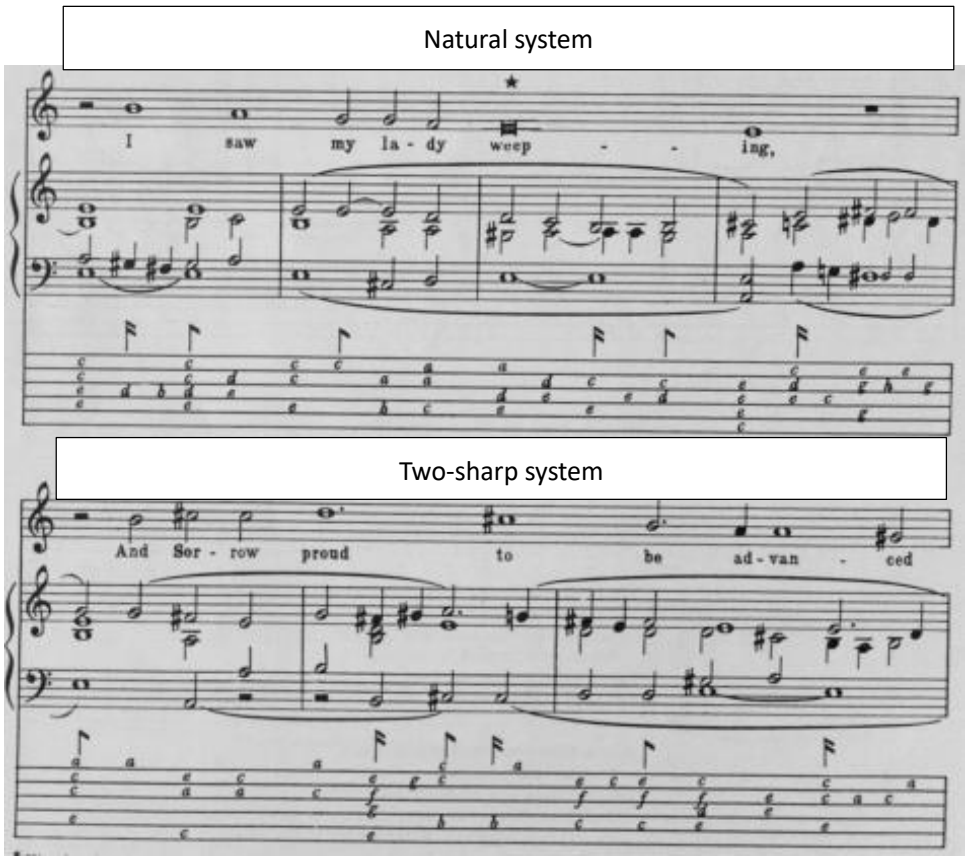
Than mirth can do with her enticing parts.

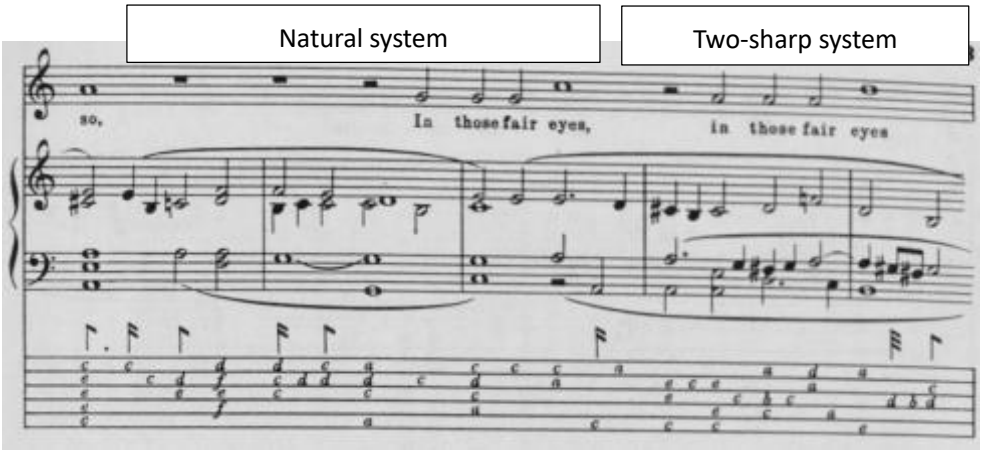
The song is written on A *re* tone with a natural system. Similar to Dowland's setting, it starts with a long lute prelude. The first line ends on the A-major chord, immediately followed by an A-minor chord in the lute interlude. Hence, the chromatic inflection C♯C♮ occurs between the two phrases. Then, Morley sets a chromatic interval D♯ F♯, creating a strong tendency toward the next E-minor triad. Expressive chromaticism plays an important role in the setting of line two, "And Sorrow proud to be advanced so." In measure 9, two chromatic alterations occur on the word "Sorrow," C♯ in the voice and F♯ in the lute, forming a chromatic harmony, F♯-minor triad. Morley uses this

[302] Thomas Morley, *The First Booke of Ayres. Or Little short songs, to sing and play to the lute, with the base viole* Newly published by Thomas Morley Bachiler of Musicke, and one of the gent. of her Maiesties Royall Chappel (Imprinted at London: In litle S. Helen's by William Barley, the assinge of Thmas Morley, and are to be sold at his house in Gracious streete, 1600).

chromatic triad not only as a textual expression but also to delay the progression from E-minor to the A-major chord. The chromatic F♯ in measure 10 is to prevend a diminished triad on B in its root-position. The chromatic G♯ forms an inverted diminished triad, creating a directed motion to the next A. At the end of measure 10, the chromatic C♯ forms a root-position diminished triad on C♯, which resolves to the D-major triad (Ex. 9.1).

However, regarding the sustaining chromatic alterations in this phrase, it may be more convincing to explain the second line as still on the A tone but with two sharps. It begins with a natural scale, A *re*, which is juxtaposed against the two-sharp system A *ut* in measure 9. The effect of the two-sharp system remains until measure 12, where the C natural signals the system's return to the natural system. The emotional driving force is increased by contrasting tonal colors between the minor A *re* and the major tone A *ut*. The harmonic progression in this second line is Em-F♯m-A-G-Bm-G♯^{o}-A-C♯^{o}-D-Bm-E^{7}-A-E^{7}-A. Under the new two-sharp tonal system, the F♯ and C♯ are diatonic tones. However, the G♯ is chromatic since it also occurs in its natural position, and the sharpened G is only used before the note A, serving as a leading tone.





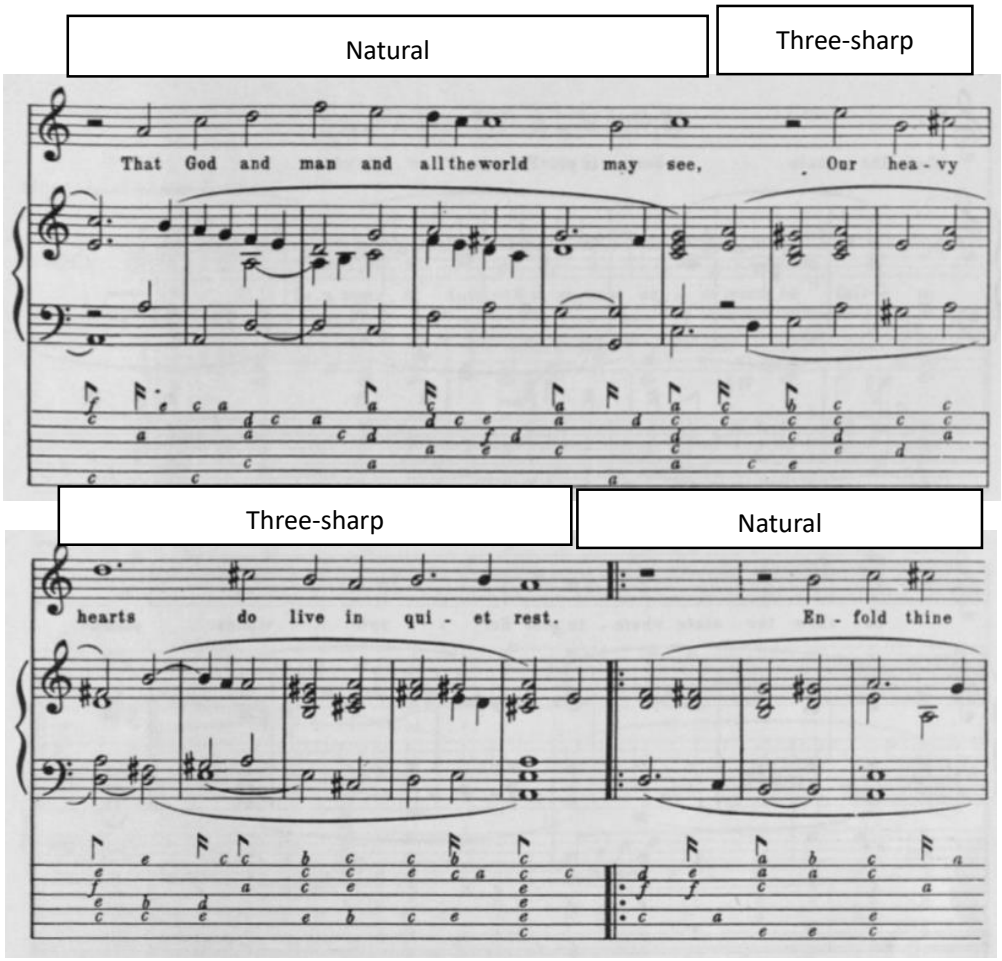
Example 9.1 Thomas Morley's *I saw my lady weep* (1600) No. 5, mm. 5-16

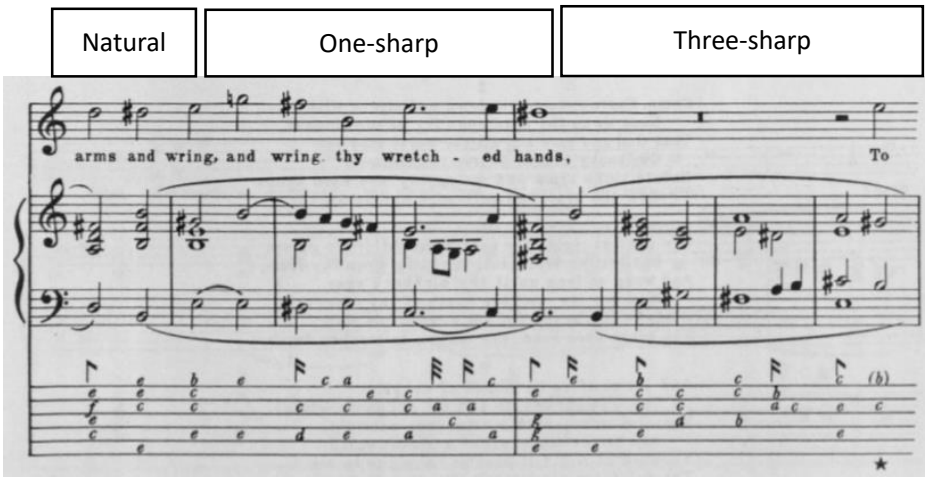
In measures 13-16, Morley repeats the words "In those fair eyes" once by transposition. The first setting is governed by a natural system G *ut*, and the repetition is set one major second higher to A *ut* (two-sharp), with the same melodic structure and similar harmonic progression as the first setting. In measures 15-16, F♯ and C♯ are diatonic tones. The two G♯s in measure 16 are chromatic. The first is a passing tone between A and F♯, and the second is a leading tone to the following A in measure 17. The method of transposition corresponds to the juxtaposition between the first two phrases.

Song No. 12 *Come, sorrow, come* is written on an A tone beginning with a natural system and ending with a three-sharp system. The music proceeds in the natural system until line four and then is juxtaposed against the three-sharp system in measure 27 for the setting "Our heavy hearts do live in quiet rest." With the progression in measures 27-33, E-Am-E-A-D-Bm-E-A-E-A-Bm-E^7-A, it is enough to be perceived as a three-sharp system, and it remains in effect until the end of the first part (Ex. 9.2). The C in measure 27 is a chromatic alteration under the new system, as a coloristic treatment inserted between two E-major triads. This phrase cadences on A *fa* tone since the three-sharp system in the English scale is E *ut*.

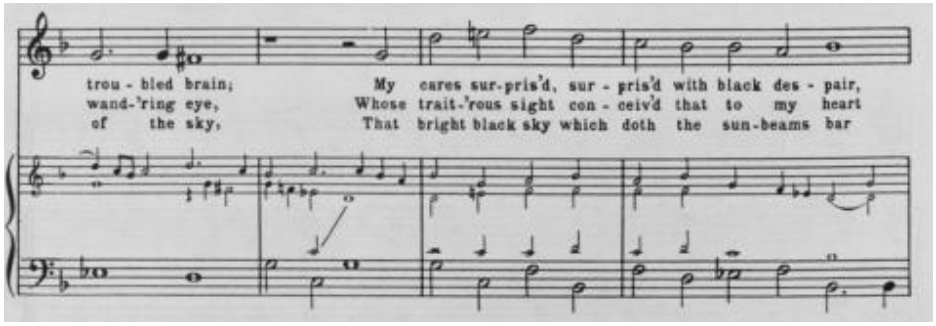
However, the second part starts with a rising chromatic fourth by lute interlude, EFF♯GG♯A. Two chromatic tones, F♯ and G♯, both occur on weak beats and create two discords, a D-seventh chord and a G♯-diminished triad, which need to resolve to the next consonances. Two measures later, the voice enters and imitates the chromatic fourth a fifth higher, BCC♯DD♯E. According to the former structure, C♯ and D♯ are chromatic alterations, which both occur on the same weak beat, creating directed motion to the next chords. The progression in measures 33-38 is A-Dm-D^7-G-G♯^{o}-Am-A^7-D-B-E. Besides composing the chromatic fourth, the alterations F♯, C♯, and D♯ only exist as the third in chords; G♯ in measure 35 formed a first inverted diminished triad,

which provides a strong desire to be resolved to the next A chord. G♯ in measure 38 is a Picardy third, and it clashes with the G in the vocal part. By imitating the chromatic fourth, this short phrase cadences on an E-major triad with the natural system in measure 38, juxtaposed against the one-sharp system until the first chord in measure 41, ending the phrase on B-major triad. The F♯s in measures 39-41 are diatonic. The Cs only occur in their natural position; therefore, the D♯s are chromatic alterations. Apart from changing the system, Morley uses nonchord tones to express the text. In measure 39, the chromatic D♯ first forms a B-major triad; after the suspension, B steps down to A, forming a major-minor serventh chord on B for the word "wring," which resolves to the E-minor triad. On the last beat of measure 39, the F♯ occurs as a passing note, forming a major second with the E in the bass line. Moreover, in measure 40, the suspension B against the bass C creates a semitone and sounds simultaneously on the word "wretched." By passing the A-minor, the phrase ends on the B-major triad. Clearly, for interpreting the fifth line, "Enfold thine arms and wring thy wretched hands," Morley not only changes the tonal system but also uses chromatic alterations to provide the driving force for the music. With the chromatic D♯, the phrase ends on a B-major triad, juxtaposed against the three-sharp system in measure 41. This new system remains in effect until the end of the song.





Example 9.2 Thomas Morley's *Come, sorrow, come* (1600) No. 12, mm. 21-44



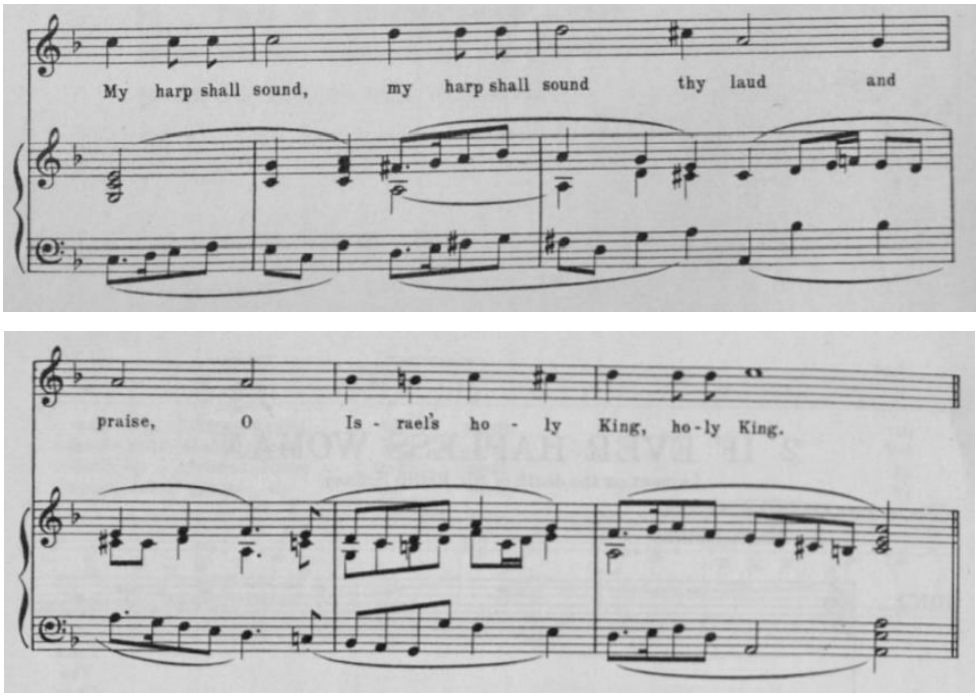
Example 9.3 Thomas Morley's *Sleep, slumb'ring eyes* (1600) No. 18, mm. 8-11

The last song, No. 18 *Sleep, slumb'ring eyes* is written on a G *re* tone using two flats. Alternate degree inflection frequently occur in this piece. In measure 4, the chromatic B natural as the Picardy third creates an alternate degree inflection B♮CB♭ in the lute part. In measure 7, the chromatic passing note E natural creates an alternate inflection E♭DE♮ horizontally and a first inversion E-diminished triad vertically. In measure 8, the chromatic tone F♯ serves as a Picardy third, forming an alternate inflection F♯GF♮ in the lute interlude. Immediately, it is followed by E♭DE♮. Morley may be attempting to express the word "surpris'd" with the chromatic note E natural. Hence, two successive alternate inflections occur in the lute part, F♯GF♮, E♭DE♮ in measures 8-10 (Ex. 9.3). Thomas Morley, as a translator of Italian madrigals, a composer of vocal music, a musical theorist, and editor of Dowland's second lute songbook, must have been aware of the chromatic fashion in contemporary music. The above examples show that he was acquainted with various chromatic techniques. However, the few chromatic events in this book, along with the brief mention in his treatise, convey that his interests did not lean toward dramatic effects.[303]

[303] Philip Brett and Tessa Murray, "Morley, Thomas," in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie (London: Macmillan, 2001), vol. 17, 130.

John Bartlet

John Bartlet (fl. 1606-1610) published *A Booke of Ayres with a Triplicitie of Musicke*[304] in 1606, his only publication. There are twenty-one pieces in this book. The opening song *O Lord, thy faithfulness* is the only piece intended as a chromatic song. In most cases, composers associate chromatic events with sad or sorrowful emotions, whereas in this devotional song, Bartlet uses chromaticism to express sweetness, brightness, and gratefulness. The song is written on a D *re* tone with one flat. The second section involves chromaticism (Ex. 9.4). The words "My harp shall sound" are repeated once in measures 7-9, and the music simply imitates the former a major second higher. The chromatic note F♯ is due to the strictness of the imitation, which retains a major triad on D. The C♯ in measure 9 is an ornamental chromatic tone, which turns the A chord into a major color to represent the theme of the holy spirit. The C♯ in measure 10 serves as a cadential Picardy third. The entire major chordal progression in this phrase is C-F-C-F-D-G-D-G-A-G-A.



Example 9.4 John Bartlet's *O Lord, thy faithfulness* (1606) No.1, mm. 6-12

[304] John Bartlet, *A Booke of Ayres with a Triplicitie of Musicke*, whereof the first Part is for the Lute or Orpharion, and the viole de Gambo, and 4. Partes to sing, The second part is for 2. Trebles to sing to the Lute and Viole, the third part is for the Lute and one Voyce, and the Viole de Gambo. Composed by John Bartlet Gentleman and practitioner in this arte, (London: Printed by John Windet, for John Browne and are to bee sold at his shoppe in Saint Dunstones Churchyard in Fleet street, 1606).

Further on, Bartlet uses a rising chromatic fourth to highlight the text "O Israel's holy King" in measures 10-12, AB♭B♮CC♯D, the harmonic progression being Dm-Am-Gm-G-F-C♯°-Dm (Ex. 9.4). Bartlet starts the phrase with minor triads, which contrasts with the previous phrase. Then, the chromatic inflection B♭B♮ occurs on the G chord, one minor and one major. The chromatic inflection CC♯ is accompanied by an F-major triad followed by a diminished chord on C♯, which resolves to the D-minor chord. With the repeating of the word "holy King," the phrase cadences on the A-major triad. In this devotional piece, Bartlet uses chromaticism to increase the driving force of the music with a sparing harmonic effect.

Thomas Ford

Thomas Ford (c. 1580-1648) was one of the viol players at Prince Henry's Court. The *Musicke of Sundrie Kindes*[305] of 1607 was his only publication. The first part of the book contains ten lute songs, and the second consists only of instrumental music. As in Dowland's first book, the ayres in this book are presented as alternative four-part vocal settings. Song No. 5 *Go passions, to the cruel fair* is an excellent example of the use of chromatic techniques. The three-stanza poem is given below:

Go, Passions, to the cruel fair,

Plead my sorrows never creasing;

Tell her those smiles are empty air,

Growing hopes but not increasing,

Hasting, wasting, with swift pace,

Date of joy in dull disgrace.

Urge her, but gently, I request,

With breach of faith and wrack of vows;

Say that my grief, and mind's unrest,

Lives in the shadow of her brows,

[305] Thomas Ford, *Musicke of Sundrie Kindes Set Forth in two Bookes*. The first whereof are, aires for 4. voices to the Lute, Orphorion, or Basse-Viol, with a Dialogue for two Voices, and two Basse Viols in parts, tunde the Lute way. The second are Pauens, Galiards, Almaines, Toies, Igges, Thumpes and such like, for two Basse-Viols, the Lierway, so made as the greatest number may serue to play alone, very easie to be perfpremde. Composered by Thomas Ford. (Imprinted at London: By John Windet at the assignes of William Barley and are to be sold by John Browne in Saint Dunstons churchyard in Fleetstreet, 1607).

Plying, flying, there to die,

In sad woe and misery.

Importune pity at the last,

Pity in those eyes should hover;

Recount my sighs and torments past,

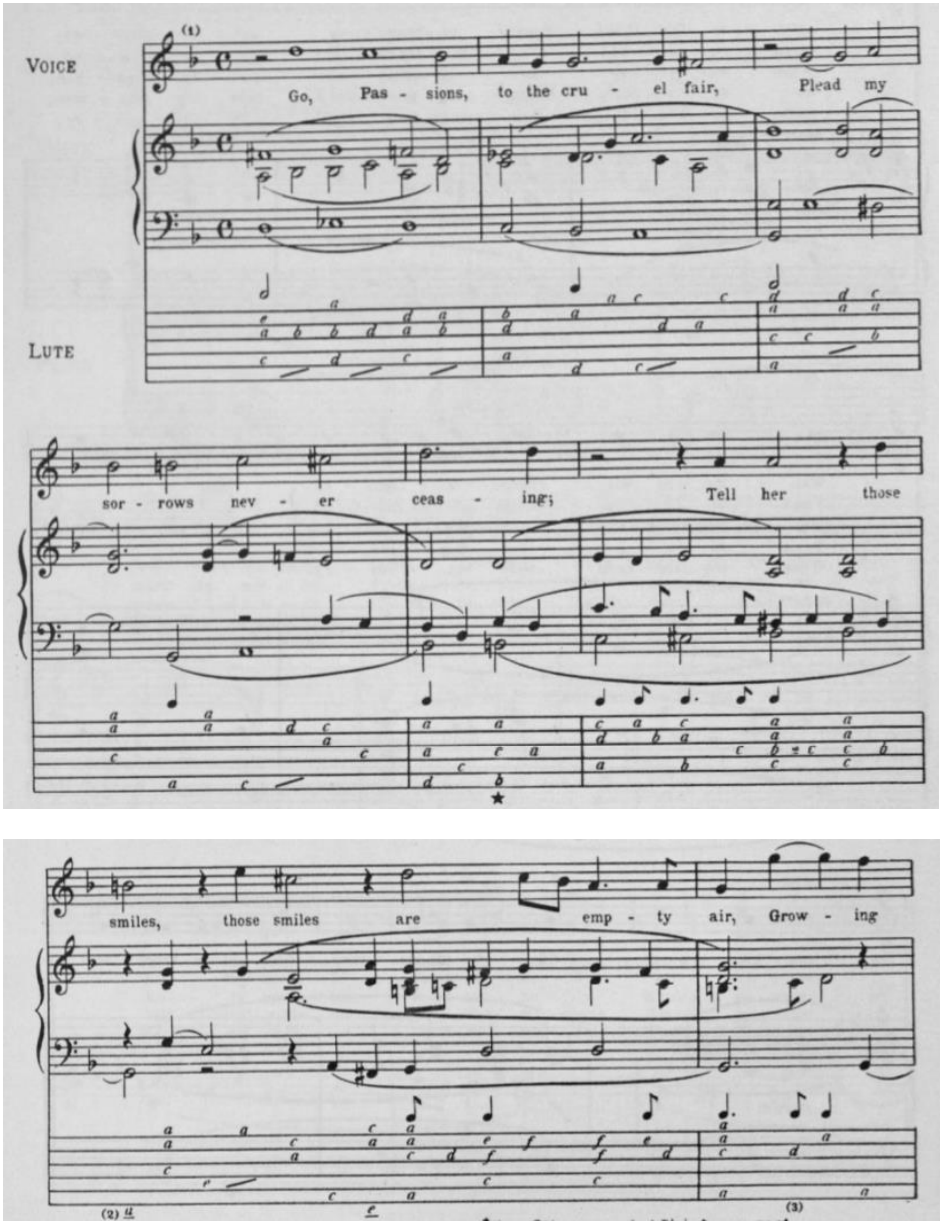
As Annals of a constant lover

Spending, ending, many days

Of blasted hopes and slack delays.

This song is written on G *re* tone with two flats. The music begins with a chromatic alteration F♯ in the alto part, which makes the D chord into a major triad. However, this chromatic F♯ creates an alternate degree inflection F♯GF♮ horizontally and generates an augmented triad on B♭ in its first version, which resolves to E♭ major. The chromatic treatment seems highly associated with the text "Go Passions." Moreover, the setting for "to the cruel fair" begins directly with a diminished chord on A in its first inversion, which resolves onto the C-minor triad. On the word "cruel," the suspension G in the voice forms a half-diminished seventh chord on A, and it proceeds to a minor third interval, F♯ A. It can be read as a diminished triad on F♯, and its diminished fifth C finished one beat earlier. The voice ends on the chromatic note F♯, and then the first line finally cadences on G-minor in the lute. Here, Ford uses chromatic notes to build discords and increases the tension with dissolved chords. The harmonic progression in the first phrase is D-B♭$^{+}$-E♭-Cm-Dm-B♭-A^{o}-Cm-Gm-A^{Ø7}-F♯^{o}-Gm.

In the setting for the second line, "Plead my sorrows never ceasing," Ford uses a rising chromatic fourth in the voice, AB♭B♮CC♯ D, imitated by the bass three beats later. The chromatic E♮ in measure 4 is due to the requirement of music grammar to correct a root-position diminished fifth on A. The setting for the third line turns to a one-sharp system (G *fa*), signaled by the continuous F♯ and B♮. The C♯ in measure 7 is a chromatic note due to the strict imitation, a downwards minor third on the repeated "those smiles." The second C♯ in the voice part is a chromatic passing note. For the third line, "Tell her those smiles are empty air," Ford uses juxtaposition to change the tonal system and harmonic color, and the entire phrase uses only major chords A-D-G-A-D-G-D-G-D^{7}-G. Then the setting for the fourth line returns to the two-flat system (Ex. 9.5).



Example 9.5 Thomas Ford's *Go passions, to the cruel fair* (1607) No. 5, mm. 1-8

The music in the first three lines is certainly elaborate. In the first phrase, Ford uses alternate chromatic inflection and discords on the words like "passion," "cruel," and "fair." For the second line, the rising chromatic fourth serves as a double purpose, for expressing "sorrows" and for describing the "never ceasing." For the third phrase, Ford changes the system from two flats to one sharp, that is, from a G *re* to G *fa* scale. Moreover, Ford uses only major chords in this entire phrase, forming a striking contrast with the former passage and creating a bright color corresponding to the positive text. In terms of chromaticism, this passage therefore functions on three levels: the alternate chromatic inflection in melody, chromatic fourth causing harmonic chromaticism, and juxtaposed diatonicism contrasting tonal colors. Ford expresses the negative text

dramatically and sets the positive words perfectly in a fresh tone as a progressive process and a complete chromatic structure. Ford only published ten lute songs, and he is not known as a chromatic composer. However, the first section of song No.5 demonstrates how well he absorbed chromatic techniques.

John Coprario

John Coprario/Coperario/Cooper (c. 1575-1626) was a viol player, composer, and theorist. It has been suggested that he Italianized his surname after his visit to Italy in the early years of the seventeenth century, although no evidence of his journey has yet been found. However, many of his early works are related to Italian texts or style. Three of his instrumental madrigals include text lines from Petrarch and Guarini's works and contain intensive chromatic settings.[306] Given this background, it is not surprising to find chromaticism in Coprario's lute songs.

In darkness let me dwell appears as song No. 4 in his *Funeral Teares*[307] 1606. It has a final on E *la* with the natural system. Coprario uses alternate chromatic inflection frequently in this melancholy song. In measure 6, an alternate inflection C♯DC♮ occurs in the bass part for the words "ground" ("tears"). The chromatic C♯ exists as the major third of the A chord. The diatonic C♮ serves as the seventh of the D chord, which resolves onto the B-minor triad. In measure 9, notes G♯ A G♮ occur in the bass part between two phrases. The chromatic G♯ is the major third above the E for the words "roof despair," which is followed by the A-seventh chord as the beginning of the next phrase. This alternate inflection overlaps another alternate chromatic inflection C♯DC♮ in the same measure. The alternate inflection G♯AG♮ in measure 12 is due to the same progression E-A^7. In measure 14, alternate inflection D♯ED♮ occurs in the alto part with the progression B^7-E^7, which resolves to an A-minor triad. Most striking is the series of alternate chromatic inflections that occur in the setting for "My music, hellish jarring sounds." The CBC♯ appears in the alto part in measures 15-16, and the ABA♯ occurs in the cantus part in measure 17. D♯ED♮ emerges in the bass part in measure 18. The progression in measures 15-18 is:

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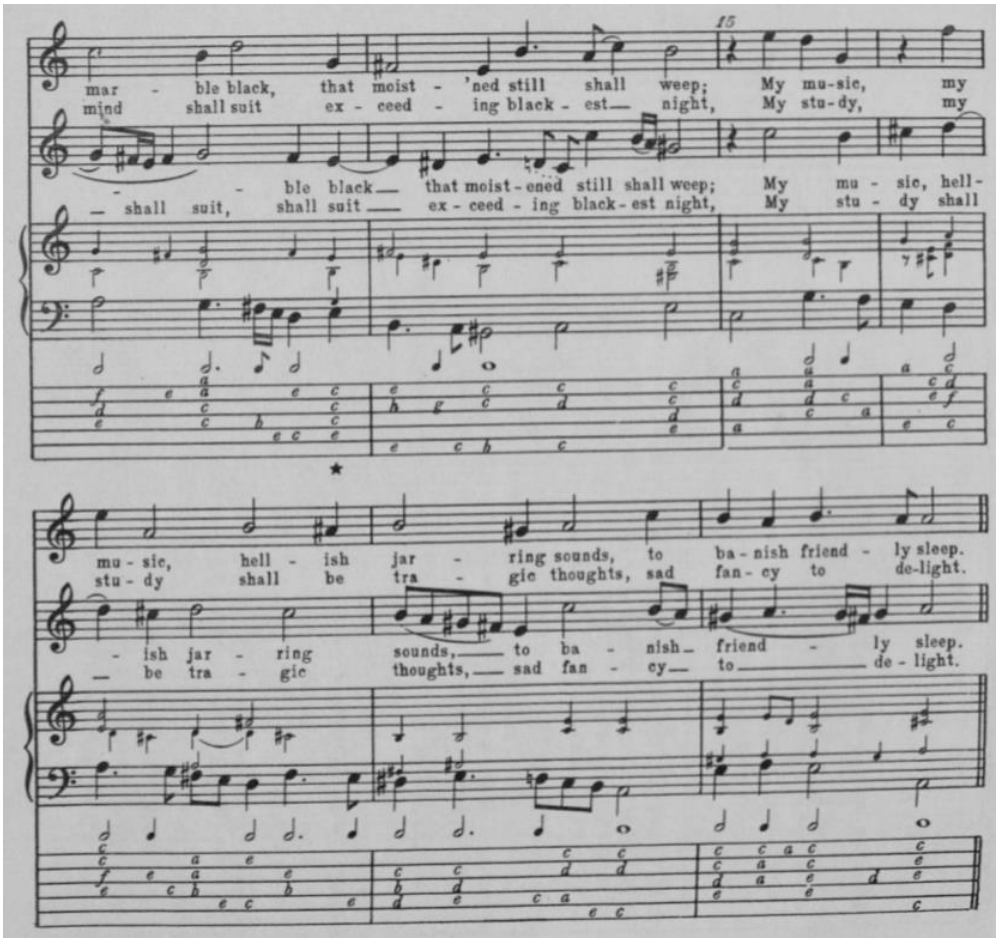
[306] Christopher D.S. Field, "Coprario [Coperario, Cooper, Cowper], John [Giovanni]," in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie (London: Macmillan, 2001), vol. 6, 408-11.

[307] John Coperario, *Funeral Teares*. For the death of the Right Honorable the Earle of Deuonshire. Figured in Seauen Songs, whereof sixe are so set forth that the wordes may be exprest by a treble voice alone to the Lute and base Viole, or else that the meane part may bee added, if any shall affect more fulnesse of parts. The seauenth is made in forme of Dialogue, and can not be sung without two voyces. Inuented by John cprario. (At Lonon: Printed by John Windet the assigne of William Barley, for John Browne, and are be sold at his shop in S. Dunstons Churchyeard in Fleet street, 1606).

C-G^7-C♯^{o}-Dm-A^7-D-Bm-F♯^{7}-B^7-E^7-Am

The phrase begins with C-major through a series of discords, a circle of fifths, and then ends on the A-minor triad (Ex. 9.6). Chromatic tones lead to successive dissonances, especially the three successive seventh chords, F♯^{7}-B^7-E^7. With such a striking effect, it is hard not to link the text "hellish jarring sounds."

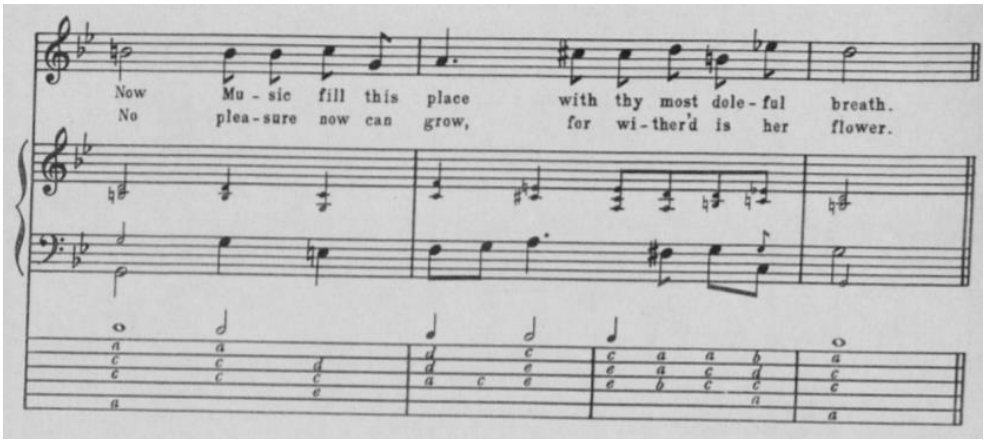
Comparing the settings of *In darkness let me dwell* by Dowland and Coprario, Warlock comments, "how Dowland towered above the ordinarily good craftsman of his day,"[308] yet the frequent seventh chords in this piece demonstrate how bold the dissonance treatment in Coperario's work can be. It seems that alternate chromatic inflection is used frequently in Coperario's songbook in 1606, for example, in song No. 5 *My joy is dead,* which involves a chromatic fourth in the lute part AB♭B♮CC♯D in measures 11-12.



Example 9.6 John Coprario's *In darkness let me dwell* (1606) No. 4, mm. 13-19

[308] Warlock, *The English Ayre*, 1926, 123.

There are seven lute songs in *Songs of Mourning* 1613.[309] In this book, chromatic events frequently result from the progression of the circle of fourths, as in the second song *'Tis now dead night*. This two-stanza poem is from Thomas Campion, and Coprario dedicates the song "to the most sacred Queen Anne." The setting is composed on the G *re* tone (requiring two flats). In the text, "Now Music fill this place with thy most doleful breath," measures 17-19, the phrase begins with the G-major chord, then, via the sequence of fourths, the half cadence ends on the F-major triad, G-C-F. However, by way of the chromatic progression F-major to A-major chord, the music starts another circle of fourths A-D-G-Cm-G. Obviously, the circle of fourths serves as the motif in this short phrase. The entire phrase involves only major triads, excepting the C-minor triad, which is highly associated with the corresponding word "doleful" (Ex. 9.7). Although the chords are consonant, the harmonic tension is increased by the progression of the circle of fourths.



Example 9.7 John Coperario's *'Tis now dead night* (1613) No. 2, mm. 17-19

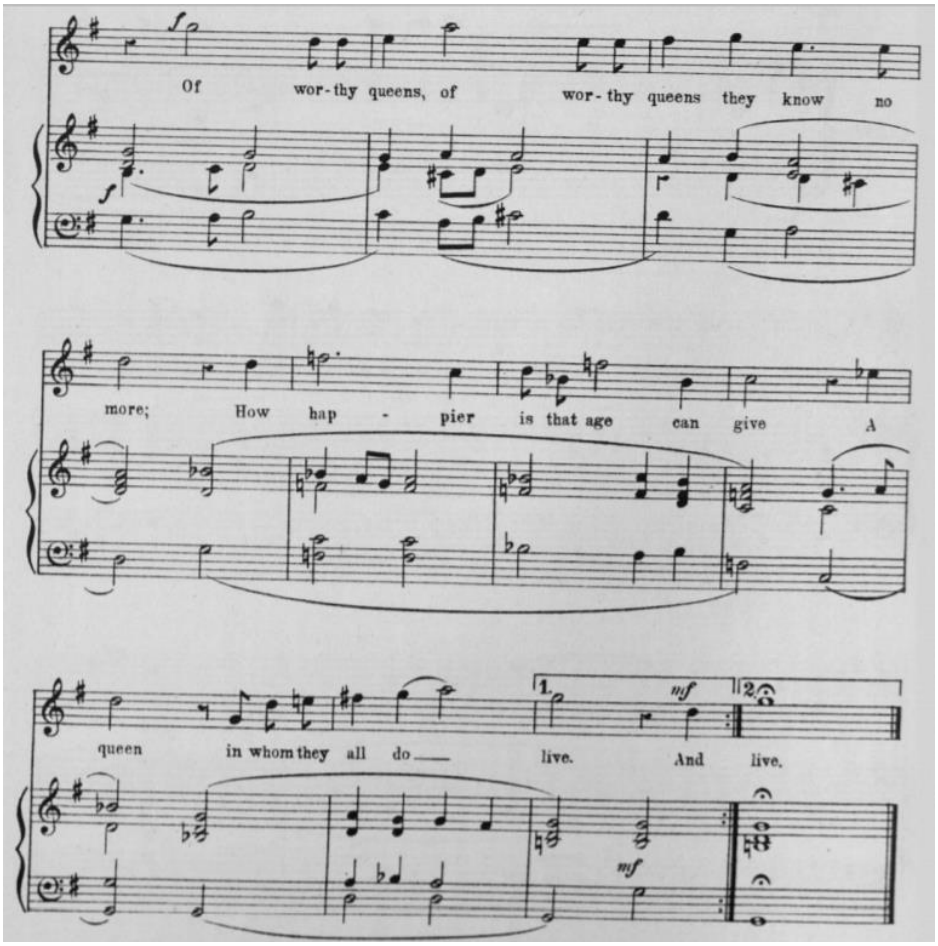
Alfonso Ferrabosco II

Alfonso Ferrabosco II/the Younger (c.1575-March 11, 1628) was the oldest son of Alfonso Ferrabosco I. He was considered the most talented English composer of viol music in his generation. In 1609, Ferrabosco the Younger published a book of *Ayres* with twenty-eight songs, including settings of poems from John Donne, Thomas Campion, and Ben Jonson.[310] The first twenty-five songs are solo with lute accompaniment and a bass part without words; the last three are dialogues or duets with tablature and a bass, similarly without text. Chromatic events in this lute songbook

[309] John Coperario, *Songs of Mourning bevvailing the vntimely death of Prince Henry*. VVorded by Tho. Campion. And set forth to bee sung with one voyce to the Lute, or Violl: by John Coprario (London: Printed (by Thomas Snodham) for John Browne, and are to be sould in S. dunstons Churchyard, 1613).

[310] Alfonso Ferrabosco II, *Ayres By Alfonso Ferrabosco*. (London: Printed by T. Snodham, for John Browns, and are to be sould at his shoppe in S. Dunstones Church-yard in Fleetstreet, 1609).

demonstrate that Ferrabosco the Younger has little interest in chromatic inflections, but prefers juxtaposed diatonicism.



Example 9.8 Alfonso Ferrabosco II's *If all the ages of the earth* (1609) No. 23, mm. 13-22

Song No. 23 *If all the ages of the earth* with words by Ben Jonson begins on G *fa* tone using one sharp and ends on G *re* with two flats. In the second part, the music proceeds stably in the original system until the repetition of the words "of worthy queens" (m. 14). The voice imitates the former melody a major second higher, as well as in the lute accompaniment. The harmonic progression for the double statement "of worthy queens" is G-Am^7-G-C, A-Bm^7-A-D (mm. 13-15). The C♯s in measures 14-16 could have two interpretations. As chromatic notes, the first two are caused by the strict imitation in measure 14. The third one in measure 15 serves as the leading tone to the following D. However, the C♯s can also be treated as diatonic. The setting of "of worthy queens they know no more" (mm. 14-16) directly changes to a two-sharp system, which arises from a strict imitation and continues in the two-sharp system to the end of the phrase since the A chord has not appeared before this phrase. Moreover, Ferrabosco the Younger juxtaposes the two-flat system in measure 16, signaled by the B flat, F natural,

and E flat. The system remains in effect until the end of the song. The E natural and F sharp are regarded as chromatic tones in measures 20-21, and the B-natural on the cadential chord counts as the Picardy third (Ex. 9.8). In the second part of the song, Ferrabosco the Younger changes the system from one sharp to two sharps and ends the song in a two-flat system.

William Corkine

William Corkine (fl. 1610-1617) was a composer, player of lute, gambist, and lyra viol. Little is known about his life. Besides lute songs, his two books of ayres both contain some pieces for lyra viol. The first book of ayres in 1610 contains twelve songs for one voice accompanied by lute and bass viol, followed by six "Lessons for Lyre Viall."[311] The second book of 1612 comprises sixteen solo songs and two duets, four solo songs accompanied by lute and bass viol, while the remaining twelve solo songs are to be sung only with the bass viol.[312] The songs in the modern edition by Fellowes are all with "lute accompaniment in the style prevailing at the time and founded strictly on Corkine's bass."[313] Two prominent characteristics of this are chromaticism arising from the circle of fourths and juxtaposed diatonicism.

Song No. 4 in the first book, *If streams of tears*, is written on a G tone, beginning with the two-flat and ending with the one-sharp system. In the setting for lines four to seven, Corkine uses the circle of fourths as the means of changing the tonal system. The harmonic progressions and the corresponding texts are given below:

These sorrowes to forgo,

E♭-B♭^{7}-E♭ (mm. 12-13)

Mine eyes, my heart, my tongue should near refrain

B♭^{7}-E♭, A♭M^{7}-Dm, B♭-E♭-G^{7}-Cm-E♭^{7}-A♭-D^{Ø}-G (mm. 14-17)

To weep to sigh and to complain,

G^{7}-C, F-C, D^{7}-G-D-G (mm. 17-20)

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311 William Corkine, *Ayres to Sing and Play to the Lute and Basse-Viol*l. With Pauins, Galliards, Almaines, and Corantos for the Lyra Violl. By William Corkine., (London: Printed by W. Stansby for John Browne, and are to be sold at his Shop in Saint Dunstans Church-yard in Fleete-streete, 1610).

312 William Corkine, *The Second Booke of Ayres*, Some, to Sing and Play to the Base-Violl alone; Others, to be sung to the Lute and Base Violl. With new Corantoes, Pauins, Almaines; as also diuers new Descants vpon old Grounds, set to the Lyra-Violl. By William Corkine., (London: Printed by Thomas Snodham, for Matthew Lownes I. Browne and Thomas Snodham Assinged by W. Barley, 1612).

313 Edmund H. Fellowes, Preface to *Corkine's Second Book of Aires*. The English School of Lutenist Song Writers Second Series, vol. 13, ed. Edmund H. Fellowes. (London: Stainer & Bell, 1927).

But sorrow such impression left,

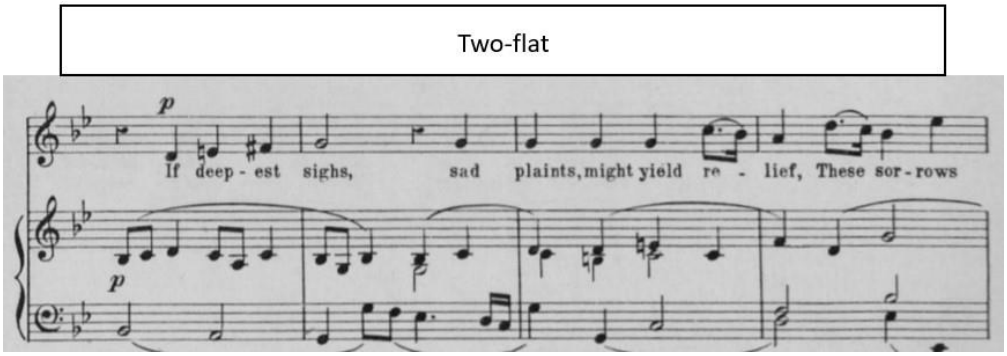
G-C-G-C-E-Am^{7}-D-G-D (mm. 20-22)

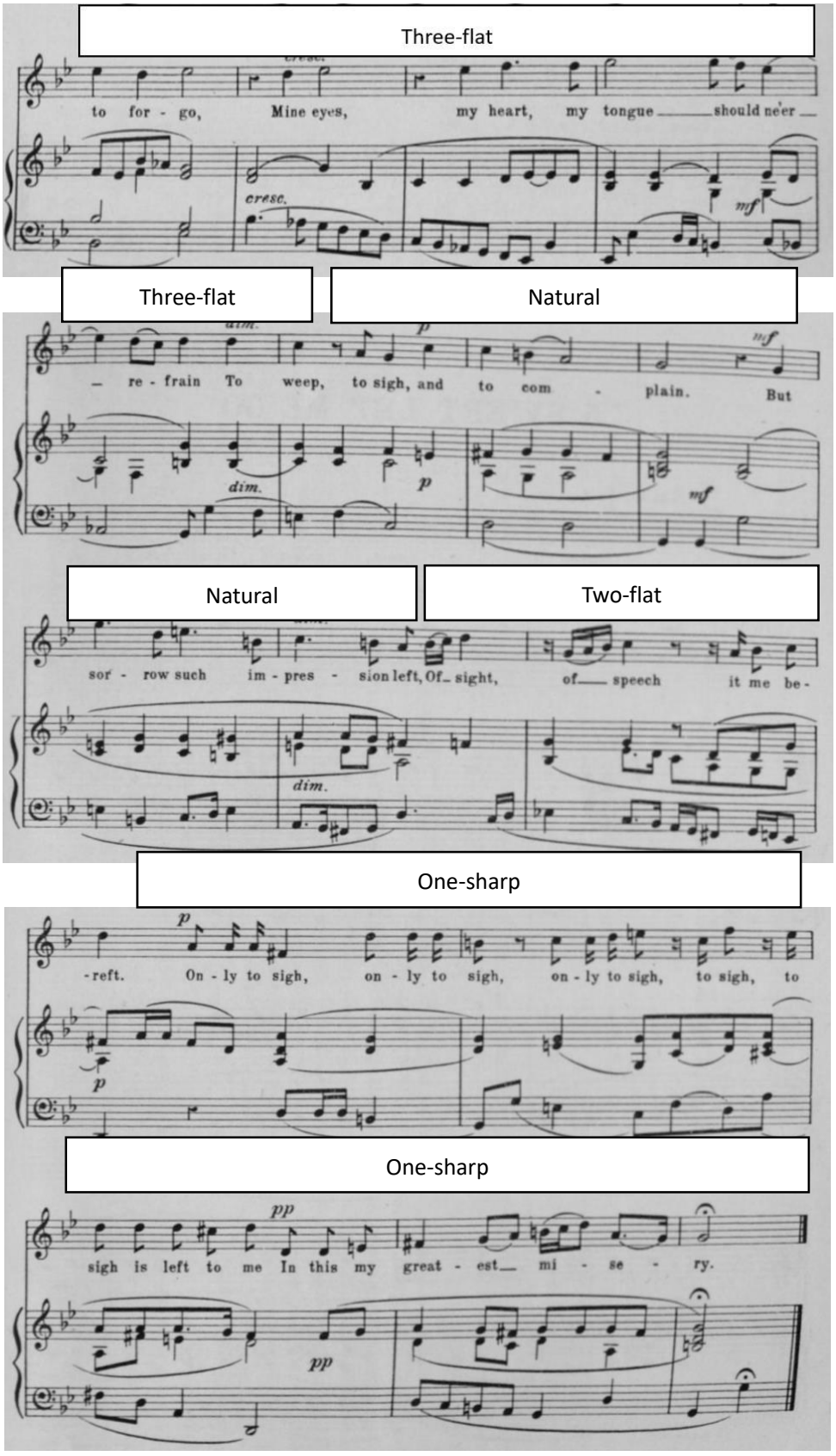
Not surprisingly, chromatic events arise from the upward fourth movement, typical "dominant to tonic motion" in the modern sense. As we said, the song begins with the two-falt system juxtaposed against the three-flat system in measure 13. At the end of measure 12, Corkine starts the motion of the circle of fourths on E♭-major, which proceeds to its downward fourth B♭ seventh chord where the A♭ signals a change of system. In this way, Corkine uses the circle of fourths to change the tonal system smoothly. The three-flat system remains in effect until the end of line five. It is juxtaposed against the natural system in measure 18, signaled by A, E♮, and B♮. This natural system remains in effect until the end of line seven in measure 22. The F♯s serve as the leading tone to the next Gs in measures 19-22. The chromatic inflection GG♯ in measure 21 might be related to the text "sorrow such impression." In measure 22, the music returns to the two-flat system until the cadence of line eight on the D chord with a Picardy third F♯, which is juxtaposed against the one-sharp system in measure 24. The first F♯ in measure 24 is chromatic, serving as Picardy third, and the second F♯ in the following phrase is diatonic. Corkine again employs the circle of fourths until the end of the song (Ex. 9.9). The harmonic progression in the last two phrases is shown below:

Only to sigh is left to me, D-G-C-F-Dm-A-D-A^{7}-D (mm. 24-26)

In this my greatest misery. D-G-D^{7}-G-F♯^{o}-G-D-G (mm. 26-28)

Under the one-sharp system, the Fs are chromatic on the words "to sigh" in measure 25, and the C♯ results from the circle of fourths. In this song, Corkine significantly uses two rounds of cyclic progressions, which not only build harmonic tension but also change the systems smoothly. Moreover, Corkine frequently changes the systems by juxtaposing diatonicism.

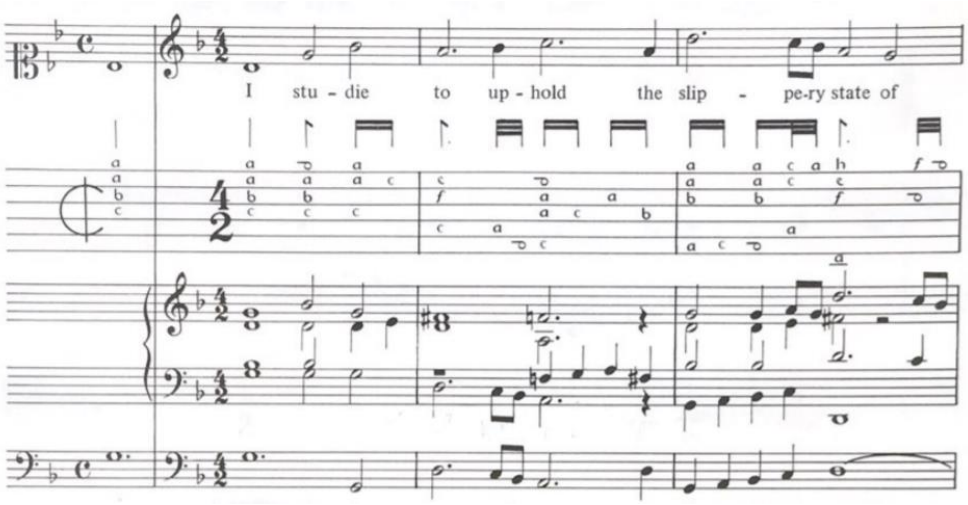




Example 9.9 William Corkine's *If streams of tears* (1610) No. 4, mm. 9-28

John Maynard

John Maynard (bap. Jan. 5, 1577; died after 1614) was a composer, lutenist, and lyra viol player. *The XII Wonders of the World*[314] of 1611 was his only published book. It comprises twelve lute songs and six "Lessons" for lute and bass viol. The songs are settings of poems with particular characters, like the Courtier, the Lawyer, the Divine, etc. Warlock passed a damning judgment of this book as "The only songbook of the period which is of poor quality from start to finish, without any redeeming feature except the amusing words by Sir Davies which may be found elsewhere…"[315] Ian Harwood, however, was more complimentary in his assessment of Maynard's work. The twelve songs show that Maynard's style is very different from the other English songwriters of this period. The settings are meant to reflect the humorous nature of the poems, and for that reason, it is unfair to compare this book with the works of Dowland or Danyel.[316] In consideration of the use of chromaticism, this book shows that Maynard's interest in it parallels other songwriters of his time.



Example 9.10 John Maynard's *I studie to uphold* (1611) No. 5, mm. 1-3

Song No. 5 *I studie to uphold* is also titled *The Physition*, written on a D *re* tone requiring one flat. A descending chromatic tetrachord occurs directly in the lute part at

[314] John Maynard, *The XII. Wonders of the World*. Set and composed for the Violl de Gambo, the Lute, and the Voyce to Sing the Verse, all three ioyntly, and none seuerall: also Lessones for the Lute and base Violl to play alone: with some Lessons to play Lyra-wayes alone, or if you will, to fill vp the parts, with another Violl set Lute-way. Newly composed by John Maynard, Lutenist at the most famous shoole of St. Julians in Hartfordshire. (London: Printed by Thomas Snodham for John Browne, and are to be solde at his shop in Saint Dunstones Church-yard in Fleetstreete, 1611).

[315] Warlock, *The English Ayre*, 122.

[316] Ian Harwood, "John Maynard and *The XII. Wonders of the World*," *Lute Society Journal* IV (1962):14.

the opening, B♭GF♯F♮ (Ex. 9.10). The harmonic progression in the setting for "I studie to uphold the slippery" is Gm-E°-D^7-$B♭^+$-F-D-Gm-Am-C^7-D (mm. 1-3). The striking harmonic effect is created by the three consecutive discords, E-diminished, D-seventh, and the augmented B-flat chord, which is caused by the descending chromatic tetrachord appearing in the lute. It is even more astonishing than the one in Coprario's three successive seventh chords in 1606. These unresolved dissonances hold until the F-major chord, possibly a word painting for "uphold." Maynard then uses stepwise motion for the word "slippery," the melody in the voice stepping downwards while the instruments move in contrary motion (Ex. 9.10).

Imitation is frequently used in this book, but it is not necessarily strict. Song No. 12, *I marriage would forsweare* (The Maid), is written on a G tone beginning with a two-flat and ending in the one-sharp system. The first two lines proceed stably in the two-flat system and cadences on the D chord with a Picardy third F♯. The chords Gm and Cm give a strong feeling of a G *re* tone. However, Maynard juxtaposes the three-flat system (B♭ *ut*) in measure 5, which presents new material for the third line and contrasts harmonic color with the previous, mainly with B♭-major and E♭-major chords. The third line is repeated twice: "That shee that dyes a mayde" (Ex. 9.11). The voice begins the first statement on F, followed by B♭ A♭ G F E♭. The lute and bass viol imitate the melody respectively on F and B♭ incompletely. In measure 7, the second statement is transposed to the one-flat system (C *ut*). The voice begins on G with the same rhythms and intervals apart from the last one. Two lines imitate this melody in the lute, both starting on G. The third statement is in the one-sharp system (D *ut*). The voice begins on A, with the lute and bass viol, then follows on the same pitch A, using almost the same rhythms and intervals. Moreover, the material used in the setting of line fourth "(a mayde) must lead an ape in hell," again with almost perfect imitation. By imitating the melody in the vocal line, it brings the music back to the two-flat system in measure 12. The melodies in the third line and fourth line are shown below:

That shee that dyes a mayde (mm. 5-6): F B♭ A♭ G F E♭

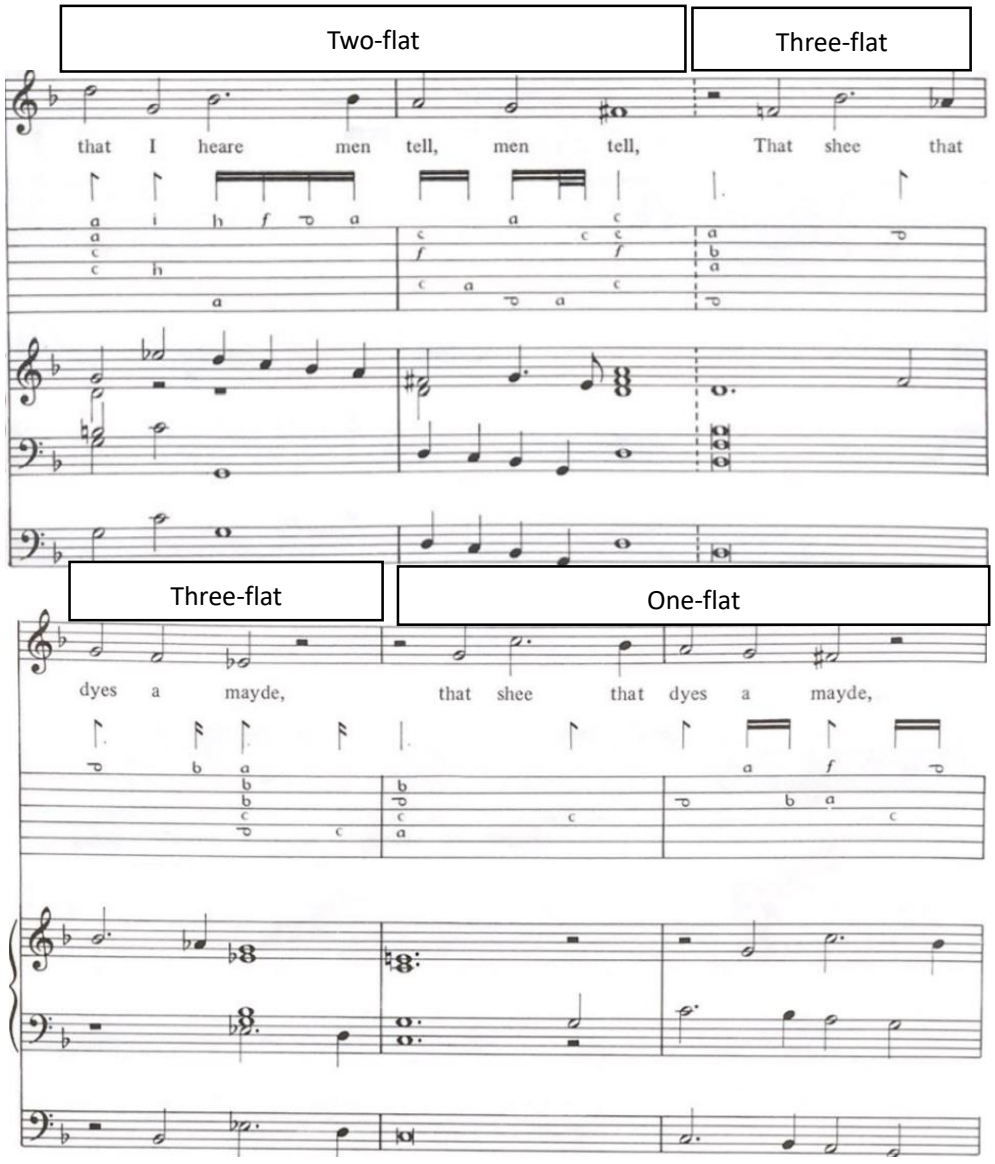
That shee that dyes a mayde (mm. 7-8): G C B♭A G **F♯**

That shee that dyes a mayde (mm. 9-11): A D C **B♭** A G

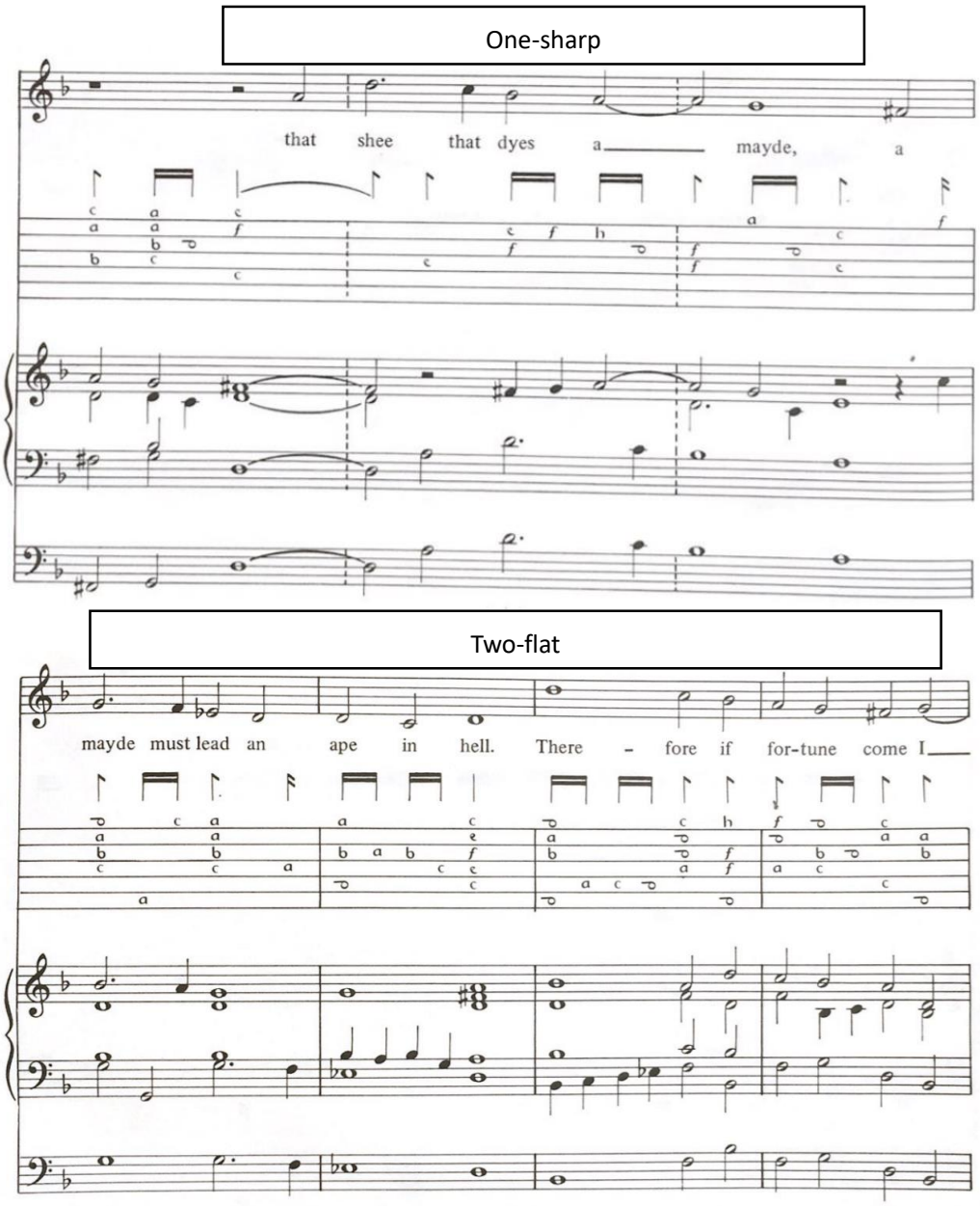
(a mayde) must lead an ape in hell (mm. 11-13) **F♯** G F♮ E♭ D C (D)

The first statement uses only diatonic tones within the three-flat system. Besides the slight variation in the rhythm, there are changes in the melodic structure of the three imitations. Each of them contains a chromatic note, marked in bold, which are the points making the imitation imperfect in the melody. In measure 8, the F♯ is chromatic to the one-flat system, as the exception for the strict imitation, which prominently forms an inverted diminished triad on F♯. In measure 10, the B♭ does not belong to the one-sharp

system, supposed to be its natural position, which forms an augmented triad on B♭ in its first inversion on the word "dyes." In measure 11, the F♯ is chromatic concerning the governing two-flat system, and a D would be the perfect imitation, thus creating a half-diminished seventh chord on F♯. The E♭ in measure 12 is diatonic to the two-flat system but is a semitone lower because of the strict imitation. Here, the composer intends to bring the music back to the two-flat system, thereby sacrificing the imitation. Significantly, Maynard uses chromatic alterations to create discords, highlighting the exceptional tones making the imitations imperfect. It is very common that chromaticism arises from strict imitation or transposition, but Maynard's approach is completely the opposite. He underscores the imperfect imitative points by chromatic tones and strengthens them in dissonances. Perhaps for him, this is a means of humor in songwriting.



f



Example 9.11 John Maynard's *I marriage would forsweare* (1611) No. 12, mm. 3-11

Conclusion

The Golden Age of the English school of lute song composition was initiated by John Dowland's first songbook in 1597 and ended with John Attey's first book of ayres in 1622. As Dr. Fellows comments, "The English School of Lutenist songwriters stands by itself as something which had no parallel in the contemporary schools of music in Europe."[317] The current study of chromaticism has mainly investigated the works of John Dowland, Robert Jones, Thomas Campion, and John Danyel, while including composers such as Thomas Morley, John Bartlet, Thomas Ford, John Coprario, Alfonso Ferrabosco the Younger, William Corkine, and John Maynard. As set out in Chapter 4, the categories of chromaticism in English lute songs comprise chromatic notes, inflections, tetrachords, fourths, and suspended diatonicism within a phrase, and also involves *inganno* and juxtaposed diatonicism between the phrases. Having analyzed these chromatic incidents, we now summarize the possible reasons for using chromaticism in these works.

1. *Requirements of musical grammar or syntax*. For instance, a chromatic note serves as a cadential leading tone or Picardy third, and for correcting unacceptable harmonies like root-position diminished and augmented triads.

2. *Ornamental coloring of chords*. The contrasting of color between the chords alternating the third between the minor and major creates a chromatic progression.

3. *Association with textual interpretation*. Chromatic events as word painting for words such as "high," "increasing," "sharp," "drop," and "top." The dissonances created by chromatic notes are often related to words such as "bar," "trouble," "mist," "art," and "music." The most popular justification for using chromaticism is for expressing sensations like pain, bitter grief, wretchedness, languishing, sighing, strife, darkness, desire, cruelty, and sweetness. A few chromatic examples also relate to comic, ironic themes. Very few incidents are associated with the devotional text.

4. *Repetition of melody*. For example, a chromatic note is the result of strict imitation, or *inganno,* when the same material completely or incompletely is given starting on a different pitch.

5. *For building musical tension and release*. For example, a circle of fifths or sequence of fourths, dissolved dissonances, incompatible harmonies, and suspended diatonicism.

6. *To highlight the effect of contrast between passages*. Placing different materials in two incompatible tonal systems side by side with juxtaposed diatonicism, to increase

[317] Edmund H. Fellowes, The General Preface to *The English School of Lutenist Song Writers* (London: Stainer & Bell, 1920).

the contrast between the passages.

There is surely no doubt that chromaticism in Dowland's ayres is the most prominent, whether from the perspective of quantity or quality. Furthermore, Dowland included most of the chromatic techniques developed in the Golden Age of English lute song. Expressive chromaticism is used dramatically with great frequency in his melancholy songs. In his first book, chromatic events such as degree inflection and chromatic fourth are used conventionally to create contrast between adjacent sonorities. It seems that, from the second book onward, Dowland paid much more attention to juxtaposed diatonicism, building chromaticism between passages. In his last book, song No. 10 *From Silent Night* could be considered the most intricate of Dowland's chromatic lute songs. From the opposite extreme, the chromaticism in Robert Jones's lute songs must be considered rather pallid. As discussed in the previous chapter, a few songs employ word painting, and most of the chromatic incidents are due to the requirements of musical function. It seems that Jones's priority is to observe the rules of composition, and he attempts to avoid chromatic degree inflection in the same part. Consequently, false relations appear randomly and frequently in his five books.

Thomas Campion's 116 songs represent the most prolific contribution of any composer in this group, although those lute songs involving chromaticism are in the minority within his output. Nevertheless, chromatic events in his books involve most of the common techniques of his time. His ayres cover a wide range of subjects, from serious to comic, as is true of his chromatic works. The investigation of chromaticism also reveals a changing aesthetic in his songs. Campion's versatility and variety greatly enriched the English lute song school.

The extraordinarily high quality achieved in his only songbook of 1606 puts John Danyel next to John Dowland among the composers of the English ayre. The two song cycles Nos. 9-11 and Nos. 13-15 are among his most outstanding works, particularly with daring harmony and extreme chromaticism. Most extraordinary is song No. 9: Danyel uses suspended diatonicism to increase musical tension, which is not found in any other English ayres examined. The second song cycle Nos. 13-15 attracts most comments for its striking chromaticism among contemporary English lute songs, especially No. 14, which opens directly with a chromatic fourth and is followed by its imitations. The climax of the song is reached where the chromatic fourth is used nine times to express "Chromatique Tunes." Significantly, the thematic material is stated twelve times, which refers to twelve pitches.

Chapter 9 discusses other lute song composers apart from those of the major group. Thomas Morley's lute songbook in 1600 shows his general lack of interest in chromatic writing and dramatic effect. The same can be said of John Bartlet's ayres in 1606. Thomas Ford's songbook in 1607 might contain only ten lute songs, yet his *Go passions,*

to the cruel fair is an outstanding chromatic piece. Within a short passage, Ford reveals alternate chromatic inflection, chromatic fourth, and juxtaposed diatonicism, with a progressive process and complete chromatic structure. Apart from the alternate chromatic inflection, a prominent feature in John Coprario's ayres is his use of the circle of fourths in harmonic progression, which leads to chromatic events. Alfonso Ferrabosco the Younger's songbook in 1609 shows that he was not interested in such chromatic inflections, preferring juxtaposed diatonicism. Chromaticism in William Corkine's two books (1610 and 1612) demonstrates two prominent characteristics: chromaticism arising from the circle of fourths and juxtaposed diatonicism. John Maynard's book in 1611 was considered to portray a different style from the other English songwriters in this period, showing a highly distinctive approach.

Table 3 Four levels of chromaticism in English lute songs

Functional requirement	Melodic ornament	Contrast harmonies	Contrast phrases
Chr.[1] note	*Chr*. inflection	Circle of fourths or fifths	*Inganno*
False relation	*Chr*. fourth	*Chr*. progression	Juxtaposed diatonicism
	Chr. tetrachord	Suspended diatonicism[2]	
	Linear semitones		
Robert Jones	John Dowland	John Dowland	John Dowland
John Bartlet	Thomas Campion	Campion Thomas	John Danyel
	John Danyel	John Danyel	Thomas Morley
	Thomas Morley	John Coprario	Thomas Ford
	John Bartlet	William Corkine	Alfonso Ferrabosco II
	Thomas Ford	John Maynard	William Corkine

[1] *Chr.* = chromatic. [2] Only appeared in John Danyel's work.

The above table demonstrates the four levels of chromaticism found in English lute songs. The first row shows the varieties of using chromaticism. The second row contains chromatic appearances in the corresponding columns. The third row shows roughly which composers either favor or often use this level or type of chromaticism. Robert Jones is a typical composer for whom rules of composition are prioritized. John Dowland occupies all the last three columns; Thomas Campion often uses chromatic steps and progressions. John Danyel also occupies columns 2, 3 and 4. Significantly, he

uniquely applies suspended diatonicism. Dowland, Campion, Jones, and Danyel were largely responsible for most of the lute songs in this period. Apart from Jones, all were born in the sixth decade of the sixteenth century. As regards chromaticism, this generation of composers represents the mainstay of this technique. The next generation, including Coprario, Corkine, and Ferrabosco the Younger contributed far fewer lute songs, depicting a genre clearly in decline. This younger generation mainly occupies columns of levers 3 and 4, showing a growing dissatisfaction with melodic chromaticism, in favor of contrasting adjacent harmonies and phrases in different tonal systems as a means of increasing musical tension.

Through the influence of Continental music, chromaticism was applied frequently in English music in the late sixteenth century, especially the English madrigal. In the first two decades of the seventeenth century, the tide of English madrigal having ebbed around 1600, chromaticism continued vigorously in the next musical genre to flourish, the more native and popular genre of lute song. The English ayre combined voice and lute, an instrument having two equal-sized semitones, thus ideal for the development of chromaticism. Chromaticism provided not only additional musical languages to the composer but also lavished extraordinary means to express the text. Without chromatic events, the lute songs would be much more pallid, at least in the investigated pieces.

The present study covers most of the lute songs in this period. The analyses of this work have allowed a greater understanding of how English composers employed chromatic techniques in their lute songs and why they applied chromaticism. Moreover, it provides an original investigation of chromaticism in contemporary English treatises. This research could be the starting point for further study areas, such as whether there are similarities and differences between England and the Continent in the employment of chromatic techniques. Was its cultivation largely a response to Continental influence, or were there indigenous factors? Further research on equal-sized semitones in the development of chromaticism also seems to be a very fruitful line of inquiry. For English music in the late sixteenth and early seventeenth centuries, it is crucial to understand that the English scale structure differs from the Continental one. However, the lack of understanding of the relationship between English and Continental tonal systems has been a major hazard, and it would be a productive topic.

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