# THE BALLETTS OF THOMAS MORLEY AND THOMAS WEELKES: A COMPARATIVE STYLISTIC ANALYSIS

by

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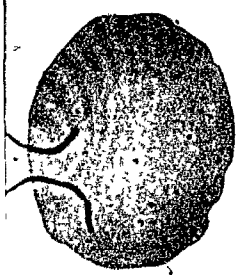
Short Title

The Balletts of Thomas Morley and Thomas Weelkes



## ABSTRACT

This study involves a comparison of the styles of Thomas Morley and Thomas Weelkes as exhibited by the balletts from their respective collections, The First Booke of Balletts to Five Voyces [1595] and Balletts and Madrigals to Fiue Voyces [1598]. The analysis used as the basis for this comparison is divided into four chapters: form, text-music relationship, melody and harmony. Whereas similar features of musical style between the composers' works permit delineation of the influence of the earlier set on Weelkes' Balletts and Madrigals, differences indicate the expression of Weelkes' personal style and, in so doing, exemplify the development of ballett form.

## RESUME

Cette étude est une comparaison des styles de Thomas Morley et Thomas Weelkes tels que démontrés par les balletts de leurs collections respectives The First Booke of Balletts to Five Voyces [1595] et Balletts and Madrigals to Fiue Voyces [1598]. L'analyse utilisée comme base de cette comparaison est divisée in quatre chapitres: la forme, le rapport texte-musique, la melodie et l'harmonie. Alors que certains traits de ressemblance dans les styles musicaux des deux collections permettent la déliénation de l'influence de l'oeuvre de Morley sur celle de Weelkes, les différences indiquent l'expression particulière du style de Weelkes et de ce fait démontrent la forme du ballett.

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# PREFACE

Giovanni Giacomo Gastoldi's (b., ?; d., 1622) seminal work Balletti a cinque voci (1591) popularized ballett form and served as a point of departure for later ballett production by composers of various nationalities including Banchieri, Vecchi, Morley and Hassler. Notable amongst these is Thomas Morley (b., ?; d., ? 1602), who introduced ballett form to England. Despite a vast debt to its Gastoldian model Morley's publication of 1595 entitled The First Booke of Balletts to Five Voyces emerged as a distinctively English and personal musical statement. The popularity of this collection, attested by the appearance of two editions subsequent to the initial double English-Italian publications, generated further English interest in the form. Thomas Weelkes (b., ?; d., 1623), who included seventeen balletts in his work Balletts and Madrigals to Fiue Voyces (1598), was the first to establish the balletts in Morley's volume as models in their own right.

Although the relationship between the balletts of Gastoldi and Morley and Morley's anglicization of the form have been exhaustively treated in Joseph Kerman's The Elizabethan Madrigal: A Comparative Study (1962) and Denis Arnold's "Gastoldi and the English Ballett" (1956), the connection between Morley and Weelkes has only recently received consideration in David Brown's book, Thomas Weelkes: A

Biographical and Critical Study (1969). My comparison of the balletts of Morley and Weelkes is principally based on observations drawn from independent analysis.

The transcriptions to which I will refer belong to the English Madrigalists series edited by E. H. Fellowes and revised by Thurston Dart. Facsimiles of the double 1595 and the 1600 editions of the Morley set and the 1598 and 1608 editions of Weelkes' Balletts and Madrigals were available to me as part of the University Microfilm collection English Books, 1475-1640.

The objectives of this study are to identify, compare and contrast those features of musical style which define the ballett compositions of Thomas Morley and Thomas Weelkes. The text is divided into four chapters by the major analytical parameters of form, text-music relationship, melody and harmony. Interrelationships clearly exist between these sections; further, the discussion of rhythm spans all four units. The findings of comparative analysis belong to two mutually exclusive categories: findings which show similarities and findings which show differences between compared materials. Whereas similarities between the composers' works permit an evaluation of Morley's influence upon the Weelkes set, differences may be interpreted as examples of Weelkes' expression of personal style and as examples of the development of ballett form within the time frame and scope of the two collections considered.

ACKNOWLEDGEMENTS

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## Chapter I. Form

Form, "the constructive or organizing element in music,"[1] differs in meaning depending on whether reference is made to 'form _in_ music' or 'form(s) _of_ music.'[2] With regard to 'form _in_ music'

> [e]ven the simplest melody shows relationships of pitch (intervals), time values (rhythm), grouping (phrases), etc., in other words, has "form." "Forms _of_ music," however, refers to the existence of certain schemes that govern the over-all structure of a composition and were traditionally used in various periods of music history, e.g., the fugue or the sonata.[3]

The present unit is concerned with the form of the late sixteenth century vocal ballett as used in Morley's _First Booke of Balletts_ and Weelkes' _Balletts and Madrigals_. The topics treated include definitions, deviation from 'standard' ballett form and the length of formal sections.

### Definitions

The definition of ballett form offered by Morley in his _Introduction_ describes both light pieces meant to accompany dancing and the balletti of Gastoldi:

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1 Arnold Whittall, "Form," in _The New Grove Dictionary of Music and Musicians_ (6th ed., edited by Stanley Sadie, 1980), VI, 709.

2 Willi Apel, "Form," _Harvard Dictionary of Music_, p. 326.

3 Ibid., 326-27.

> There is also another kind more light than this [Villanelle] which they term Balletti or dances, and are songs which being sung to a ditty may likewise be danced. These, and all other kinds of light music (saving the Madrigal) are by a general name called 'airs.'
>
> There be also another kind of Balletts commonly called 'Fa las.' The first of that kind which I have seen was made by Gastoldi; if others have laboured in the same field I know not, but a slight kind of music it is and, as I take it, devised to be danced to voices.[4]

We are exclusively concerned with Morley's second definition. In its simplest form this "slight kind of music" is strophic, primarily homophonic and in dance rhythm. Each of the two repeated sections concludes with a refrain usually set to the syllables 'fa la.' Joseph Kerman distinguishes three types of ballett -- simple, transitional and canzonet -- all of which exhibit the form's definitive bipartite structure with repeats and refrain.[5] Differences between these subclasses involve the style and the length of verse sections. The verses of the simple ballett are noted for their homophonic character, modest length and dance-like rhythm, whereas those of the canzonet ballett are longer and contrapuntal (or at least flexibly homophonic). Transitional balletts are essentially simple balletts which exhibit imitative style in part or all of one verse unit. Table I indicates the classification of the balletts contained in each set by type.

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4 Thomas Morley, A Plain and Easy Introduction to Practical Music [1597], edited by Alec Harman (2nd ed.; New York: W. W. Norton, 1963), p. 295.

5 Kerman's distinctions are utilized throughout this study. Joseph Kerman, The Elizabethan Madrigal: A Comparative Study. (New York: Galaxy Music, 1962), pp. 144, 147.

Table I.[6] The Classification of Balletts from Morley's First Booke of Balletts and Weelkes' Balletts and Madrigals by Type

| Ballett Type | Morley, The First Booke of Balletts | Weelkes, Balletts and Madrigals |
|---|---|---|
| Simple | 1, 2, 3, 4, 6, 7, 10 11, 13 | 2, 4, 15, 17, 22 |
| Transitional | 9, 15 | 1, 23 |
| Canzonet | 5, 8, 12, 14 | 5, 7, 8, 9, 11, 12, 14, 16, 18, 21 |

It is not universally agreed that canzonet-like compositions in binary form with refrain should be classified as canzonet balletts.[7] Although Edmund Fellowes recognizes all of the pieces with refrains in the collections under consideration as balletts, he somewhat paradoxically cautions that the presence of a fa-la does not necessarily indicate that a piece is a ballett, for "in the true ballet a regularly defined dance-rhythm must be maintained throughout all the sections."[8] Denis

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6 With the exception of Morley's ninth ballett, which I have categorized as a transitional rather than simple ballett, this classification is in accordance with that suggested by Kerman; Ibid. Brown, who does not recognize the transitional category, classifies Weelkes' first and twenty-third balletts as simple and canzonet balletts respectively; David Brown, Thomas Weelkes: A Biographical and Critical Study (London: Faber and Faber, 1969), pp. 81, 84.

7 The second degree of gravity in this light music is given to Canzonets, that is little short songs (wherein little art can be showed, being made in strains, the beginning of which is some point lightly touched and every strain repeated except the middle) which is, in composition of the music a counterfeit of the Madrigal. Morley, A Plain and Easy Introduction, p. 295.

8 Edmund Fellowes, The English Madrigal Composers (2nd ed.; London: Oxford University Press, 1948), p. 58.

Arnold, who also supports this view, favours calling canzonet balletts simply canzonets or madrigals.[9] For Craig Monson the AABCC structure of the canzonet is an integral part of the perfect canzonet-ballett union,[10] whereas Joseph Kerman, David Brown and Franklin Zimmerman[11] recognize the canzonet ballett as a valid subclass of the form, interpreting the presence of canzonet features as a kind of musical elaboration.

> Surely Morley still considered these pieces ballets, and not canzonets; they still exhibit the balanced division into two repeated sections, as well as the long "fa la" refrains . . . In employing the canzonet style for the "verse" sections, Morley was trying to add musical interest to what he properly considered an over-simple musical variety. . . . This was, as it were, his personal justification for concerning himself with this "slight kind of music."12

Although Brown accepts the hybrid form as a ballett he does acknowledge the possibility that canzonet elements may damage the delicate nature of the simple ballett.

> The two forms [the simple and canzonet ballett], one witty and pithy, the other innocuous and amiable, were as incompatible as the madrigalian ideal and abstract polyphony. The canzonet tended to expand the ballet, quenching its pungency, emasculating its rhythmic vitality without compensating with extra breadth, and weakening or destroying the engagement between verse and fa-la refrain.13

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9 Denis Arnold, "Gastoldi and the English Ballett," Monthly Musical Record, LXXXVI (1956), 50.

10 Craig Monson, "Thomas Weelkes: A New Fa-la," Musical Times, CXIII (1972), 135.

11 Franklin Zimmerman, "Features of Italian Style in Elizabethan Part Songs and Madrigals. A Comparative Study of Italian and English Madrigal Styles as Represented in the Works of Marenzio, Ferrabosco, Byrd, Morley and Weelkes" (B. Litt, Wadham College Oxford, 1955), passim.

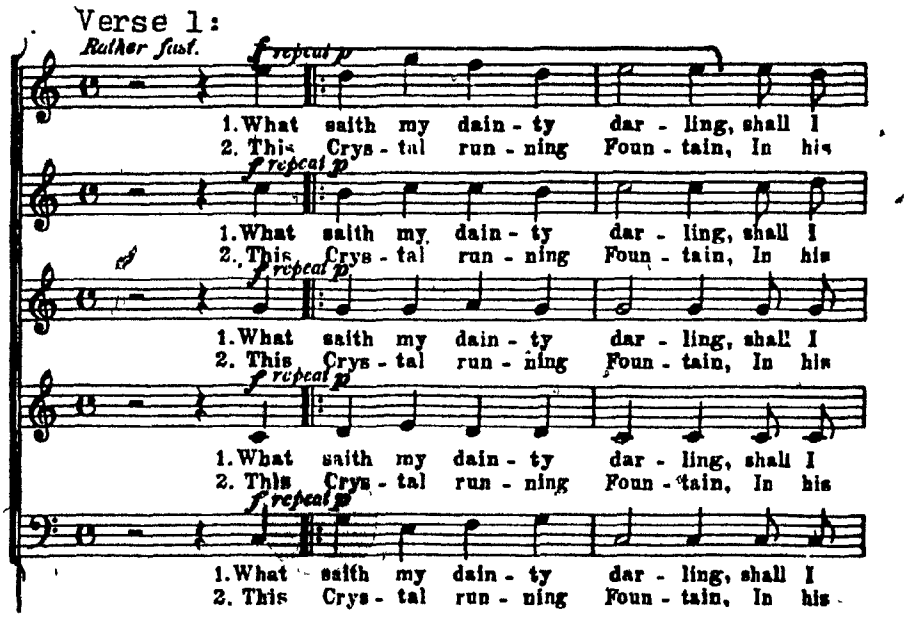
12 Kerman, The Elizabethan Madrigal, pp. 144-45.

13 Brown, Thomas Weelkes, p. 85.

## Deviation from 'Standard' Ballett Form

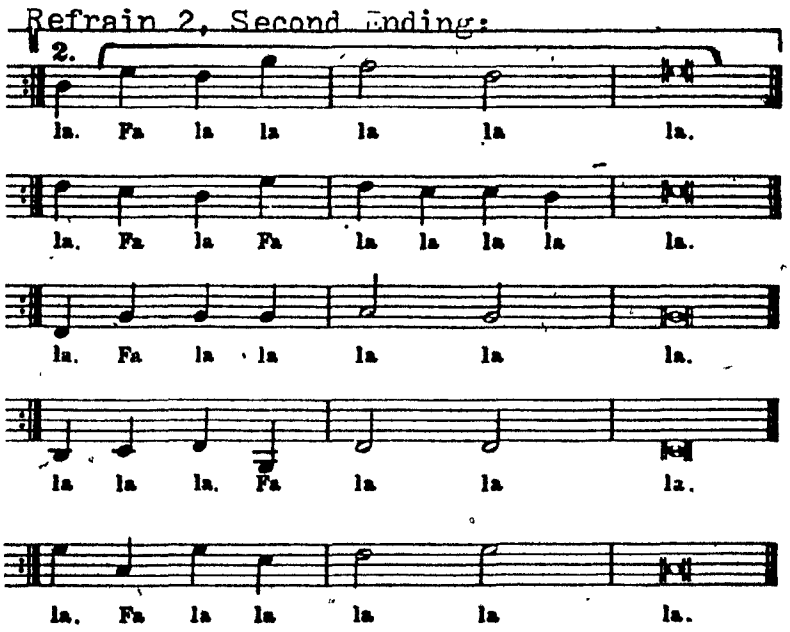
A number of balletts deviate from the standard form by expanding or otherwise altering second endings as well as by omitting sections, repeats or both (Tables IIa and IIb). Morley's sixth ballett, 'No no Nigella,' presents an extended second ending (or codetta) strikingly set off from the main body of the composition by two beats of rest. Weelkes, following Morley's lead, employed this device in four of his compositions.[14] Morley's ninth ballett, 'What saith my dainty darling,' features a different second ending without expansion that permits movement back into the principal key area and serves a melodically unifying function. Here the cantus part of this second ending is related to the opening melody in the cantus part (Example 1).

Example 1. Morley, Ballett No. 9 'What saith my dainty darling,' meas. 1-2; 22-24




14 Balletts and Madrigals: Numbers 5, 15, 17 and 23.

Example 1. (continued)




In the first section of Morley's 'Thus saith my Galatea' (M10)[15] the absence of both the traditional fa-la and sectional repeat yield a structure which may be alphabetically represented as ABRBR.[16] A final example of formal deviation occurs in Weelkes' 'Farewell my joy' (W21) which omits the usual second section repeat.

## The Length of Formal Sections

Morley's tendency towards expansionary treatment of his Gastoldian models is a striking stylistic feature of his balletts. In those simple balletts modelled directly from

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15 The abbreviation (M10) indicates that 'Thus saith my Galatea' is the tenth ballett from Morley's collection The First Booke of Balletts. The Weelkes set is represented by the capital letter W in such notations.

16 This feature is shared with Morley's Gastoldian model, 'Il Piacer' (G8).

Table IIa. Formal Structure

Morley, The First Booke of Balletts to Five Voyces

| No. | Incipit | Form | Section Length (in meas.) First Verse | Second Verse | First Refrain | Second Refrain |
|---|---|---|---|---|---|---|
| 1 | 'Dainty fine sweet nymph' | ARAR BR'BR' | 6 | 4 | 5 | 11 |
| 2 | 'Shoot false love I care not' | " | 4 | 12 | 5 | 9 |
| 3 | 'Now is the month of Maying' | " | 4 | 4 | 4 | 4 |
| 4 | 'Sing we and chant it' | " | 4 | 8 | 4 | 7 |
| 5 | 'Singing alone' | " | 8 | 19 | 4 | 10 |
| 6 | 'No no Nigella' | ARAR BR'BR'+ Extended Second Ending | 8 | 8 | 8 | 8+ |
| 7 | 'My bonny lass she smileth | ARAR BR'BR' | 4 | 4 | 9 | 9 |
| 8 | 'I saw my lovely Phillis' | " | 15 | 17 | 7 | 16 |
| 9 | 'What saith my dainty darling?' | ARAR BR'BR'' Varied Second Ending | 4 | 10 | 4 | 6 |
| 10 | 'Thus saith my Galatea' | A BRBR | 6 | 8 | - | 13 |
| 11 | 'About the maypole' | ARAR BR'BR' | 14 | 16 | 7 | 10 |
| 12 | 'My lovely wanton jewel' | " | 9 | 15 | 5 | 14 |

Table IIa. (continued)

| No. | Incipit | Form | Section Length | | | |
|---|---|---|---|---|---|---|
| | | | First Verse | Second Verse | First Refrain | Second Refrain |
| 13 | 'You that wont to my pipes sound | ARAR BR'BR' | 7 | 5 | 2 | 5 |
| 14 | 'Fire fire' | ARAR BR'BR'+ Extended Second Ending | 6 | 19 | 6 | 13 |
| 15 | 'Those dainty daffodillies | ARAR BR'BR' | 4 | 7 | 6 | 4 |

Table IIb. Formal Structure

Weelkes, Balletts and Madrigals to Fiue Voyces

| No. | Incipit | Form | Section Length | | | |
|---|---|---|---|---|---|---|
| | | | First Verse | Second Verse | First Refrain | Second Refrain |
| 1 | 'All at once well met' | ARAR BR'BR' | 9 | 7 | 5 | 7 |
| 2 | 'To shorten winter's sadness' | " | 4 | 4 | 8 | 5 |
| 4 | 'Whilst youthful sports' | " | 4 | 4 | 5 | 7 |
| 5 | 'On the plains, fairy trains' | ARAR BR'BR'+ Extended Second Ending | 9 | 10 | 6 | 8+ |

Table IIb. (continued)

| No. | Incipit | Form | Section Length | | | |
|---|---|---|---|---|---|---|
| | | | First Verse | Second Verse | First Refrain | Second Refrain |
| 7 | 'Give me my heart' | ARAR BR'BR' | 9 | 15 | 4 | 3 |
| 8 | 'Hark all ye lovely saints' | " | 11 | 11 | 7 | 6 |
| 9 | 'Say dainty dames' | " | 15 | 7 | 4 | 4 |
| 11 | 'In pride of May' | " | 12 | 8 | 8 | 6 |
| 12 | 'Sing shepherds after me' | " | 14 | 15 | 9 | 6 |
| 15 | 'Welcome sweet pleasure' | ARAR BR'BR'+ Extended Second Ending | 8 | 4 | 4 | 4+ |
| 16 | 'Lady, your eye' | ARAR BR'BR' | 18 | 22 | 10 | 10 |
| 17 | 'We shepherds sing' | ARAR BR'BR'+ Extended Second Ending | 7 | 16 | 9 | 9+ |
| 18 | 'I love and have my love' | ARAR BR'BR' | 10 | 16 | 6 | 11 |
| 21 | 'Farewell my joy' | ARAR BR' | 17 | 27 | 9 | 18 |
| 22 | 'Now is my Cloris' | ARAR BR'BR' | 5 | 5 | 4 | 10 |
| 23 | 'Unto our flocks sweet Corolus' | ARAR BR'BR'+ Extended Second Ending | 9 | 6 | 5 | 8+ |

Gastoldi, Morley compensates for the extreme simplicity of the verse sections with lengthy and elaborate refrains. It is however the compositional possibilities of the imitative canzonet ballett style that lead to expansive verse settings. In contrast to the direct relationship in simple balletts between musical and poetic line length in verse sections without repeated text, the use of contrapuntal style in the verses of canzonet balletts freed musical phrase lengths and hence the lengths of sections from those of the textual line. Pattison notes that

> . . . the fugal principle did greatly assist in freeing music from the restrictions of song-form by providing, if not an alternative principle of form, at least a purely musical method of development.17

Although the expansion of section lengths beyond the scope of Morley's works was not a priority for Weelkes, he did favour Morley's canzonet ballett format complete with its implicit elongation of the verse unit.[18] Weelkes shared Morley's interest in refrains as "virtuoso interludes and postludes,"[19] but even though the average length of Weelkes' refrains is slightly greater, expansion is not an issue here. As indicated by Table III corresponding average section lengths compare very closely between the two sets.

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17 Bruce Pattison, Music and Poetry of the English Renaissance (2nd ed.; London: Methuen, 1948), p. 191.

18 Morley's collection contains four canzonet and two transitional balletts whereas Weelkes includes ten canzonet and two transitional balletts in his publication. Canzonet ballett verse sections are approximately twice the length of simple verse sections in both sets.

19 Kerman, The Elizabethan Madrigal, p. 148.

Brown suggests that "Weelkes had no need to expand; indeed, the shorter ballets are generally the more successful."[20]

Table III. Average Section Length

| Section | Ballett Category | Length (in measures) Morley | Weelkes |
|---|---|---|---|
| Verse | Simple and Transitional | 6.86 | 6.57 |
| Verse | Canzonet | 13.5 | 13.75 |
| Refrain | Simple, Transitional and Canzonet | 7.59 | 7.74 |

A definition of ballett form is crucial to this study in so far as it is necessary to circumscribe the compositions which qualify as balletts within these collections. In addition, to facilitate comparative analysis, the balletts of both sets must be grouped by type according to identical criteria. The bipartite structure with repeats and refrain of the ballett is shared by the majority of balletts in both publications. Although Weelkes produced more canzonet balletts than Morley a comparison of section lengths between the various ballett types indicates a lack of special interest in expansionary treatment on his part. The highly divergent natures of the verse sections of simple and canzonet balletts necessitate separate consideration of the styles of Morley and Weelkes for each kind of ballett. Otherwise, owing to the unmatched number of canzonet balletts in the collections,

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20 Brown, Thomas Weelkes, p. 79.

differences between the sets more properly indicate differences between the types of ballett rather than stylistic differences between the composers.

## Chapter II. Text-Music Relationship

A composer's textual responsibilities fall into two categories: (1) the choice of a poem and (2) the setting and consequent expression of that poem.

### Textual Selection

Apart from purely subjective concerns the selection of a text may be influenced by subject matter and technical considerations such as line length, accentuation pattern and rhyme scheme. Certainly the role of subject matter in relation to poem choice is difficult to define except in so far as musicians need textual material which lends itself to musical expression. The sharply contrasted moods and simple yet broad range of emotions offered by the largely amatory 'poesie per musica' in the ballett collections fulfill this requirement.

Kerman suggests that it was the metrical regularity of eight poems in the Gastoldi set that prompted Morley to borrow them.[1] The remainder of the texts chosen by Morley are canzonet poems in 'madrigal verse' which Kerman feels may have inspired his production of balletts alla canzonetta.[2] (Table Ia).

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1 "With one exception [M10] he [Morley] takes every possible text with an unchanging number of feet in the lines, [Numbers 2, 3, 8 and 12 from Gastoldi's Balletti] and others that he selects are only slightly irregular." Kerman, The Elizabethan Madrigal, p. 139.

2 The First Booke of Balletts: Numbers 3, 5, 8, 11, 12, 14 and 15.

Weelkes, however, did not select his poetry from Italian sources and no examples of 'madrigal verse' or of canzonet texts are contained in his collection.[3] (Table Ib). The line lengths deviate from the seven and eleven syllable arrangement typical of Italian canzonet verse and exemplified by many poems in the Morley set, but they are more regular than those of lyrics used by Morley.[4] Metrical accentuation patterns in texts from the Weelkes set are also more regular than those employed by Morley, this despite the exceptional use of irregular verse meter in Weelkes' fifth ballett, 'On the plains.' Over seventy-five percent[5] of the texts chosen by Weelkes are in iambic or slightly varied iambic meter compared to sixty percent in the Morley collection. Rhyme scheme, like meter, shows greatest consistency in the Weelkes set. In all but two of the poems, as opposed to all but seven in the Morley volume, the patterns consist of rhyming couplets.

## Textual Expression

Once a composer has selected a particular text he must express it in sound. Whether his interpretation emphasizes the sharply focused depiction of individual words or the general portrayal of the mood and nature of the poetry, the principal purpose in setting words to music is to increase their beauty and to propose an interpretation of their meaning.[6]

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3 Kerman, The Elizabethan Madrigal, p. 147.
4 Percentage of compositions exhibiting equal line length throughout (in syllables): Morley: 33.3%, Weelkes: 52.94%.
5 76.42%.
6 Edmund Fellowes, The English Madrigal Composers, p. 106.

Table Ia. Possible Textual Sources[7]

Morley, The First Booke of Balletts to Five Voyces

| No. | Incipit | Possible Sources |
|---|---|---|
| 1 | 'Dainty fine sweet nymph' | Gastoldi, Balletti a cinque voci (1591), #5 Speme Amorosa / 'Vezzosette ninfe'[8] |
| 2 | 'Shoot false love' | Gastoldi, Balletti (1591) #3 Il bell'humore / 'Viver lieto voglio' |
| 3 | 'Now is the month of Maying' | Vecchi, Selva (1590) 'So ben mi c'ha bon tempo' |
| 4 | 'Sing we and chant it' | Gastoldi, Balletti (1591) #2 L'innamorato / 'A lieta vita' |
| 5 | 'Singing Alone' | Stanza I: Ferretti III a 5 (1570), 'Amore l'altro giorno' |
| 6 | 'No no Nigella' | Gastoldi, Balletti (1591) #15 Il Martellato / 'Possa morir chi t'ama' |
| 7 | 'My bonny lass she smileth' | Gastoldi, Balletti (1591) #12 La Sirena / 'Questa dolce sirena' |
| 8 | 'I saw my lovely Phyllis' | Stanza I: Orologio I a 3 (1593) 'Madonna mia gentile' Marenzio I a 5 (1580); Watson (1591)[9] |
| 9 | 'What saith my dainty darling' | Gastoldi, Balletti (1591) #4 Il Contento / 'Piacer gioia' |
| 10 | 'Thus saith my Galatea' | Gastoldi, Balletti (1591) #8 Il Piacer / 'Al piacer a la gioia' |

7 Edmund Fellowes, English Madrigal Verse, 1588-1632 (3rd ed.; Oxford: Clarendon Press, 1967), pp. 696, 717-18; Alfredo Obertello, Madrigali italiani in inghilterra (Milano: Valentino Bompiani, 1949), pp. 495-503.

8 Refers to the numbering system used in the facsimile edition published by Editions Culture et Civilisation.

9 Zimmerman, "Features of Italian Style," p. 147a.

Table Ia. (continued)

| No. | Incipit | Possible Sources |
|---|---|---|
| 11 | 'About the Maypole' | Ruggiero Trofeo, I a 6 (1589) 'Al suon d'una sampogna' |
| 12 | 'My lovely wanton jewel' | Source unknown "La bella ninfa mia' |
| 13 | 'You that wont to my pipes' sound' | Gastoldi, Balletti (1591) #7 Gloria d'Amore / 'Vaghe ninfe' |
| 14 | 'Fire fire my heart' | Marenzio, II a 3 (1585) 'A la strada' |
| 15 | 'Those dainty daffodillies' | Marenzio, I a 3 (1584) 'Le rose frond'e fiori' |

Table Ib. Possible Textual Sources

Weelkes, Balletts and Madrigals to Fiue Voyces

| No. | Incipit | Possible Sources |
|---|---|---|
| 5 | 'On the plains' | Stanzas 1-2 of Ode 13: Barnabe Barnes' Parthenophil and Parthenophe (1593) |
| 8 | 'Hark all ye lovely saints' | Freely derived from Ode 14: Barnabe Barnes' Parthenophil and Parthenophe (1593) |
| 11 | 'In pride of May' | Herrick, 'Corinna's going a Maying,' lines 15-16 |
| 18 | 'I love and have my love regarded' | Sidney, Arcadia, Book 1 |

The strophic nature of the majority of the balletts would seem to limit the possibilities for expressive musical illustration in so far as it is difficult to depict characteristically two or more different words with a single musical statement. Fellowes' observation that only the first stanza was set out with the musical notation in the partbooks suggests that possibly the madrigalists coped with the problem of multiple verses by lavishing all intentional word-painting on the first stanza, leaving the interpretation of subsequent textual material to chance.[10] Morse, however, notes that "although the major part of the word painting [in the twenty-nine strophic works by Weelkes] occurs in the first stanzas, Weelkes, in many instances, seemed to be careful in his portrayals of other stanzas as well."[11] For the purposes of this study examples of effective word-painting from all stanzas will be considered.[12]

Unlike Morley, Weelkes wrote several through-composed balletts.[13] It is interesting to compare the word-painting in

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10 ". . . the rest of the poem was printed in metrical form at the foot of the page." Ibid., p. 105.

11 Dorothy Morse, "Word-Painting and Symbolism in the Secular Choral Works by Thomas Weelkes, Tudor Composer" (Master's Thesis, New York University, 1961), p. 90. It is difficult to acknowledge the validity of second verse word-painting in cases where the text initially associated with the musical device, the first stanza word, expresses different ideas or sentiments.

12 The scope of this investigation disallows conclusions concerning consistency of word-painting. The emphasis is on textual expression and effective word-painting rather than the identification of musical devices invariably associated with given words. To demonstrate that the word-painting examples cited from Morley and Weelkes are indeed intentional efforts to portray the text, attention is given to conventional Elizabethan means of textual expression as outlined in Morley's Introduction and secondary sources.

13 Numbers 5, 9, 12, 14, 16, 17, 21 and the second section of 18.

these balletts to that in their strophic counterparts from both collections because these pieces are unrestrained by the need to set multiple textual verses. Perhaps these balletts are unitextual because only one stanza of text was available to the composer; on the other hand, it is equally plausible that expressive word-painting in these through-composed balletts ruled out the possibility of including a second verse.[14] In some cases it may simply be that insufficient space in the partbooks necessitated this deletion of the second verses, as David Brown suggests.[15] Brown does, however, recognize the limitations imposed by strophic style and refers to the sixteenth and twenty-first balletts as "free to characterize textual details" by virtue of the fact that they possess one text only.[16] Kerman believes that heightened musical expression of the text in the through-composed works prompted Weelkes to omit the second verses intentionally.[17] The majority of the striking word-painting examples cited in this study come from the through-composed balletts. Take for example the portrayals of the words and phrases 'measures' (W5), 'valleys and high hills' (W9), 'black are our looks' (W14), 'that now I cry' (W17), and 'weep' (W18).

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14 In certain cases it is known that additional poetic material was available. For example Barnaby Barnes' Parthenophil and Parthenophe, only part of which is used in Weelkes' fifth ballett, 'On the plains.' Kerman, The Elizabethan Madrigal, p. 148.

15 This is supported by the fact that "second verses are also omitted in any individual voice part of the other ballets if the printed notes have already claimed the page." David Brown, Thomas Weelkes, p. 80.

16 Ibid., p. 87.

17 Kerman, The Elizabethan Madrigal, p. 148.

Expressive musical techniques belong to three classifications: melodic, rhythmic and harmonic devices.

## Expressive Melodic Devices

Two standard Elizabethan melodic devices, direction of melodic motion and melisma, are used to express the text in both collections. Morley treats the first of these, the conventional use of melodic direction to depict textual details associated with height and depth, at length in his "Rules for Dittying":

> . . . you must have a care that when your matter signifieth 'ascending,' 'high,' 'heaven,' and such like you make your music ascend; and by the contrary where your ditty speaketh of 'descending,' 'lowness,' 'depth,' 'hell,' and others such you must make your music descend; for as it will be thought a great absurdity to talk of heaven and point downwards to the earth so will it be counted great incongruity if a musician upon the words 'he ascended into heaven' should cause his music to descend. . . 18

Consequently it is not surprising that Morley chose to set the word 'aloft,' from his first ballett, with an ascending three-note scale in the cantus part.[19] Weelkes applies the same type of device to both the word 'above' and the phrase 'valleys and high hills' in his eighth and ninth balletts respectively. Morse notes that predominant upward conjunct motion and one ascending interval of a fifth are used by Weelkes to portray

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18 Morley, A Plain and Easy Introduction, p. 291.

19 Although other voices present falling melodic figures in conjunction with the word 'aloft' this portrayal, in an outer voice, is effective. No attempt is made here to indicate word-painting consistency.

the meaning of the word 'above.'[20] The striking ascending and descending melodic figures descriptive of 'valleys and high hills' utilize the full range of each voice part (Example 1).[21]

Melisma, within the context of works primarily in syllabic style, usually occurs in conjunction with some word of "pictorial or emotional import."[22] The associations related to this device vary extensively although Morse's examination of words portrayed by melisma in the sixty-six through-composed secular choral works of Weelkes indicated the predominant expression of ideas of motion.[23] No such relationship is apparent in either ballett collection: the number of words treated by melisma is simply too small to permit observations pertaining to meaning group. Highly descriptive melismatic expression of the text is limited by the strophic nature of many of these works. Often two very different words are set to a given melisma, as for example with the motion word 'danced' and the emotion word 'fearst' in the first and second stanzas of Morley's 'Singing alone' (M5). Clearly the connection between a particular word or phrase and a descriptive melisma is weakened by the immediate reassociation of second verse

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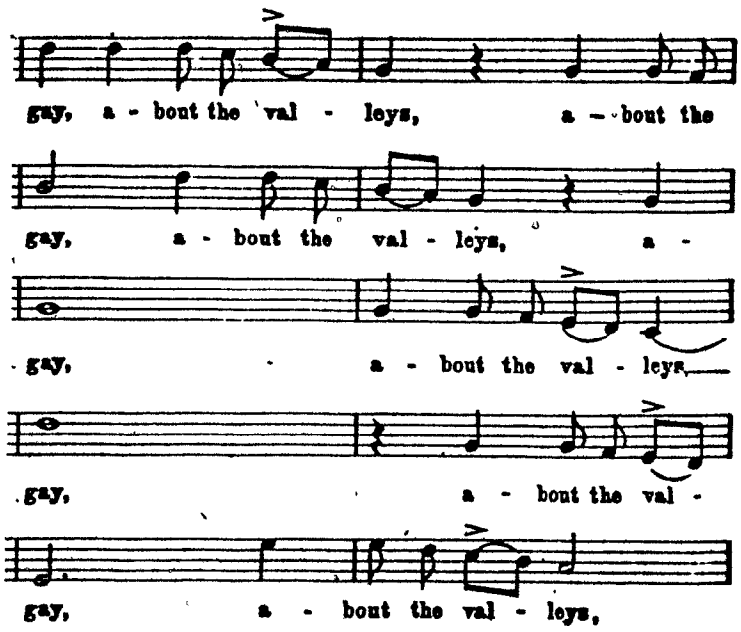
20 Morse, "Word-Painting and Symbolism," p. 101.

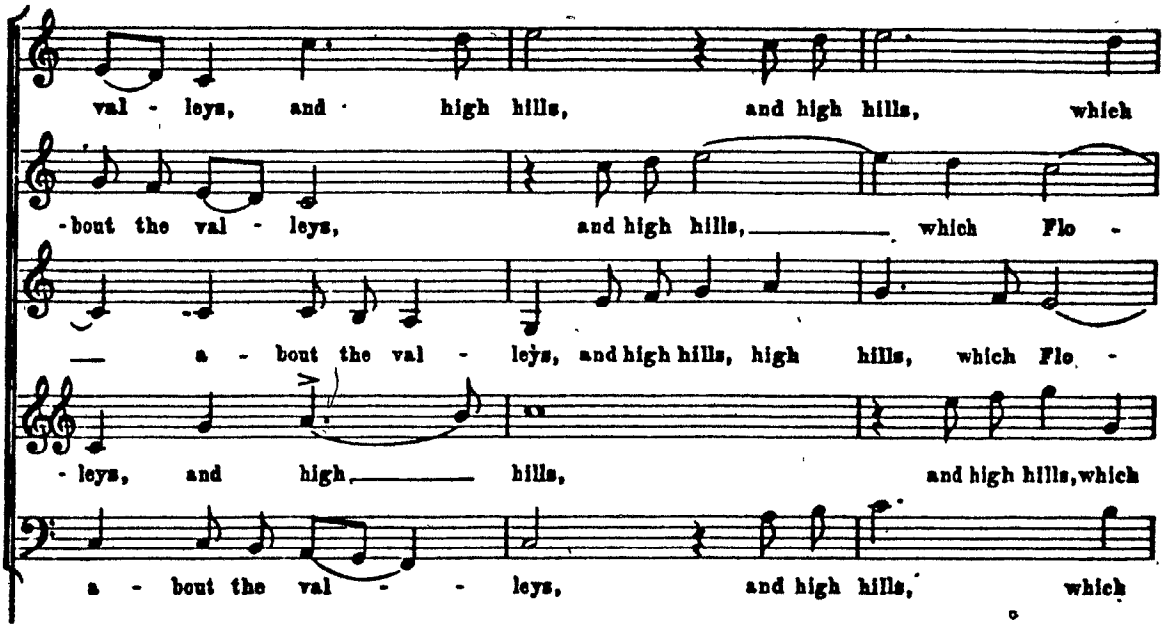
21 Brown, Thomas Weelkes, p. 85.

22 Bruce Pattison, Music and Poetry of the English Renaissance (2nd ed.; London: Methuen, 1970), p. 108.

23 "When this is considered in relation to the movement implicit in melismas, the use of this device in connection with these works seems significant." Morse, "Word-Painting and Symbolism," p. 65. Generally physical motion is depicted by appropriate note durations. For example short note lengths associated with rapid motion are applied to the phrase 'home away she flieth' and the word 'run' in the eighth and ninth balletts by Morley and Weelkes respectively. Brown, Thomas Weelkes, p. 85; Kerman, The Elizabethan Madrigal, p. 147.

Example 1. Weelkes, Ballett No. 9 'Say dainty dames,' meas. 7-11

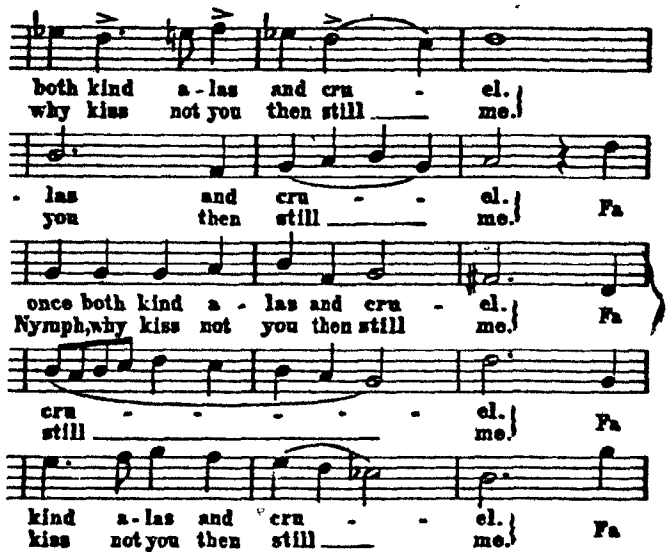


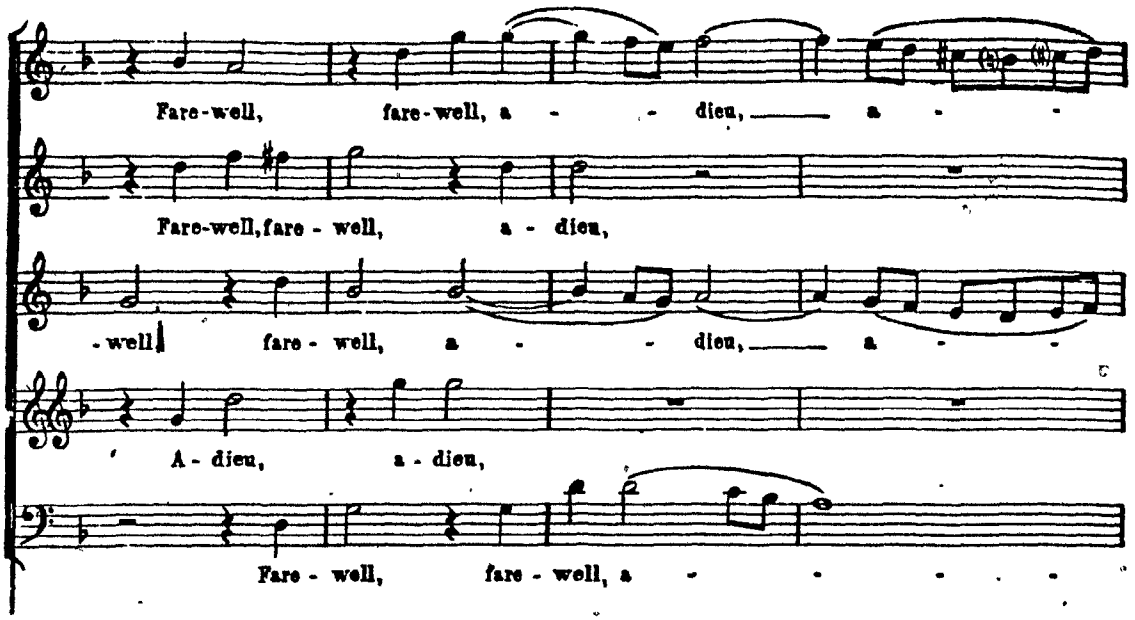
material with the same music.

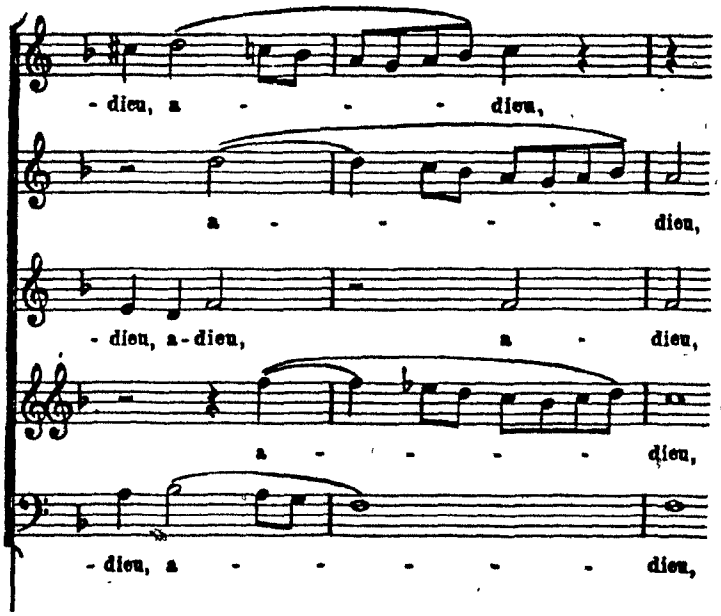
It is difficult to distinguish the use of melisma for purely musical reasons from that meant as intentional word-painting. Often the melismas appear to be little more than an ornamental approach to an important cadence. A number of melismas do, however, appear to constitute effective word-painting. These include Morley's treatment of the words 'cruel' and 'still' in his twelfth ballett and Weelkes' portrayal of the second appearance of the word 'adieu' in his twenty-first ballett (Examples 2 and 3). Morley's style is slightly more melismatic although it is by no means evident that these melismas constitute genuine word-painting.

Example 2. Morley, Ballett No. 12 'My lovely wanton jewel,' meas. 7-9



Example 3. . Weelkes, Ballett No. 21 'Farewell my joy,' meas. 26-32



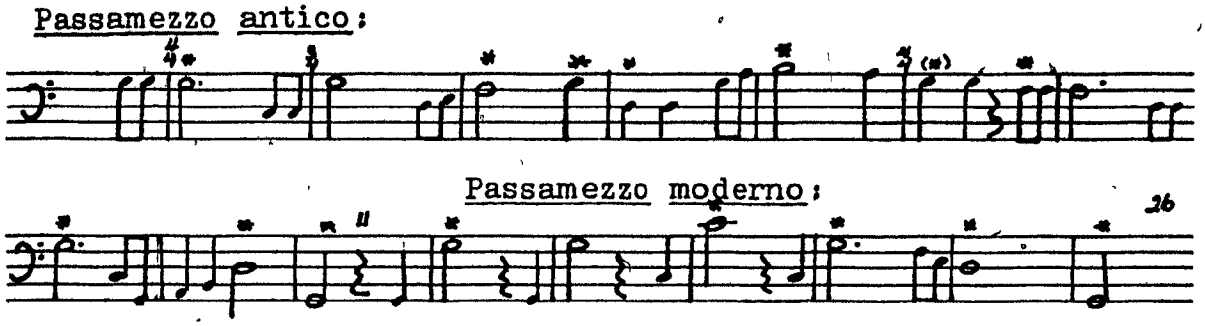



Weelkes provides us with a highly specialized example of melodic word-painting in his depiction of the phrase 'fairy trains were atreading measures' from 'On the plains' (W5). It seems that

> . . . the 'measures' was a popular dance step in sixteenth century England. It was regularly performed to variations on the passamezzo melody which had originated in Italy, but had soon become fashionable elsewhere on the continent and in England.[24]

As Otto Gombosi first observed, Weelkes quotes the bass line of the passamezzo antico and passamezzo moderno harmonic patterns in the first verse section of this fifth ballett (Examples 4a and b).[25]

Example 4a. Weelkes, Ballett No. 5 'On the plains,' meas. 1-14; Bass Part




The tones of the passamezzo antico and passamezzo moderno are marked with asterisks.

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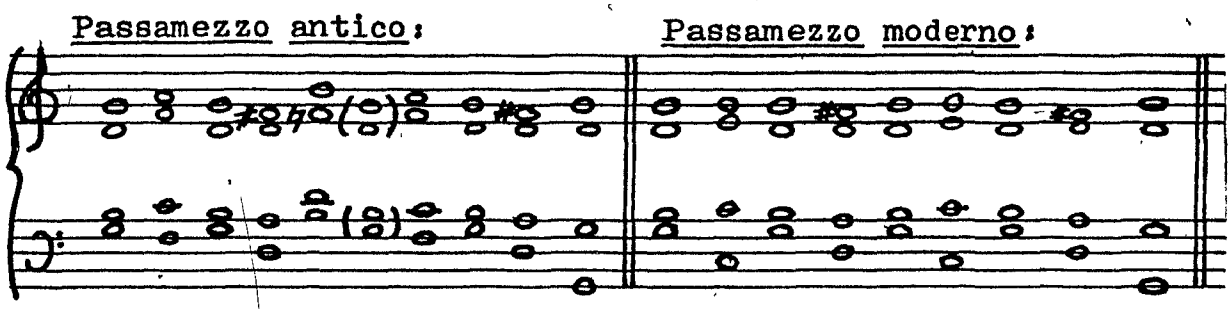
24 Zimmerman, "Features of Italian Style," p. 201.
25 Otto Gombosi, "Some Musical Aspects of the English Court Masque" (Journal of the American Musicological Society, I, 1948), 19.
26 Ibid.

Example 4b. The Passamezzo Harmonic Patterns[27]




Expressive Rhythmic Devices

Descriptive rhythmic devices found in the ballett collections include the use of rapid and slow note durations, fluctuating speeds of harmonic rhythm, time signature changes, rests and black and white notation. Morley describes the expression of happy and sad textual material with appropriate rapid and slow note durations, as follows:

> . . . if the subject be light you must cause your music go in motions which carry with them a celerity or quickness of time, as minims, crotchets, and quavers; if it be lamentable the notes must go in slow and heavy motions as semibreves, breves, and such like; and of all of this you shall find examples everywhere in the works of the good musicians.28

In a specific application of this rule Morley effectively uses a ritardando to set the words 'aye me, I sit and cry me' in

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27 Willi Apel, "Passamezzo, pass'e mezzo," Harvard Dictionary of Music, p. 646.

28 Morley, A Plain and Easy Introduction, p. 291.

his fourteenth ballett (Example 5).[29] Weelkes employs an expanded version of this idea to express sorrowful sentiments in four compositions.[30] This technique is especially useful in the portrayal of these sharply contrasted textual ideas expressed in the sixteenth and eighteenth balletts:

> That now I laugh, and now I cry (W16)
>
> Which makes me always laugh when others weep
> And play with love when others sleep (W18)

Morse notes that in both the strophic and through-composed secular choral works by Weelkes "words whose meanings are related to the category of pleasure are invariably portrayed by a change to triple measure. Even those words associated with motion such as 'dance,' 'frolic,' 'jigs,' and 'prance' present concepts that are pleasurable and are involved with a change to triple measure."[31] This is not true for Morley's balletts even though Zimmerman points out that Morley, Byrd and their Italian contemporaries generally illustrated references to the dance with appropriate dance meters.[32] Many of the printed time signature changes coincide with the

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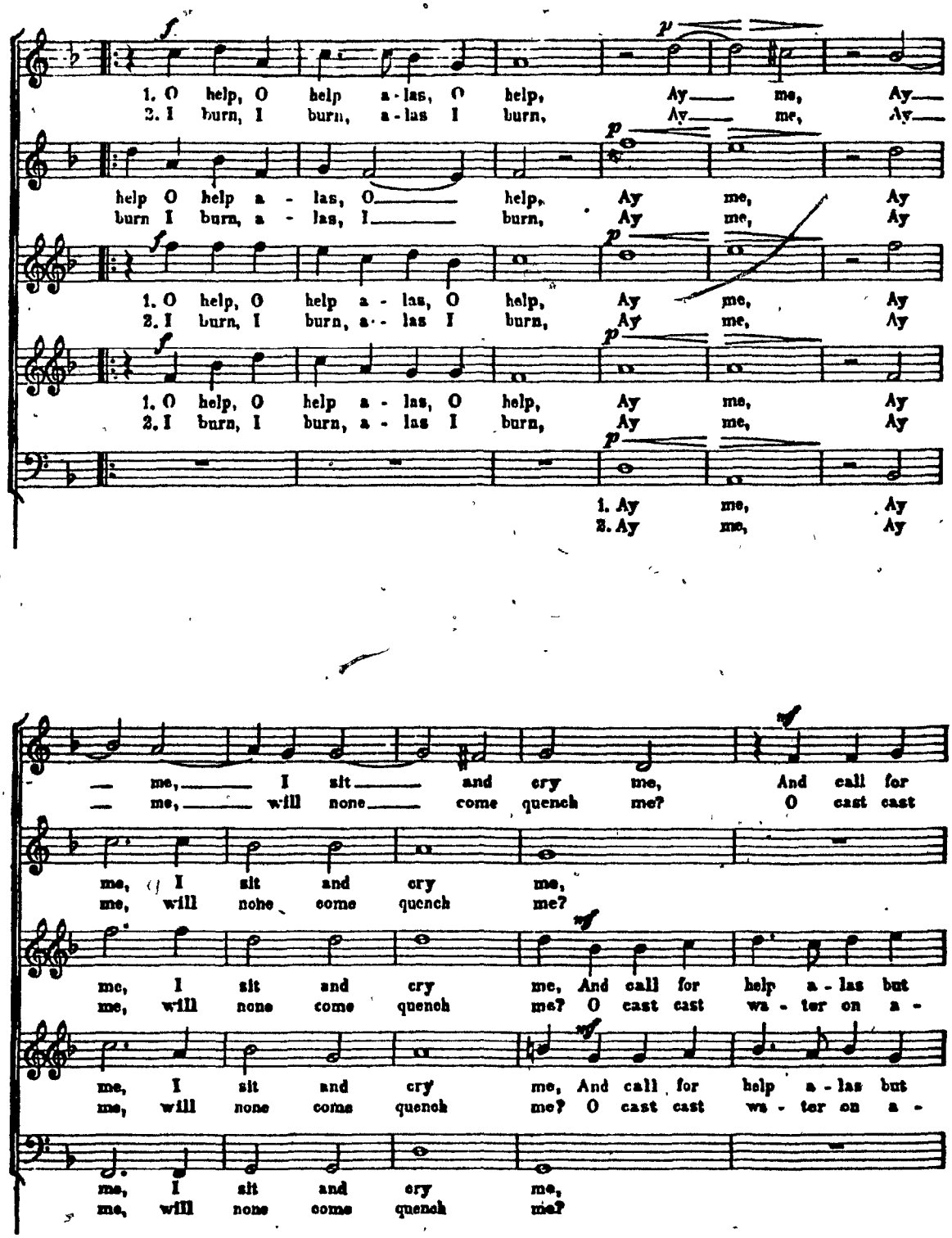
29 This treatment is not, however, always textually inspired. Morley uses this type of rhythmic variety for the 'fa la' in his tenth ballett.

30 8, 16, 18 and 21. Kerman, The Elizabethan Madrigal, p. 147.

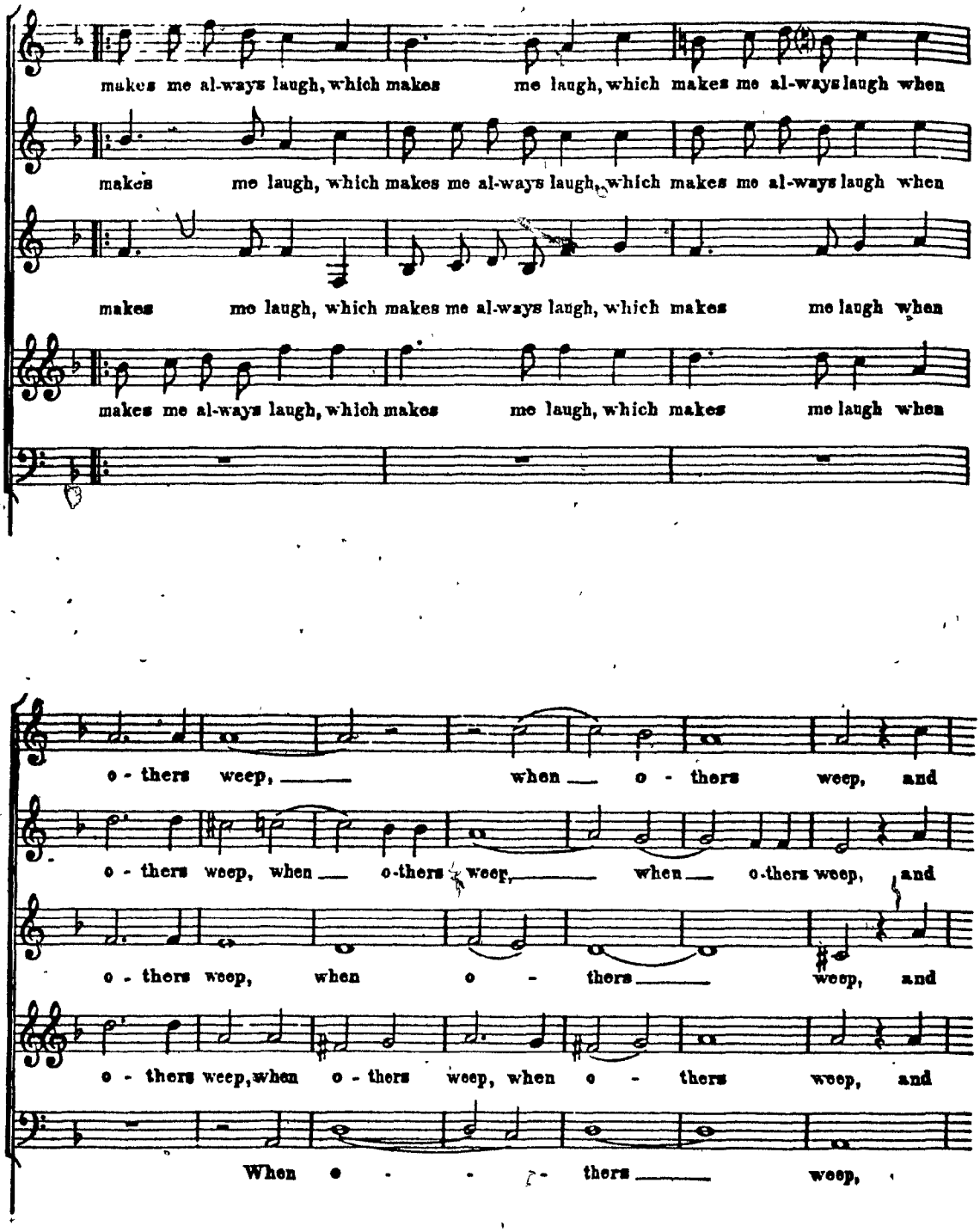
31 Morse, "Word-Painting and Symbolism," p. 81-84. Examples are provided by Weelkes' fifth, twelfth and seventeenth balletts. The phrase 'to dance and sport' from 'Say dainty dames' is the exception.

32 Zimmerman, "Features of Italian Style," p. 200.

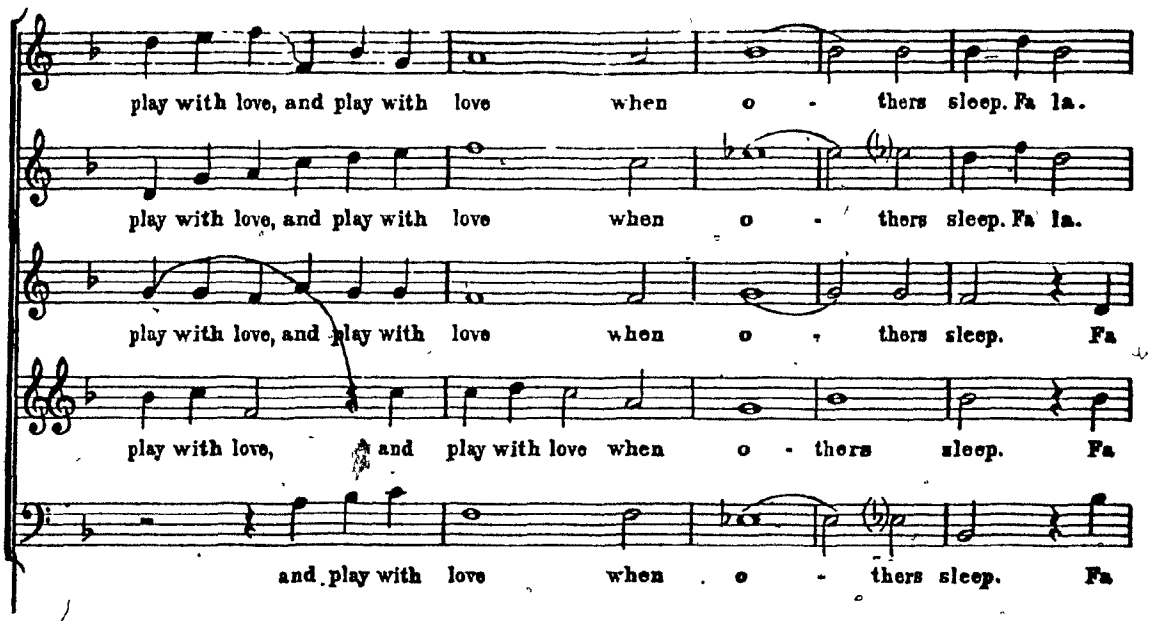
Example 5. Morley, Ballett No. 14 'Fire fire,' meas. 25-35



Example 6. Weelkes, Ballett No. 18 'I love, and have my love regarded,' meas. 14-29



Example 6. (continued)




beginning of formal sections in both sets.[33] This is the case for better than two-thirds of the signature changes in Morley's balletts as opposed to less than half of those in Weelkes' (Tables IIa and b). Often signature changes occur in conjunction with the nonsense syllable refrain sections suggesting purely musical reasons for the variety.

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33 Weelkes employed changes of measure signature very freely whether marked or not. An example of this freedom can be found in the composition 'On the plains,' where in a span of eight bars five changes of signature occur. Morse, "Word-Painting and Symbolism," p. 81.

Table IIa.

The Structural Significance of Printed Time Signature Changes

Morley, The First Booke of Balletts to Five Voyces

| No. | Measure | Signature Change From | To | Structural Significance |
|---|---|---|---|---|
| 1 | 12 | C | C3 | B Section |
| 6 | 32 | C3 | C | Extended 2nd Ending |
| 7 | 17 | C | 3 | 2nd Refrain |
| 8 | 15 | C | C3 | 1st Refrain |
| | 39 | C | C3 | 2nd Refrain |
| 10 | 6 | C3 | C | B Section |
| | 15 | C | 3 | 2nd Refrain |
| 11 | 14 | C3 | C | 1st Refrain |
| | 37 | C3 | C | 2nd Refrain |

Table IIb.

The Structural Significance of Printed Time Signature Changes

Weelkes, Balletts and Madrigals to Fiue Voyces

| No. | Measure | Signature Change From | To | Structural Significance |
|---|---|---|---|---|
| 5 | 25 | C | C3 | 2nd Refrain |
| 9 | 15 | C | C3 | 1st Refrain |
| 11 | 28 | C3 | C | 2nd Refrain |
| 17 | 16 | C | C3 | B Section |
| | 31 | C3 | C | 2nd Refrain |

Rests, in the ninety-two secular choral works by Weelkes, are used to produce three effects: "to allow time for a movement to be consummated, to set a particular word apart from the text and to suggest cessation of motion."[34] Our concern with highly descriptive word-painting limits us to consideration of the third category.[35] Examples of textual material pertaining to cessation of motion appropriately set with rests include the words 'dying' (M12), and 'die' (W16). Rests are also conventionally used to express the sigh figure 'aye me' in Morley's 'Fire fire' (M14).

> . . . when you would express sighs you may use the crotchet or minim rest at the most, but longer than a minim rest you may not use because it will rather seem a breath taking than a sigh . . . 36

Weelkes' use of black notation in conjunction with the phrase 'black are our looks', gives rise to eye music in his fourteenth ballett.[37] But generally the English madrigalists, unlike the Italian, disassociated their choice of black or white notation from textual considerations.[38]

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34 Ibid., p. 107.

35 Words may be invariably associated with a given musical device and textually important material may be intentionally emphasized or set apart by musical means, but unless the meaning of a particular word is amplified in a concrete manner consideration of it falls outside the bounds of this section. It is for this reason that rhythmic devices such as hemiola, syncopation and placement within the measure are not treated despite relationships which occasionally exist between them and specific words.

36 Morley, A Plain and Easy Introduction, p. 291.

37 Brown, Thomas Weelkes, p. 86.

38 "In his employment of sharply contrasted passages in 'white' and 'black' notes, Weelkes took up another of the favorite conventions of the Italian madrigalists: the note bianche-note nere contrast. In Italian practise, this musical

## Expressive Harmonic Devices

In his Introduction Morley stresses that harmony, the third classification of expressive musical techniques, must closely reflect the spirit and meaning of the text which it sets:

> You must then when you would express any word signifying hardness, cruelty, bitterness, and other such like make the harmony like unto it, that is somewhat harsh and hard, but yet so that it offend not. Likewise when any of your words shall express complaint, dolour, repentance, sighs, tears, and such like let your harmony be sad and doleful. So that if you would have your music signify hardness, cruelty, or other such affects you must cause the parts proceed in their motions without the half note, that is, you must cause them proceed by whole notes, sharp thirds, sharp sixths, and such like (when I speak of sharp or flat thirds and sixths you must understand that they should be so to the bass); you may also use cadences bound with the fourth or seventh which, being in long notes, will exasperate the harmony. But when you would express a lamentable passion then must you use motions proceeding by half notes, flat thirds, and flat sixths, which of their nature are sweet, specially being taken in the true tune and natural air with discretion and judgement.39

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feature was directly related to several conventions in humunistic poetry particularly to the Petrarchian oxymoron. In Weelkes' madrigals, as in those of other English composers already discussed, the poetic element was not so important and the contrasts in the text were not so sharply drawn. One finds no genuine oxymora in Weelkes' compositions, and sharp contrasts, only in a few passages . . ." Zimmerman, "Features of Italian Style," p. 207.

39 Morley, A Plain and Easy Introduction, p. 290. The limited number of words painted by harmonic devices in these ballett collections disallows observations concerning the different treatment of words expressing cruelty as opposed to those expressing complaint and dolour. Pattison feels that, "this is a rather arbitrary notion of little consequence. The English composers often use major and minor sixths together to 'signifie hardness, cruelty or other such affects.' Weelkes does so on the words . . . 'Why weep ye' (W8). Pattison, Music and Poetry, p. 110.

In relation to the number of words expressing extreme emotions relatively few examples of harmonic word-painting exist. The most significant illustrations come from either through-composed balletts or strophic works with similar or identical words occurring simultaneously in both verses. This would seem to indicate that the generally strophic nature of ballett style hampers characteristic textual portrayal. Clearly the immediate reassociation of an expressive musical device with new words weakens its overall effect.

In her extensive study of Weelkes' secular choral works Morse enumerated the following harmonic word-painting devices: major or minor triads,[40] augmented or diminished chords,[41] the simultaneous appearance of three, four or five consecutive scale notes, the simultaneous appearance of the major and minor third of a chord, chord progressions of a chromatic type, false relations and distribution of voices.[42] Suspensions, in

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40 Morse found "no consistent portrayal of major triads for pleasure and minor ones for sadness" consequently this analytical category has been deleted from the present study. Morse, "Word-Painting and Symbolism," p. 42. For our purposes major and minor chords simply provide a consonant background for the more specialized and descriptive harmonic devices with which we are concerned. The use of minor 'tonality' to set the sad phrase, 'to me alas of life and soul deprived,' may however constitute effective harmonic expression.

41 Expressively used augmented and diminished chords play a very small role in the balletts. The single example of an augmented chord which Morse cites, the word 'spoil' from Weelkes' fourteenth ballett, is not in fact augmented either in the Fellowes edition or in the original print. Although it is true that the word 'relievest' from 'Welcome sweet pleasure' is aptly set with a diminished chord followed by two B♭ triads for the second and third syllables, this strophic work has three verses and the two words which coincide with 'relievest,' 'delaying' and 'no leisure,' have totally different meanings. Harmonic word-painting is rare in second verses of strophic works when two stanzas of text, let alone three, are involved.

42 Morse, "Word-Painting and Symbolism," p. 24-27.

addition to the last three of these, apply to the music at hand.

Morse cites four examples of chromatic chord progressions from the Weelkes set, two of which, 'disguised' and 'all' from the second and twenty-second balletts respectively, also involve cross relation.[43] The heightened emotional states suggested by 'cry' (W16)[44] and 'weep' (W18)[45] are portrayed by chromaticism. Chromaticism in the bass part of Morley's 'My lovely wanton jewel' (M12) gives rise to a diminished chord on the first verse word 'torments' and the second verse word 'erying' (Example 7).[46]

Weelkes uses voice distribution to represent female textual characters in conjunction with the word 'lady' (W16).[47] Although Morse interprets the phrase 'till night to sleep betake us' (W1) in the same way, the context of this passage suggests that the males are still speaking, particularly when the second verse, 'Then help, ye dainty ladies,' is taken into account.[48] Textural contrast arising from changing numbers of voice parts frequently accompanies textual repetitions of this type and as such has no expressive function whatsoever.[49] Out

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43 Other examples of chromatic chord progressions include: 'played, fairies' and 'toy, we' from Weelkes' fifth and twenty-first balletts. Two examples of false relations from his twenty-first ballett are 'aieu' and 'treasure.' Ibid., pp. 50, 52-53.

44 Brown, Thomas Weelkes, p. 85.

45 Zimmerman, "Features of Italian Style," p. 210.

46 This is not indicated on the revised Dart edition. See the original print.

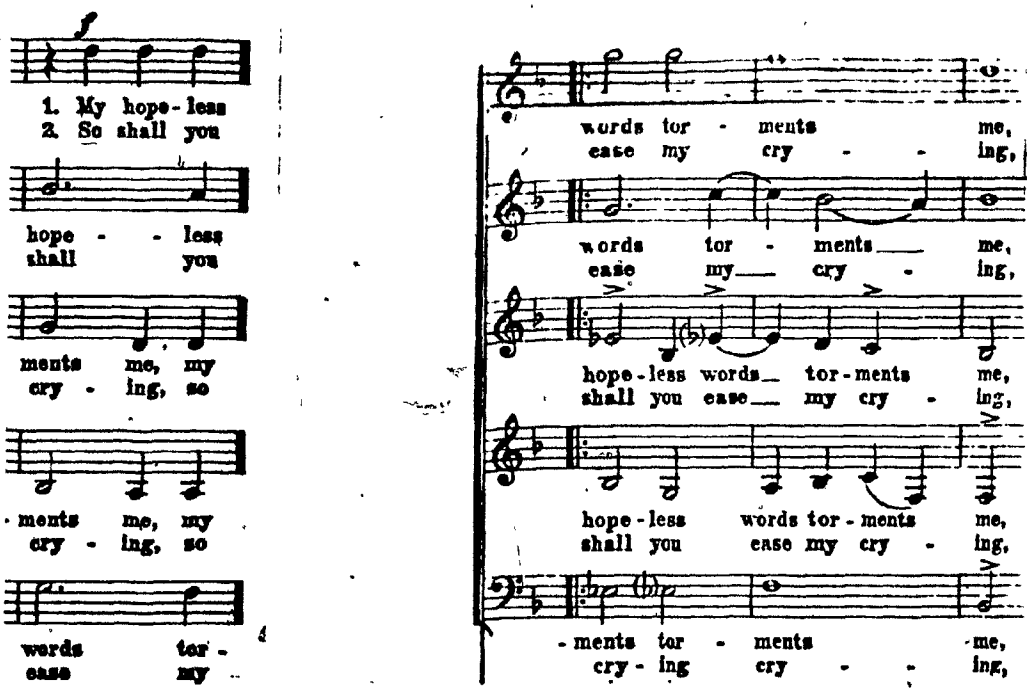
47 Morse, "Word-Painting and Symbolism," p. 56.

48 Ibid., p. 100.

49 Examples of this kind of textual repetition are provided by the phrases 'But when herself alone she there espieth' (M8) and 'We care for no gold' (W17).

of deference to its relationship to height the word 'birds' in 'In pride of May' (W11) is set with the highest part note in three out of five voices.[50] Morley portrays the word 'alone' (M5) with a solo entry[51] and the word 'all' is invariably scored for all voices.

Example 7. Morley, Ballett No. 12 'My lovely wanton jewel,' meas. 16-20




Suspensions, the only accented dissonance permissable within the confines of traditional counterpoint, play an important role in the depiction of words pertaining to sorrow although they also occur for purely musical reasons usually

50 Morse, "Word-Painting and Symbolism," p. 100.
51 Kerman, The Elizabethan Madrigal, p. 147.

at cadential points. When an emotionally charged word coincides with the end of a phrase it is often difficult to distinguish between cadential elaboration and intentional word-painting. Striking examples of expressive suspensions appear in a number of works. (Table III).

Table III. The Expressive Use of Suspensions

| No. | Word(s) | Total # of Appearances | Staggered Entries | Simultaneous Entries | Treatment |
|---|---|---|---|---|---|
| M12 | 'cruel'[52] ('still me')* | 5 | | 5 | 7-6 Susp. |
| | 'torments' ('crying') | 9 | 2 | 2+5 | 2 4-3 Susps. |
| M14 | 'Aye me' | 10 | | 5+5 | 2 4-3 Susps. |
| W8 | 'weep' ('mourn') | 10 | | 5+5 | 2 4-3 Susps. |
| W16 | 'divorced' | 5 | | 5 | 7-6 Susp. 4-3 Susp. |

*( ) - second verse word

In addition to expressing individual words chains of suspensions can establish the mood for more extended passages. For example the musical material following the chromatic change on 'cry' in Weelkes' sixteenth ballett (Example 8).

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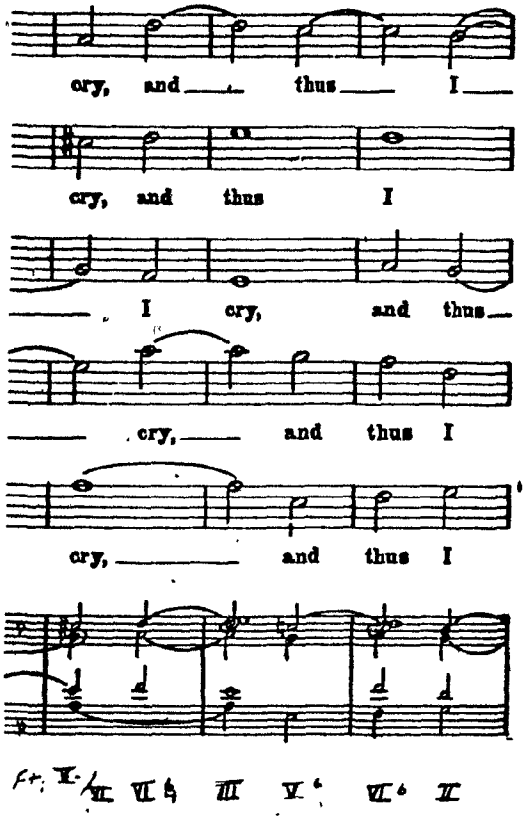
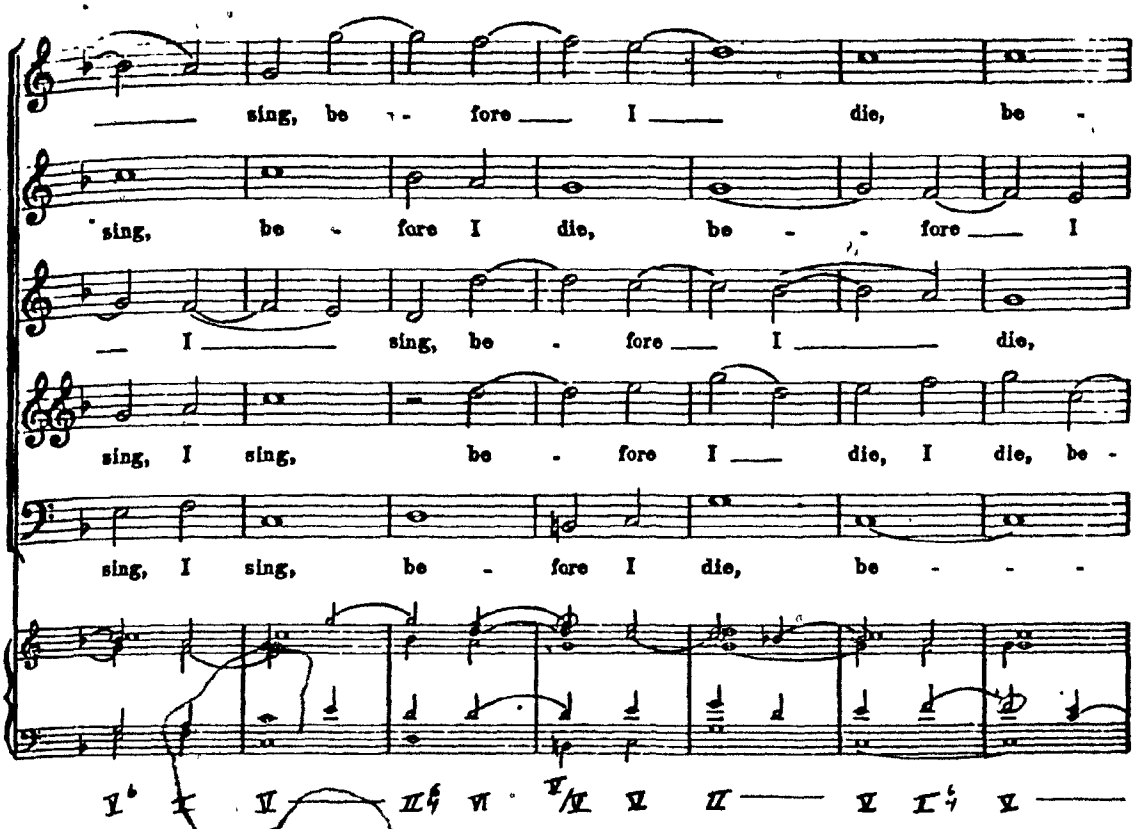
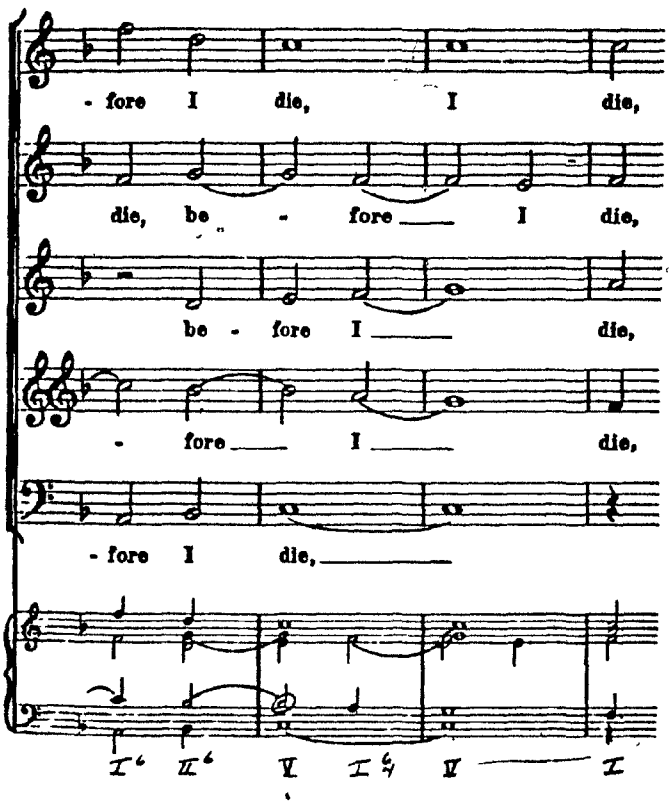
52 Kerman cites this word as an example of word-painting; Ibid, p. 47. Nevertheless, the similar treatment of the words 'contents me,' despite their completely different meaning, is noteworthy. It is significant that both sets of words appear at cadential points. Even though we are not primarily concerned with consistency of word-painting it is interesting that the word 'cruel' reappears in the second verse ineffectively set.

Example 8. Weelkes, Ballett No. 16 'Lady your eye,' meas. 36-49



Example 8. (continued)




The kinds of word-painting used by Morley and Weelkes in their ballett compositions are similar, no doubt because of the analogous subject matter they chose to set and compositional conventions of the day. Although Weelkes disclaimed literary interests[53] examples of word-painting drawn from his set, particularly from his through-composed balletts, are more striking than those used by Morley in all three categories of

53 "I confesse my conscience is vntouched with any other arts, and, I hope, my confession is vnsuspected, many of our musitians thinke it as much praise to be somewhat more then musictians, as it is for golde to bee some what more than golde." Dedication to Madrigals (1600). Pattison, Music and Poetry, p. 104.

word-painting devices. This is not to say that Morley failed to capture the general spirit of his lyrics, only that Weelkes' textual settings tend, possibly at the expense of a broader interpretation, to place greater emphasis on the expression of individual poetic details.

## Chapter III. Melody

During the course of the previous discussion we have seen the integral connection between melody and both musical form and text-music relationship. Certainly melody, defined as "pitched sounds arranged in musical time,"[1] shares additional relationships with the musical parameters rhythm, texture and harmony. The present chapter will explore these relationships and examine the use of melodic material to achieve a balance between unified and varied musical expression. I have divided the melodic analysis into three major areas: imitation, motivic unity, and sources of melodic material. Findings from this investigation will serve as the basis for a comparison between the two ballett sets.

### Imitation

The ballett collections of Morley and Weelkes contain many different kinds of imitative writing ranging from brief motivic exchanges to elaborate imitative passages extending over several phrases. Yet despite this variety it is possible to see elements of personal style which distinguish one composer's treatment of motives[2] and imitative technique from

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1 Alexander Ringer, "Melody," The New Grove Dictionary of Music and Musicians (6th ed., 1980), XII, 118.

2 In a majority of cases the points of imitation are constructed from melodies which are not broken into smaller units and which do not give rise to significant musical

the other. Imitation, "the restatement in close succession of a melody in different parts of a contrapuntal texture,"[3] must be compared on the basis of observations drawn from motivic analysis. Several features relate specifically to this analysis: the number of motives per section, motivic length, the number of entries per motive, the number of grouped entries,[4] and the kind and extent of motivic variation. The use of imitation in individual balletts is presented in graph form as Appendices IA and B. These graphs identify the various motives and provide a visual representation of the imitative activity.

Differences between the two collections in both the number of motives per section and in motivic length are limited. Morley's balletts contain approximately ten percent fewer refrains with imitation and about eight percent fewer fa-las exhibiting two motives than those by Weelkes.[5] Morley's canzonet and transitional balletts, however show a marginally higher average number of verse section motives than the corresponding sections of Weelkes' work. Morley and Weelkes are virtually identical in their employment of simultaneous (as opposed to

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development. Consequently I have chosen to call these melodies motives rather than themes. Those melodies that do exhibit fragmentation will be referred to as motivic fragments.

3 Apel, Harvard Dictionary, p. 402.

4 Grouped entries are simultaneous appearances of a given motive in two or more voices. The treatment of motive I in the first section of Weelkes' 'All at once well met' (W1) provides seven examples.

5 The discrepancy between my second observation and that by Brown, who states that Weelkes "made less use than Morley of two points (either simultaneously or successively) within a single fa-la," arises from my decision to express this calculation as a percentage. Brown, Thomas Weelkes, p. 80.

episodic) treatment of multiple motives. Motive length in the two sets is also similar. For motives of two or three quarter notes duration both volumes correspond,[6] while Morley's balletts contain approximately ten percent more long motives of seven or more quarter note beats.[7] The latter figure partially reflects a tendency on Morley's part to elongate the final note of his principal motive entries.[8]

Weelkes' and Morley's imitative passages also correspond in the average number of entries per motive,[9] but at the same time Weelkes tends to group his entries.[10] Approximately half of the imitative material in Morley's balletts appears entirely without grouped entries; further, apart from one example of three simultaneous entries in his 'You that wont to my pipes

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6 Percentage of entries with a motive length of three quarter note beats or less; Morley: 23.40%, Weelkes: 21.86%.

7 Percentage of entries with a motive length of seven quarter note beats or more; Morley: 36.17%, Weelkes: 26.56%. The number seven is the first whole number above the average motive length of both sets (6.027).

8 An example is provided by motive I from Morley's third ballett. The length of the principal motive entry has been used for all of these calculations even in cases where this may not be the most representative length for the motive. The motive lengths of a section motive may show tremendous variety as the result of rhythmic variation. In the event of an initial double entry involving different motive lengths a subjective decision is at times necessary to determine which is in fact the main entry. Take for example motive III from Weelkes' 'On the plains' (W5).

9 Average number of entries per motive; Morley: 6.26, Weelkes: 8.61.

10 62.12% of Weelkes' motives appear in grouped entries as opposed to 48.94% of Morley's motives. "The fuller or brighter texture produced by pairing imitative entries obviously had its own attractions for Weelkes, thus it may not have been merely an attempt to give an appearance of organic respectability to what is often an unshapely and even redundant tenor that led him to this practise of linking this part in parallel thirds or sixths with an imitative incident in another voice." Brown, Thomas Weelkes, p. 80.

sound' (M13), all of the grouped entries in Morley's work are in pairs. Two balletts by Weelkes contain examples of more than two simultaneous entries of a given motive.[11] Just under half[12] of Weelkes motives appear in two or more grouped entries compared to only ten percent[13] of those by Morley.

The kinds and frequency of motivic variation in the imitative sections of both ballett collections are similar. In order of frequency the techniques which give rise to motivic variation include rhythmic alteration, incomplete presentation of motivic material, intervallic variation, inversion, overlapping motives, and alteration by extension.[14] Examples of the last two are confined to the Weelkes set. On several occasions an extended motive is used imitatively in its own right. Examples are provided by motives four and two of Weelkes' seventh and seventeenth balletts respectively (Example 1).

In Weelkes' 'Sing we at pleasure' (W12) we find two examples of voice pairing in which the original motive appearing in two voices is set off against a slightly varied form of that motive in two other voices (Example 2). These are represented by the small case letters a and b on the graphs in Appendices IA and B.

It is hard to say which collection relies most on imitative techniques. Quantitative differences between the number and length of motives, the number of entries per motive and the kind and extent of motivic variation are slight. Certainly

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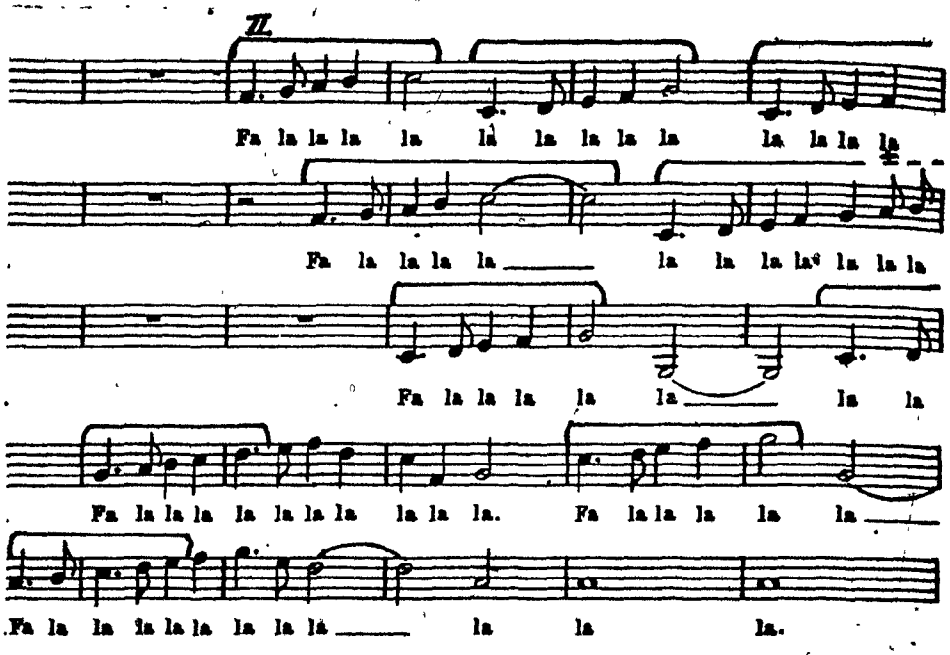
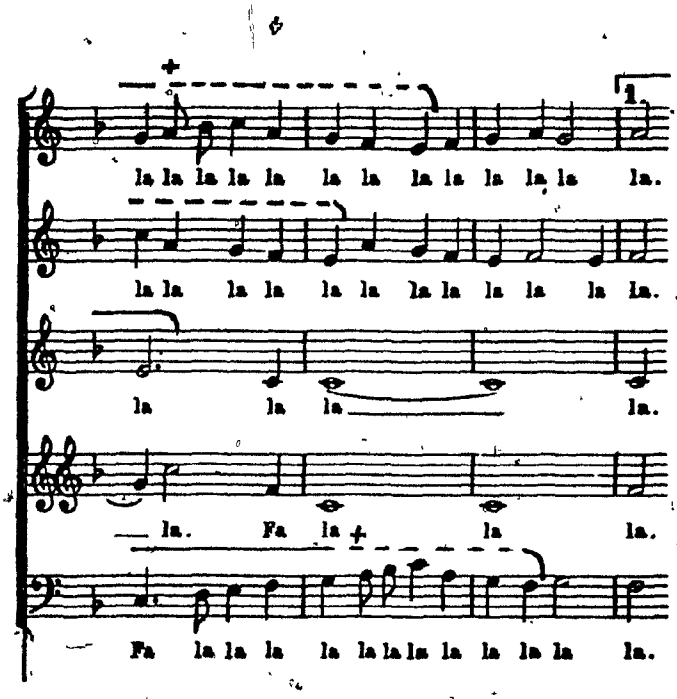
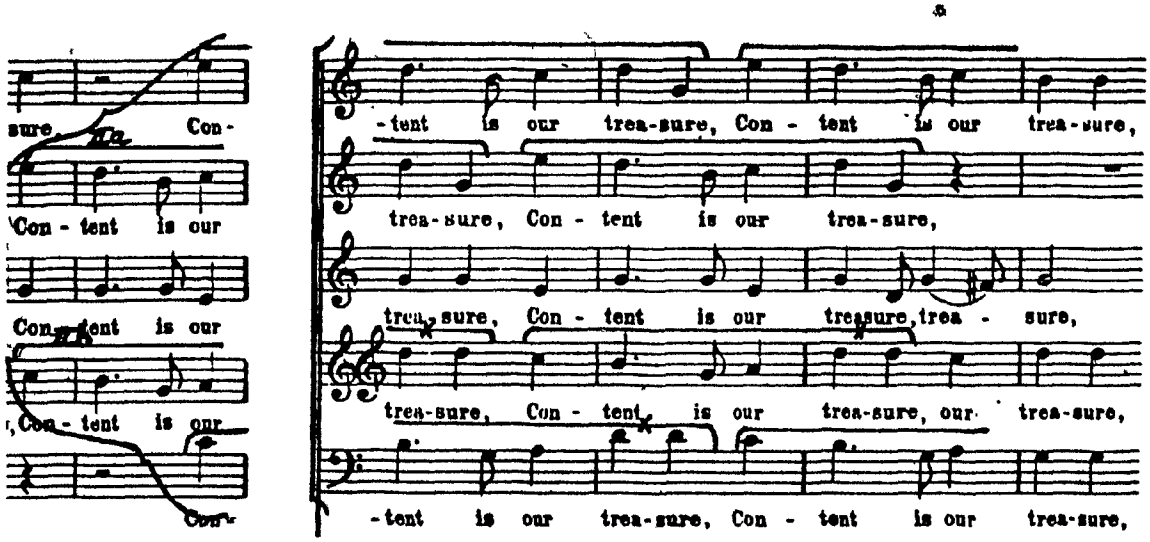
11 Balletts and Madrigals: Numbers 4 and 5.
12 48.48%.
13 10.64%
14 See Appendices IIA and B for examples.

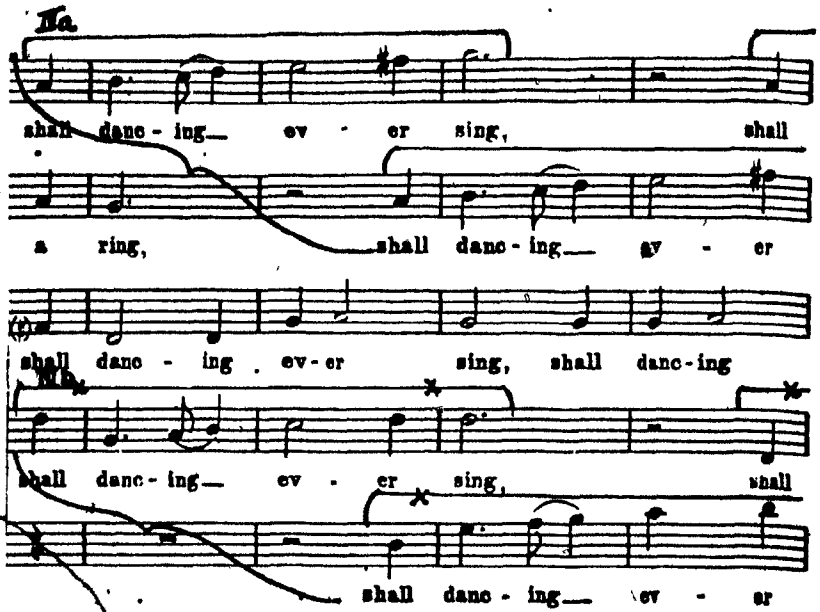
Example 1. Weelkes, Ballett No. 17 'We shepherds sing,' meas. 31-40



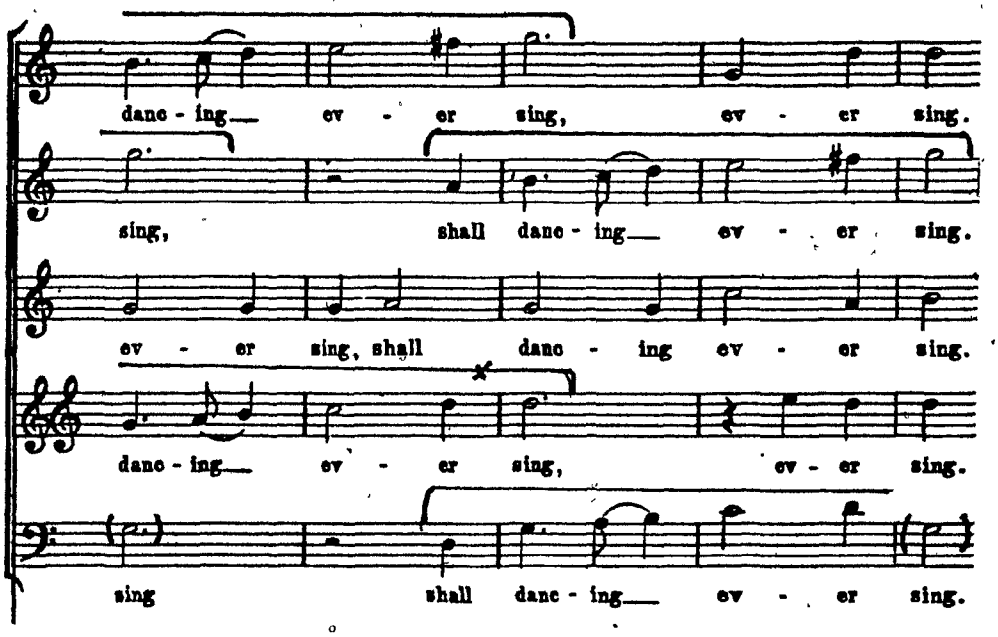



Example 2. Weelkes, Ballett No. 12 'Sing we at pleasure,' meas. 3-8; 34-43



Example 2. (continued)




both sets contain examples of imitative style ranging from brief motivic exchanges to dense imitative writing. But because the Weelkes set contains more canzonet balletts this in itself indicates a predilection for contrapuntal texture and imitative style on his part.

## Motivic Unity

The management of melodic materials involves the creation of a delicate balance between unity and variety. Motivic variety is achieved by the alteration of a motive shortly following its introduction in such a way that the new form of the motive is recognized as an altered version of the original melody. Motivic unity, on the other hand, arises when similarities are heard between different melodic materials, and also when exact motivic repetitions appear apart from their

original entries. Consequently, motivic variation refers to different melodic materials and exact repetitions of motives previously worked out. In addition, motivic unity encompasses all melodies used in a unifying way, even when that material is not involved in a point of imitation.

Although both volumes of balletts contain examples of melody used as a unifying factor, this application of melody assumes greater importance in the Weelkes set.[15] When compared with the Morley collection, approximately twenty percent more balletts from Weelkes' Balletts and Madrigals contain related or exactly repeated melodies and more than fifteen percent more have two or more examples of such melodic relationships.[16] Melodic repetition as a unifying element appears to be used to a similar degree in both sets. Three of Morley's balletts[17] show the exact repetition of a motive removed from its initial appearance as do four of Weelkes'.[18] Very few balletts from either volume contain more than two melodies bearing a direct resemblance to one another. One example is provided by Morley's 'About the maypole' (M11) in which the second parts of the related third and fourth motives of verse two correspond to the

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15 Weelkes, unlike Morley, uses ostinato figures in five of his balletts (Balletts and Madrigals: Numbers 2, 9, 11, 12 and 16). Whether these figures rely on one or two voices they occur primarily in the refrain sections and usually appear in conjunction with motivic material. Like sequences and repetition in general, ostinato figures contribute a sense of continuity to the passages in which they occur.

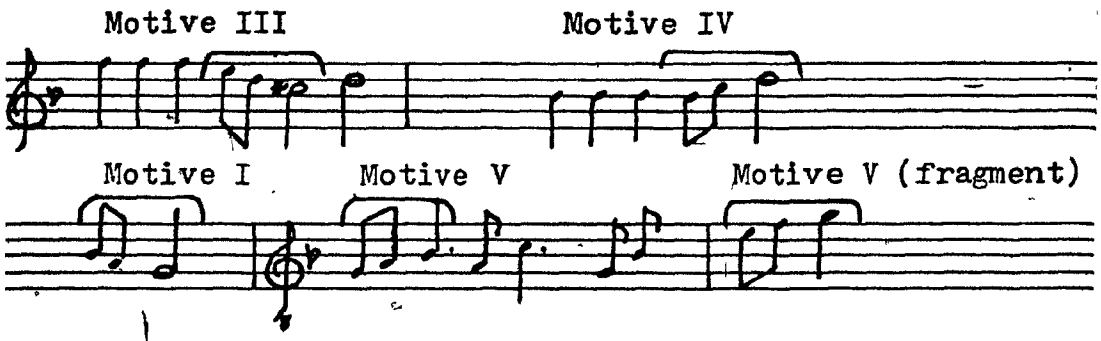
16 Pieces which contain related or repeated melodic material; Morley: 46.6%, Weelkes: 64.7%. Pieces which contain two or more examples of related or repeated melodic material; Morley: 13.3%, Weelkes: 29.41%.

17 The First Booke of Balletts: Numbers 8, 12 and 15.

18 Balletts and Madrigals: Numbers 2, 7, 12 and 14.

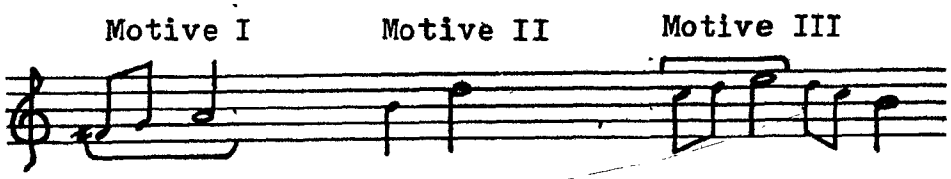
unified first and fifth motives of the refrain (Example 3).

Example 3. Morley, Ballett No. 11 'About the maypole'




Additional examples are found in Weelkes' fifth and eleventh balletts. In 'On the plains' (W5) motive one is outlined by motive two and presented in an expanded form as motive three (Example 4).

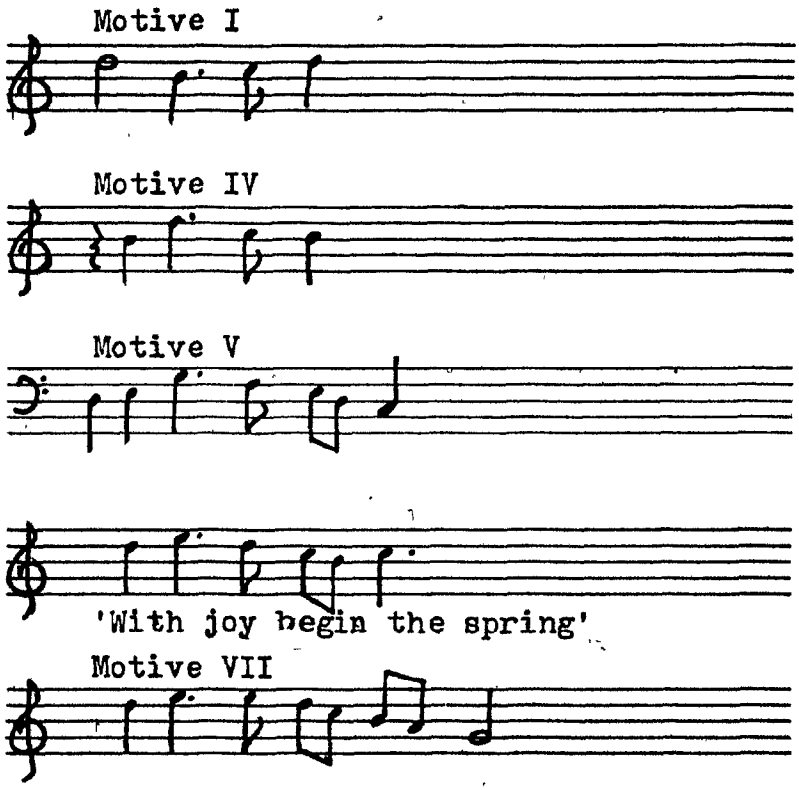
Example 4. Weelkes, Ballett No. 5 'On the plains'



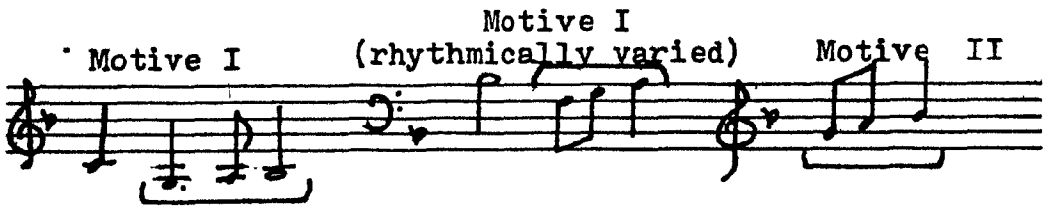

Brown's evaluation of Weelkes' 'In pride of May' (W11) takes the idea of related and varied melodic materials one step further. His conception of 'thematic evolution,' in which melodic development arises from the gradual introduction of variation in a chain of related melodies, is illustrated by Example 5. To a lesser degree Morley's fifteenth ballett also exemplifies melodic development. Here a rhythmically varied

form of motive one is fragmented to yield a new motive (Example 6).

Example 5. Weelkes, Ballett No. 11 'In pride of May'[19]




Example 6. Morley, Ballett No. 15 'Those dainty daffodillies'




19 Brown, Thomas Weelkes, p. 86. It should be noted that not all of the important motives of this ballett are considered in this analysis and that the fourth excerpt does not present genuine motivic material.

Within the form unit we acknowledged the importance of melody in relation to the concept of form in music. Concerning the form of music (or ballett form proper) it is interesting to examine the distribution of related and repeated melodic material between the verse and refrain sections of this bipartite structure. Material shared between first and second verses, first and second refrains, and verses and refrains in all possible combinations will be considered.

Morley often places repeated or related melodic materials in his first and second verses, first and second fa-las, or both, establishing a sense of unity between the two sections of his balletts.[20] For example, in Morley's 'About the maypole' (M11), the opening phrase of the cantus voice is similar for both verses and motive one from the first refrain is an inverted fragment of motive five from the second fa-la. Six balletts in the Weelkes collection exhibit similar relationships between verses and refrains.[21] Motive one, which opens the first verse of Weelkes' 'Sing we at pleasure' (W12), corresponds to the fourth motive which appears in the middle of the second verse. For Brown this point in the composition also suggests the beginning of an expanded recomposition of the opening eight bars.[22] In addition to the relationship just mentioned, the ostinato in the cantus and quintus parts in bars forty-six through fifty-one resembles motive two as it appears in the first verse and first refrain sections (Example 7).

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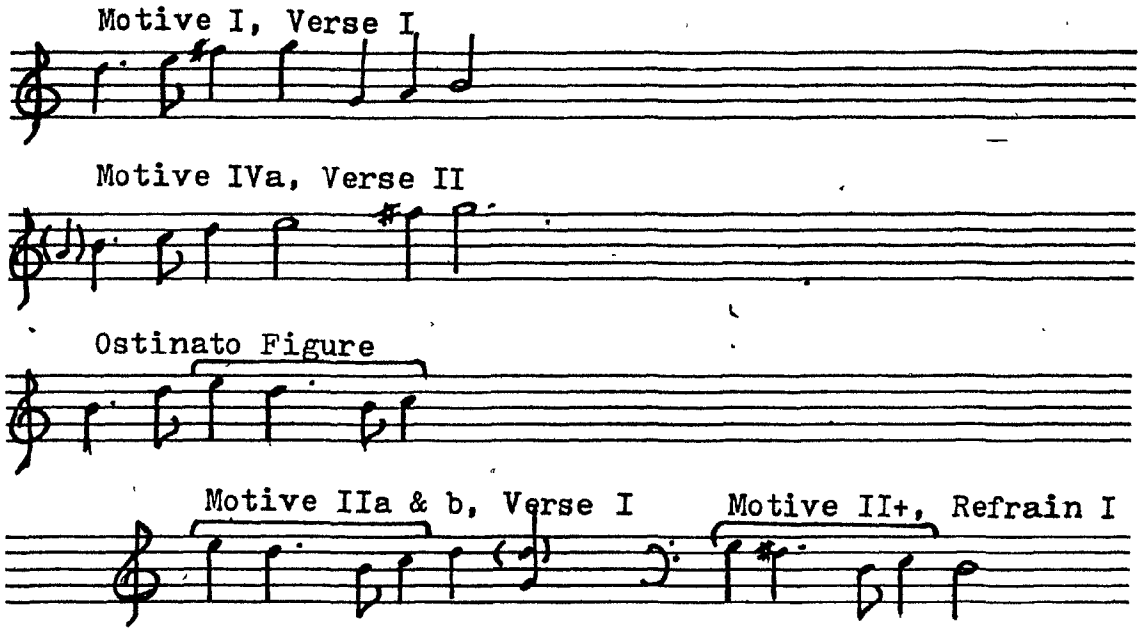
20 The First Booke of Balletts: Numbers 8, 9, 11, and 12.
21 Balletts and Madrigals: Numbers 2, 5, 7, 12, (18) and 22.
22 Brown, Thomas Weelkes, p. 87.

Example 7. Weelkes, Ballett No. 12 'Sing we at pleasure'




An innovative formal gesture is provided by Morley's 'What saith my dainty darling' (M9). Here the opening melody in the cantus part relates to the closing melody in the cantus part of the altered second ending. This unified melodic material essentially frames the ballett (Chapter I, Example 1).

Weelkes composed a number of balletts in which related melodic material is shared by the first verse and first refrain or the second verse and second refrain.[23] In 'Give me my heart' (W7) he uses the extended version of motive four from the second verse for his second refrain. With reference to 'Farewell my joy' (W21) Brown notes that "the melismatic writing at the beginning of the second verse section. . . . anticipates

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23 Balletts and Madrigals: Numbers 7, 5, 12, 14, 21 and 23.

the sequential treatment which dominates the working out of the concluding fa-la."[24] The Morley set provides no examples of this type of unity.

In summary, motivic unity plays a significantly larger role in Weelkes' Balletts and Madrigals. Although few balletts from either collection contain more than two interrelated melodies, a greater number of directly repeated or related pairs of melodic motives appear within the individual pieces of the Weelkes set. Concerning the distribution of unified material in relation to formal sections both Morley and Weelkes place related motives in their first and second verses or first and second refrains, but Weelkes alone uses motivic unity to strengthen the association between the verse and refrain units within a single ballett section.

## Sources of Melodic Material

Whereas motivic unity refers to relationships between motives within a piece, motivic relationships between pieces constitute musical borrowing. Clearly it is impossible to provide a statistical comparison between the balletts of Morley and Weelkes of the number of quotations from preexistent compositions, simply because the scope of this analysis does not guarantee the discovery of all examples of borrowing present. It is however important to survey the various sources of borrowed materials, placing special emphasis on the melodies directly taken by Weelkes from Morley's First Booke of Balletts

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24 Brown, Thomas Weelkes, p. 88.

and also on the quotations from his own ballett collection.

Weelkes derives his melodies from a broad range of sources. He appropriates materials from his own Balletts and Madrigals and other collections,[25] from Morley's First Booke of Balletts and other works,[26] and possibly also from additional sources unrecognized to date. Brown suggests that melodic fragments borrowed by Weelkes from within his ballett set "may imply some chronological significance in their printed order, a hypothesis which gains some support from the echoes which certain works contain of some other compositions printed close by in the volume."[27] An example of this is provided by the first motives in Weelkes' sixteenth and eighteenth balletts.

Most important to this study are the examples of direct musical borrowing by Weelkes from Morley's First Booke of Balletts. Certainly there can be no greater admission of influence (Table I). Weelkes' decision to borrow melodic materials from his central model parallels Morley's treatment of Gastoldi's Balletti.

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25 Weelkes' 'Lo country sports' from Madrigals to Three, Four, Five and Six Voices (1597) provides the framework for the setting of the second line of 'Sing shepherds, after me' (W14). Brown, Thomas Weelkes, p. 85.

26 'Besides a fountain' from Morley's Madrigals to Four Voices (1594) may have suggested the opening of Weelkes' fourteenth ballett and certainly provides four bars in the second half. Ibid.

27 Ibid., p. 79.

Table I: Material Borrowed by Weelkes from Morley's First Booke of Balletts to Five Voyces

| Morley | | Weelkes | |
|---|---|---|---|
| M1 | 'Dainty fine sweet nymph' (First Refrain) | W1<br>W2<br>W4 | 'All at once well met'<br>'To shorten winter's sadness'<br>'Whilst youthful sports' (Refrain Sections)28 |
| M5 | 'Singing alone' (First and Second Verses, Motives) | W7 | 'Give me my heart' (First and Second Verses, Motives)29 |
| M6 | 'No no Nigella' (Second Verse, Opening) | W2 | 'To shorten winter's sadness' (Second Verse, Opening)30 |
| M7 | 'My bonny lass she smileth' (First Refrain) | W17 | 'We shepherds sing' (First Refrain)31 |
| M12 | 'My lovely wanton jewel' (Second Refrain) | W21 | 'Farewell, my joy' (Second Refrain)32 |

The majority of the melodic materials borrowed by Morley come from Gastoldi's Balletti a cinque voci and other sources from which he borrowed text.[33] Kerman notes that "many melodic similarities . . . may be detected between Morley's compositions and their Italian models. The 'Verse' sections of Italian ballets are so elementary in style that we can hardly blame Morley for taking the attitude that it was not worth his trouble

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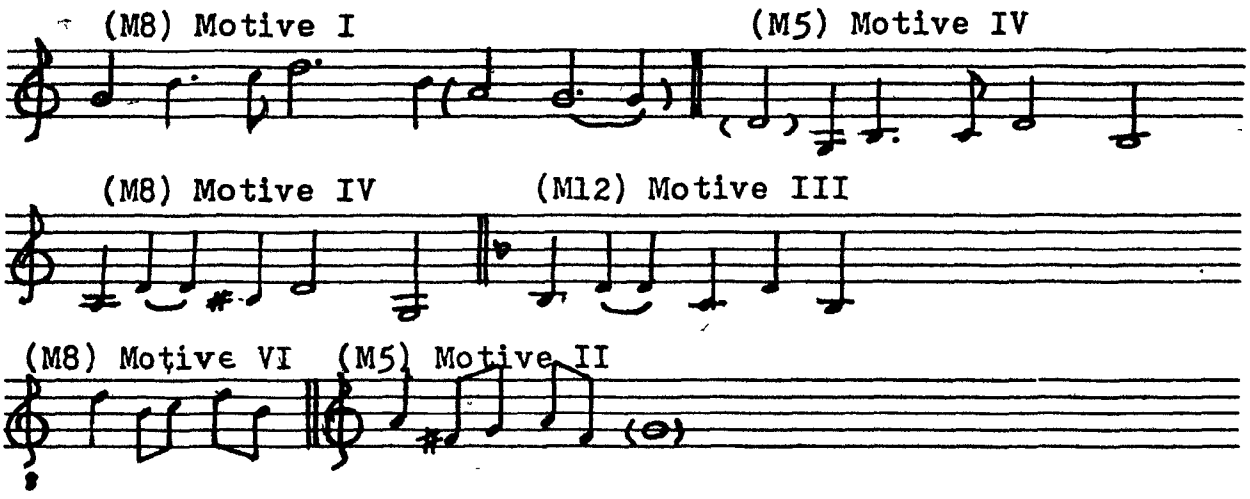
28 Ibid., p. 81.
29 Ibid., p. 85.
30 Ibid., p. 81.
31 Brown describes this work as a "patchwork composition." The opening verse section recalls that of 'To shorten winter's sadness,' and the first fa-la is founded upon the corresponding passage of Morley's 'My bonny lass she smileth.'" Ibid., p. 82-83.
32 Kerman, The Elizabethan Madrigal, p. 148.
33 See Tables Ia and b, Chapter 2, pp. 15-16.

to concoct new variations on Gastoldi's established patterns."[34] The relationship between Morley's 'Fire fire' (M14) and Marenzio's A ła strada (II a 3, 1585) confirms Kerman's impression that Morley tended to keep an eye on the Italian compositions from which he borrowed texts.[35]

Three examples of motivic material shared by pieces in the Morley volume appear as Example 8. These relationships, which may or may not have been intentional, all involve Morley's 'I saw my lovely Phillis' (M8).

Example 8. Morley, Ballett No. 8 'I saw my lovely Phillis'
Ballett No. 5 'Singing alone'
Ballett No. 12 ' My lovely wanton jewel'




On a structural level one can identify further examples of musical borrowing. Whereas Morley chose to follow the dimensions of his Gastoldian model[36] Weelkes began to copy

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34 Kerman, The Elizabethan Madrigal, p. 142.
35 Ibid., p. 145.
36 "Like Gastoldi, he has a total of twenty-one pieces of which fifteen only are ballets, and his last number, like Gastoldi's is a dialogue for double chorus." Ibid., p. 138.

Morley's arrangement of his balletts by separating the ballett and madrigal pieces and ordering them first by key signature then mode.[37] The latter provides yet another example of influence between the sets. Even though Weelkes fails to follow Morley's organizational system beyond his second ballett it remains significant that both composers turned to their models for structural guidance.

In view of the fact that examples of musical borrowing may have been overlooked it is impossible to decide which composer depended most on preexistent compositions. It seems to have been an important stylistic feature for both. Certainly the existence of direct quotations by Weelkes from Morley's First Booke of Balletts underlines the influence this earlier volume exerted on Weelkes' treatment of the form.

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37 Brown, Thomas Weelkes, p. 79.

## Chapter IV. Harmony

Modal and tonal elements coexist in the balletts of Morley and Weelkes. The present unit will treat modal-tonal organization, cadential structure, modulation, chordal progressions and harmonic rhythm in turn.

### Modal-Tonal Organization

Features such as the use of modal key signatures, the grouping of pieces by mode and the observance of standard clef combinations reflect the modal tradition from which these pieces stem. Not only do both sets exhibit modal key signatures, but the pieces are further ordered to present all untransposed works, with the exception of Morley's 'You that wont to my pipes sound' (M13), before the transposed balletts. Moreover, Morley consistently groups his pieces by genre and mode while Weelkes -- though he begins to follow this arrangement -- falters after 'To shorten winter's sadness' (W2) (Tables Ia and b). Here the balletts and madrigals are mixed together and the modal groupings are inconsistent although the pieces appear to be roughly grouped according to final.[1] The use of chiavi naturali (C1, C3, C4, F4) or chiavette (G2, C2, C3, F3) clef combinations for all of the balletts in both

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1 'Give me my heart' (W7) is an exception.

## Table Ia: Modal Designations* and Clef Combinations

Morley, The First Booke of Balletts to Five Voyces

| No. | Incipit | Mode | Clef Combination |
|---|---|---|---|
| 1 | 'Dainty fine sweet nymph' | Hypomixolydian | Chiavi Naturali |
| 2 | 'Shoot false love I care not' | " | " |
| 3 | 'Now is the month of Maying' | " | " |
| 4 | 'Sing we and chant it' | " | " |
| 5 | 'Singing alone' | " | " |
| 6 | 'No no Nigella' | " | " |
| 7 | 'My bonny lass she smileth' | Mixolydian | Chiavette |
| 8 | 'I saw my lovely Phillis' | " | " |
| 9 | 'What saith my dainty darling' | Hypoionian | " |
| 10 | 'Thus saith my Galatea' | Transposed Dorian | " |

* The assignment of modal designations to polyphonic pieces on the basis of tenor ambitus can be problematic when this voice is in mixed mode. The six tenors in mixed mode from the Morley set (M1, 7, 10, 11, 12 and 14) do not pose a problem for they operate primarily within either authentic or plagal ambitus and owe their extended ranges to occasional melodic gestures. The same does not, however, hold true for those tenors in mixed mode from the Weelkes collection (W7, 9, 12, 16, 17, 18, 21 and 23). Here both ranges are freely used and it is necessary to consult the cantus part, which usually shares the same mode as the tenor, to identify the mode.

Table Ia (continued)

| No. | Incipit | Mode | Clef Combination |
|---|---|---|---|
| 11 | 'About the maypole' | Transposed Dorian | Chiavette |
| 12 | 'My lovely wanton jewel' | " | " |
| 13 | 'You that wont to my pipes sound' | Hypoaeolian | Chiavi Naturali |
| 14 | 'Fire fire' | Transposed Hypoionian | " |
| 15 | 'Those dainty daffadillies' | " | " |

Table Ib: Modal Designations and Clef Combinations

Weelkes, Balletts and Madrigals to Five Voyces

| No. | Incipit | Mode | Clef Combination |
|---|---|---|---|
| 1 | 'All at once well met' | Hypomixolydian | Chiavi Naturali |
| 2 | 'To shorten winter's sadness' | Mixolydian | " |
| 4 | 'Whilst youthful sports' | Hypomixolydian | " |
| 5 | 'On the plains' | " | " |
| 7 | 'Give me my heart' | Dorian | " |
| 8 | 'Hark all ye lovely saints' | Hypomixolydian | " |

Table Ib (continued)

| No. | Incipit | Mode | Clef Combination |
|---|---|---|---|
| 9 | 'Say dainty dames' | Hypomixolydian | Chiavi Naturali |
| 11 | 'In pride of May' | " | " |
| 12 | 'Sing we at pleasure' | Mixolydian | Chiavette |
| 14 | 'Sing shepherds after me' | " | " |
| 15 | 'Welcome sweet pleasure' | Transposed Hypoionian | Chiavi Naturali |
| 16 | 'Lady your eye' | Transposed Ionian | Chiavette |
| 17 | 'We shepherds sing' | Transposed Hypoionian | Chiavi Naturali |
| 18 | 'I love and have my love regarded' | Transposed Ionian | " |
| 21 | 'Farewell my joy' | Transposed Dorian | Chiavette |
| 22 | 'Now is my Cloris' | Transposed Hypodorian | Chiavi Naturali |
| 23 | 'Unto our flocks sweet Corolus' | Transposed Dorian | Chiavette |

sets is another traditional element.[2] As indicated by Tables Ia and b the correspondence of clef combination and mode is consistent in all but three cases, Morley's second and Weelkes' ninth and eighteen balletts.[3]

Einstein credits the lighter forms of music such as the ballett with harmonic clarification leading towards the modern major-minor key system.[4] Certainly musical features in the balletts foreshadow tonality: key signatures or accidentals that suggest a major or minor key, harmonic progressions that follow a 'tonal' tonic-subdominant-dominant-tonic pattern, bass lines that assume a harmonic rather than melodic function, cadences which conform to modern harmonic nomenclature, and tonal cadential structure. It should be noted that the designation of certain of these elements as 'tonal' is open to interpretation. For example modal and tonal key signatures are identical in the case of ionian and C major and cadential pitches may also be taken to indicate both systems. The customary cadential pitches in modal practise (the final, confinal and repercussa when different in the plagal modes) are one and the same as the tonic, dominant and subdominant chord roots of the tonal system. Richard

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2 The altus part clef in Morley's eleventh ballett is C1 rather than C2 as required by the chiavette clef group.

3 ". . . The authentic modes (1, 3, 5, 7) were set in high clefs (chiavette) and the plagals (2, 4, 6, 8) in 'normal' clefs [chiavi naturali]. Plagal and authentic deuterus were distinguished by using c'2, c'4, f3, f5 clefs for mode 4. Harold Powers, "Mode," The New Grove Dictionary of Music and Musicians (6th ed., 1980), XII, 401.

4 Alfred Einstein, The Italian Madrigal (Princeton, New Jersey: Princeton University Press, 1949), Vol. II, pp. 606-607.

Crocker, who feels that use of the "right kind of tonal plan" is indicative of "tonal order" but not of the "historically restricted concept of tonality," suggests that cadences in chant might well be arranged according to 'tonal' designs.[5] By the same token the cadences in these balletts resemble the perfect, imperfect and plagal cadential formulae of tonal music although they arise as the coincidental byproduct of contrapuntal style.

Tonality is more than an aggregation of isolated 'tonal' characteristics, it involves the determination of key by chordal structure instead of melodic formulae and patterns.[6] While Einstein may in retrospect see fit to emphasize certain tonal features it is not reasonable to isolate those elements and label the music tonal. As Crocker points out, ". . . 18th-century tonality did not exist until the 18th-century."[7] Recognition of the modal framework on which this music is based is essential to understanding it.

## Cadential Structure

The New Grove Dictionary of Music and Musicians defines cadence as:

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5 "The right kind of tonal plan is one with a majority of cadences on tonic and dominant, those on the tonic being placed at beginning and end, those on the dominant somewhere in the middle, relieved by cadences on other degrees so placed as to provide variety without obscuring the over-all plan." Richard Crocker, review of Edward Lowinsky's Tonality and Atonality in Sixteenth Century Music (Los Angeles: University of California Press, 1961), in Journal of Music Theory, VI (1962), 146.

6 Carl Dahlhaus, "Tonality," in The New Grove Dictionary of Music and Musicians (6th ed., 1980), XIX, 53.

7 Crocker, Review, 146.

> The conclusion to a phrase, movement or piece based on a recognizable melodic formula, harmonic progression or dissonance resolution; . . . While the modern notion of cadence almost invariably implies harmonic resolution, either from the dominant or towards the tonic or dominant, until the 16th century cadences in polyphony were governed entirely by linear considerations . . . [F]or Zarlino (Le istitutioni harmoniche, 1558) the cadenza perfetta was the resloution of two parts to the octave, and the cadenza imperfetta (sfuggita) the resolution to the 3rd (10th) or 5th (12th).8

Morley's reference to upward resolution of the leading tone in a voice, from the penultimate to final cadential chord, as 'carrying the cadence' in that particular voice indicates that he too considered the cadence a melodic rather than harmonic event.[9] Helen Bush argues persuasively that "the [early] theorist, while aware of the chord as such, could explain it -- in the absence of a chordal terminology -- only in terms of intervals reckoned above and below the tenor.[10] In this section I will discuss phrase structure, kinds of cadence and cadential dissonance.

Cadences may be likened to the punctuation in a literary work in that they provide important points of rest in the musical fabric. The resulting phrase structure is an important hallmark of style that invites comparison between the ballett collections. The verse sections of Morley's simple balletts

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8 W. S. Rockstro, George Dyson, William Drabkin and Harold S. Powers, "Cadence," in The New Grove Dictionary of Music and Musicians (6th ed., 1980), III, 582, 584, 585.

9 Morley, A Plain and Easy Introduction, p. 223-25.

10 Helen Bush, "The Recognition of Chordal Formation by Early Music Theorists," Musical Quarterly, XXXII (1946), 240.

show fewer phrases of regular length than those of Weelkes. Morley's sixth, tenth, eleventh and thirteenth balletts contain one or more line lengths differing from the usual two measure phrase pattern, and his fourth ballett, though regular, has phrases four bars long. Only Weelkes' 'We shepherds sing' (W17) deviates from the standard two measure phrase pattern. As might be expected the canzonet ballett verse sections of both sets show the greatest irregularity of phrase structure. Whereas the textual line and musical phrase lengths are closely connected in the verse sections set homophonically, syllabically-set simple ballett verse sections, the potential for musical expansion provided by imitative writing and cadential elision in the canzonet ballett tends to promote longer, less regular phrase length. Richard Hudson and Suzanne Cusick describe the transformation of the canzonet balletts 'Lady your eye' (W16) and 'I love and have my love regarded' (W18) "into vocal chamber music by eliding contrapuntal phrases and in particular, by madrigalian devices that render both rhythms and phrasing erratic."[11] The fact that only the canzonet-like imitative sections of the transitional balletts show irregular phrase lengths strengthens the connection between the canzonet-style verse section and irregular phrase structure. In both types of verse section, in accordance with Zarlino's ideal of the cadence as musical punctuation,[12]

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11 Richard Hudson and Suzanne Cusick, "Balletto," in The New Grove Dictionary of Music and Musicians (6th ed., 1980), II, 93.

12 Imogene Horsley, review of Gioseffo Zarlino, Le istitutioni harmoniche [A facsimile of the 1558 Venice edition] (New York: Broude Brothers, 1965), in Notes, XXIII (1966-67), 518.

attention is generally paid to the textual as well as musical line. The refrains, which make extensive use of elided cadences and usually share the imitative style typical of the verse sections in canzonet balletts, show considerable irregularity of phrase structure. When paired with the choppy two measure phrase lengths characteristic of the verse sections of simple balletts the irregular phrasing in the refrain provides a welcome contrast. In summary, the strongest contrasts in terms of phrase structure appear to arise from differences between the types of balletts and ballett sections rather than from the personal styles of Morley and Weelkes.

Morley recognizes two types of cadences in his Introduction:

> . . . here be examples of formal closes in four, five, and six parts, wherein you must note that such of them as be marked with this mark * serve for middle closes such as are commonly taken at the end of the first part of a song; the other be final closes . . . 13

For the purpose of this discussion the antipenultimate chord, in conjunction with the penultimate and final chords of the cadence proper, is considered part of the cadential unit. It is in the antipenultimate chord that we find the greatest difference between cadential treatment in the Morley and Weelkes collections. In the Morley set the five chords most commonly used to approach the cadence are, in order of frequency, I, II$\frac{6}{5}$, I$\frac{6}{4}$, IV and VII.[14] In Weelkes' set the

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13 Morley, A Plain and Easy Introduction, p.228.

14 The first three of these are used with approximately the same degree of frequency.

following chords, I, I⅔, IV, II and VII meet this criteria.[15] Although often employed by Morley the II⅔ chord is rarely used by Weelkes as an approach to the cadence. The exceptionally strong emphasis that Weelkes puts on the I and I⅔ chords prior to the cadence proper results in a lack of variety greatly in contrast with the wider range of antipenultimate chords employed by Morley.

The cadences used by Morley and Weelkes are indistinguishable from those associated with modern harmonic nomenclature. In both sets the perfect dominant-tonic and imperfect tonic-dominant cadences are the most frequently used full and half closes respectively. Plagal, deceptive and VII⁶ I cadences fill out the range of cadences used in these sets. The most typical cadence found at major formal junctures in both sets is I⅔ V I. Apart from the antipenultimate chord the full and half close cadential figures used by Morley and Weelkes are very similar and relatively unvaried despite the wealth of cadential formulae to which Morley alludes in his Introduction:

> And though you have here some of every sort of closes, yet will not I say that here is the tenth part of those which either you yourself may devise hereafter or may find in the works of other men, when you shall come to peruse them; for if a man would go about to set down every close he might compose infinite volumes without hitting the mark which he shot at; but let these suffice for your present instruction, for that by these you may find an infinity of other which may be particular to yourself.16

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15 II and VII are used with approximately the same degree of frequency.

16 Morley, A Plain and Easy Introduction, p. 241-42.

In conjunction with the discussion of text-music relationship we treated expressive dissonance, one of the two principal kinds of dissonance.[17] The remaining category, cadential dissonance, concerns the use of non-harmonic tones within the three chord cadential unit.[18] Here four-three suspensions are by far the most common dissonance in both sets although examples of seven-six suspensions and the ornamental use of non-harmonic tones are also present. Use of the seventh in the penultimate chord of major cadences does not appear to have been a priority. Apart from increased employment of the II$\frac{6}{5}$ antipenultimate chord in the Morley set the treatment of cadential dissonance in the two collections under consideration is very similar.

## Modulation

Despite the modal tradition from which these balletts stem they may be analyzed in terms of key area and modulatory activity.[19] Morley himself makes reference to key change in his Introduction:

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17 - Zimmerman cautions that a third type of dissonance, mid-phrase dissonance unrelated to textual considerations, is typical of the 'unvocal' instrumental nature of these balletts. Zimmerman, "Features of Italian Style," p. 187.

18 Cadential and expressive dissonance may be one and the same when a "word signifying hardness, cruelty, bitterness and other such like" occurs at the end of a textual line. Ibid., p. 184. The words 'Aye me' from Morley's 'Fire fire' (M14) exemplify this double classification.

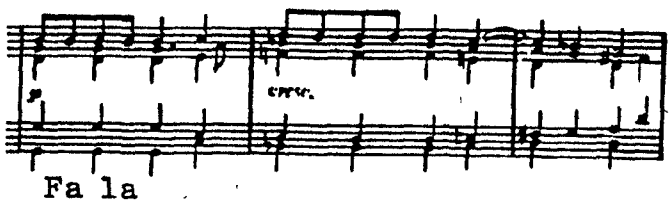
19 Although it is possible to consider these pieces in terms of major and minor key areas it is not my intention to assert that the balletts of Morley and Weelkes are tonal compositions in the full 18th century sense of the word. Because keys can be reeognized in a rough way I feel that this discussion of relationships between 'tonal' areas is justified.

> . . . 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 may end in A re and come again to D sol re, etc.20

Modal characteristics and the free treatment of accidentals, the latter notably in the Weelkes set,[21] do however complicate the recognition of 'tonal' centers.

For our purposes movement away from a key by the addition or deletion of accidentals must be confirmed by the presence of a cadence in the new key area. Consequently a passage such as Example 1 that does not involve a change of tonic established by a cadence cannot be said to modulate. Modulation may involve the presentation of a whole phrase in a new key area or mid-phrase key change, but in both cases a defining cadence is mandatory. Despite the importance which I have attached to the cadence as a harmonic 'landmark' a phrase in the old key that cadences with a secondary dominant does not modulate.

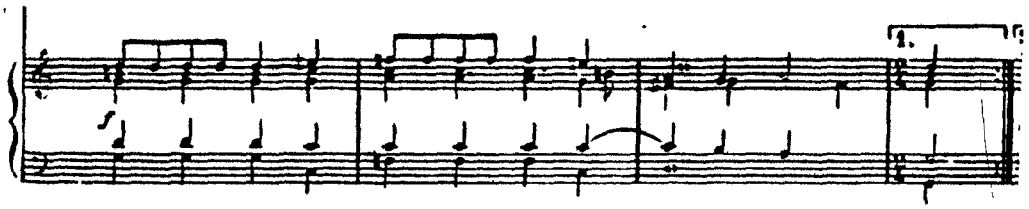
Example 1. Weelkes, Ballett No. 8 'Hark all ye lovely saints,' meas. 28-34




20 Morley, A Plain and Easy Introduction, p. 249.

21 Pitches altered by accidentals which recur within the space of a modern bar often retain the sharp or flat in the

Example 1. (continued)



Undoubtedly modulation plays a less important role in the highly compartmentalized ballett than it might in longer less structured works. Nevertheless modulatory activity, which is similarily placed in the compositions of both composers, imparts a certain formal shape to these pieces. At the outset of the first verse the principal key area is usually established and a cadence in this key is expected. In this regard Morley's twelfth and thirteenth balletts and Weelkes' twenty-second ballett are exceptional (Examples 2a and b). Modulation towards the middle or end of the first verse is common but both composers reserve their most extensive modulation for the second verse sections. As a rule the new key areas are closely related to the principal key of the ballett (Diagrams Ia and b).

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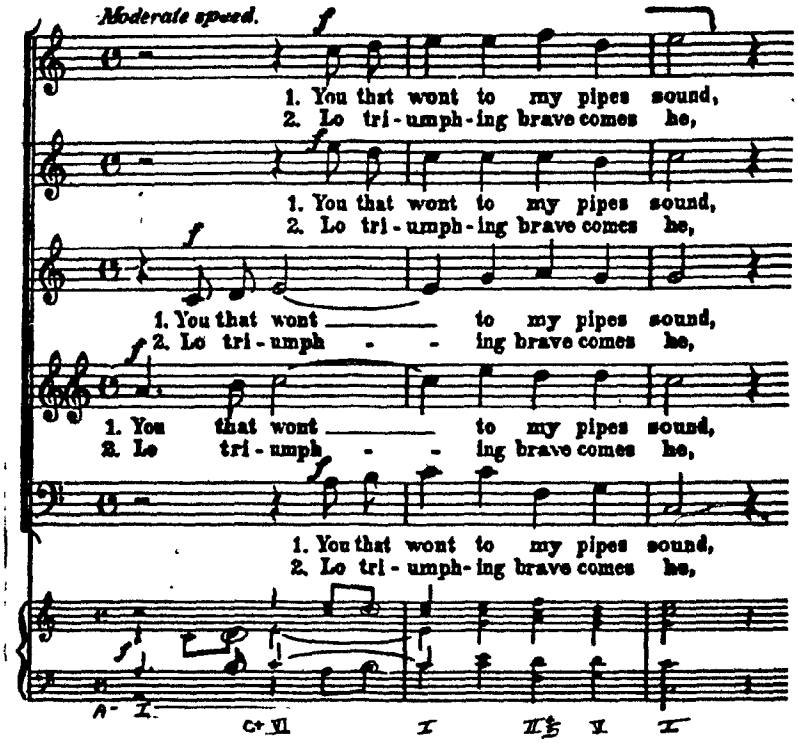
transcription although the use of this accidental is not remarked in front of the note in question on the original print. Certainly the role of musica ficta further complicates our consideration of the composers' intentions pertaining to the addition of accidentals.

Example 2a. Morley, Ballett No. 13 'You that wont to my pipes sound,' meas. 1-3




Example 2b. Weelkes, Ballett No. 22 'Now is my Cloris,' meas. 1-3

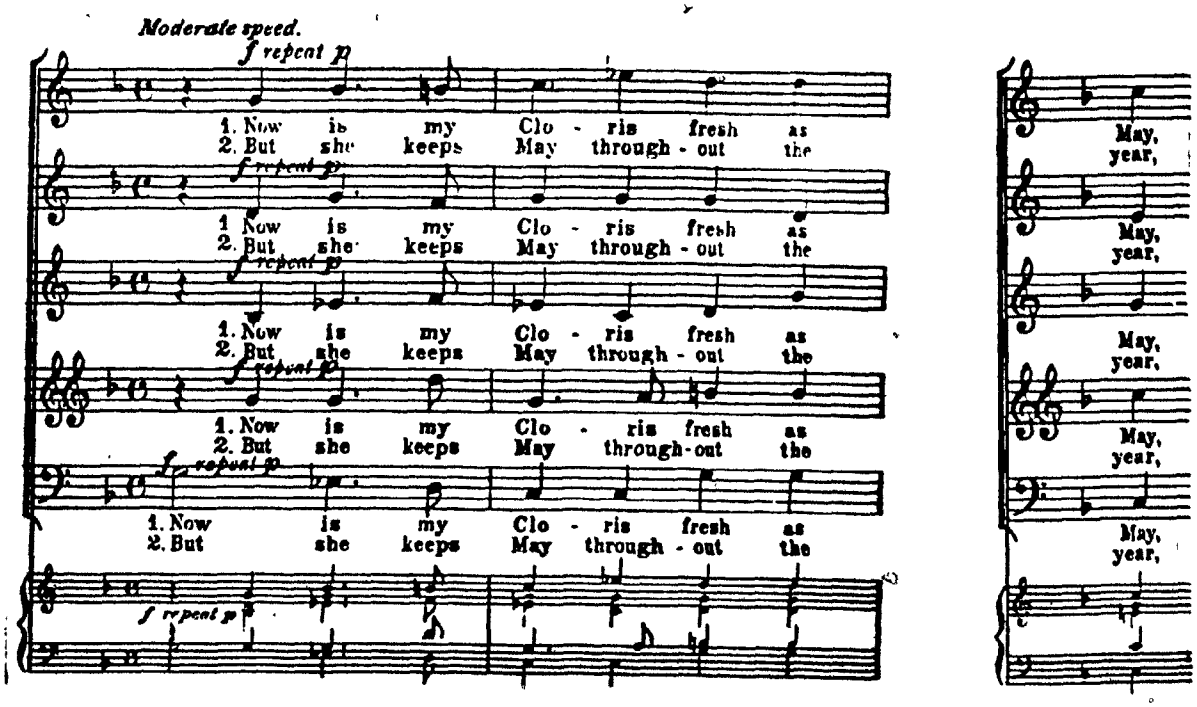


Diagram Ia. Key Areas

Morley, The First Booke of Balletts to Five Voyces

| Principal Key Area | Secondary Key Areas |
|---|---|
| G+ | C+, D+, D-, A- |
| G- | B+, D-, F+ |
| F+ | D-, G-, C+ |
| A- | C+ |
| C+ | A-, G+ |

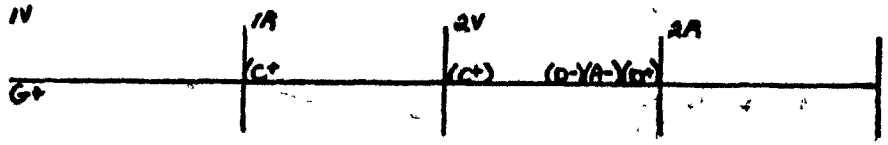
Diagram Ib. Key Areas

Weelkes, Balletts and Madrigals to Fiue Voyces

| Principal Key Area | Secondary Key Areas |
|---|---|
| G+ | C+, D+, D-, A- |
| G- | B+, D-, C- |
| F+ | G-, C+, C-, B+ |
| D- | A- |

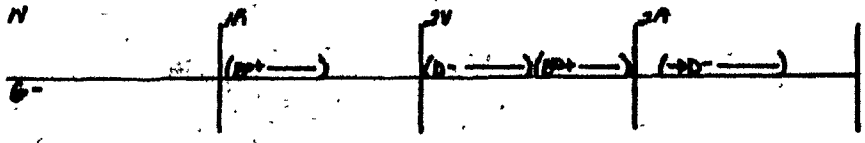
The second refrain invariably returns to the home key completing the formal design of the typical modulation pattern (Diagrams IIa and b).

Diagram IIa. Morley, Ballett No. 2 'Shoot false love'



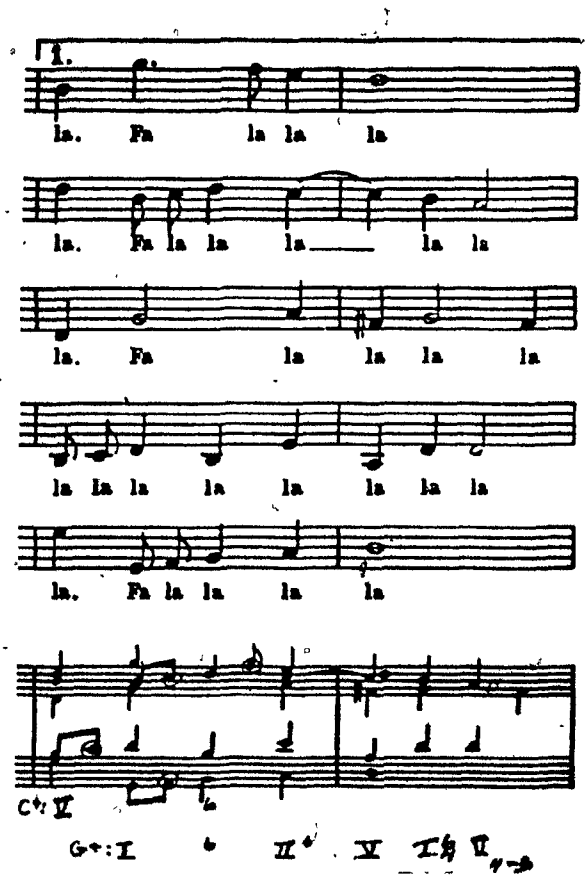

22 The frequent elision of cadences in the refrain coupled with the fact that a solid cadence is required as part of the definition of modulation explain why so little modulatory activity occurs outside of the verse sections.

Diagram IIb. Weelkes, Ballett No. 23 'Unto our flock sweet Corolus'

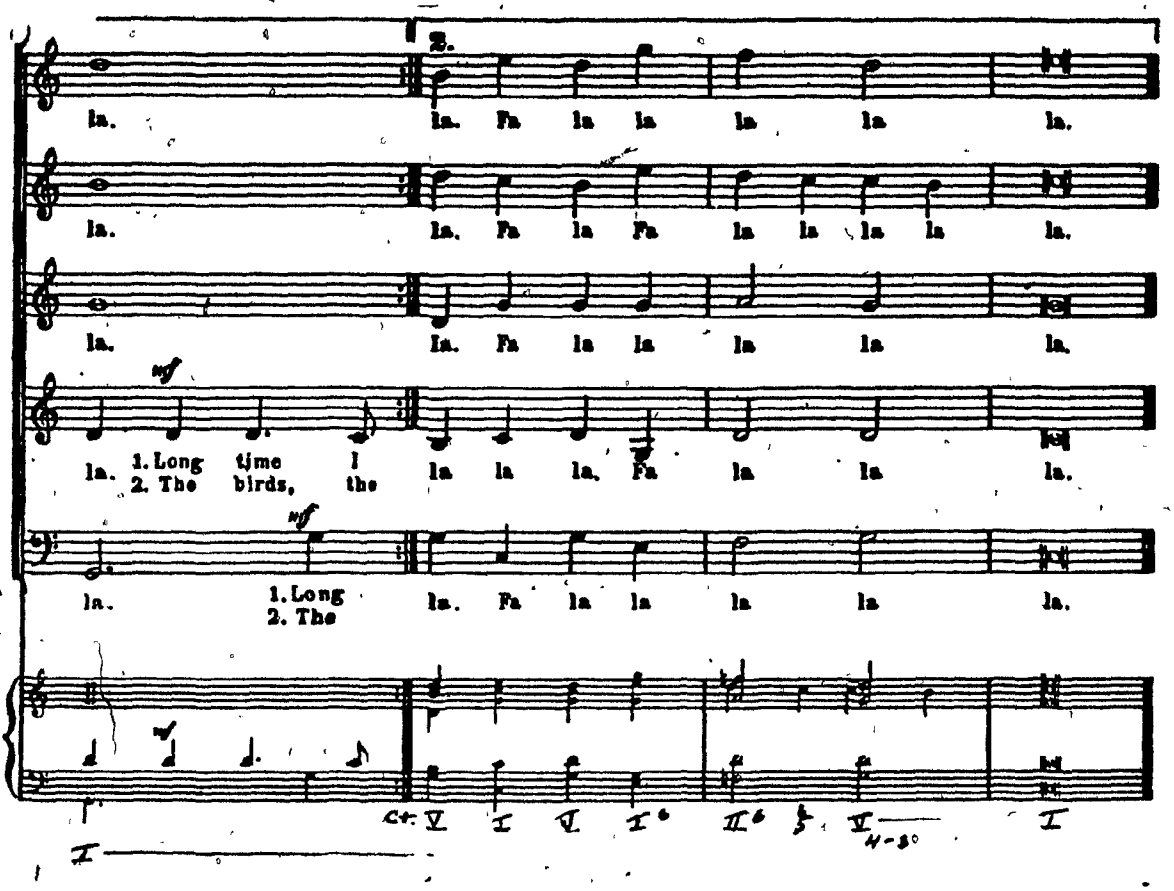


In the case of 'What saith my dainty darling' (M9) an altered second ending is required to accomplish this (Example 3).

Example 3. Morley, Ballett No. 9 'What saith my dainty darling,' meas. 22ff



Example 3. (continued)

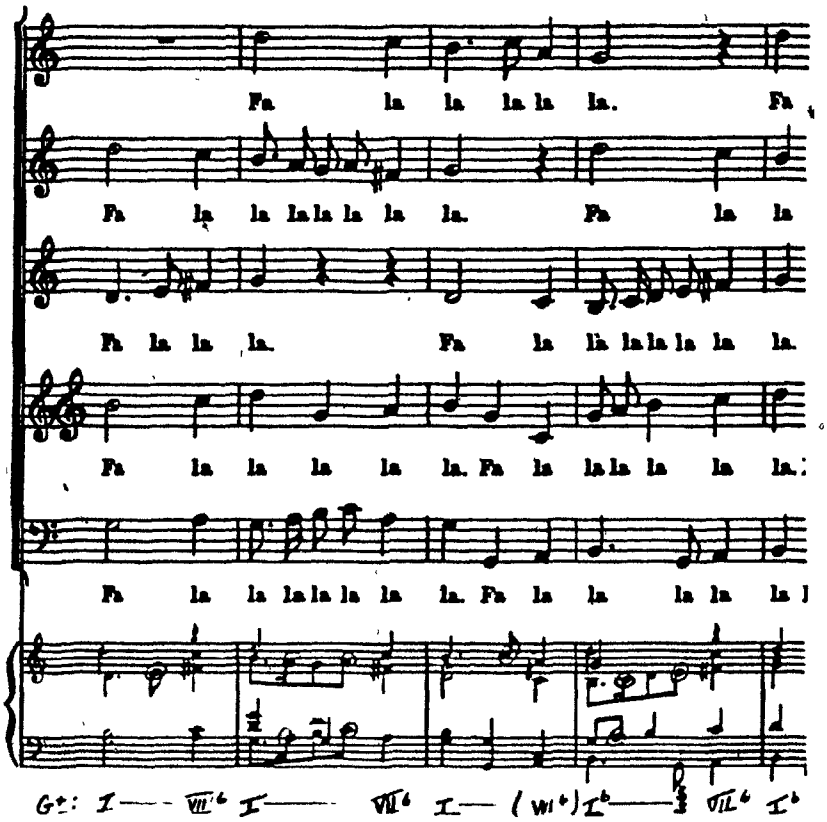



## Chordal Progressions

The greatest contrasts between the harmonic styles of Morley and Weelkes can be observed in the area of chord progressions. Whereas Morley's harmonic vocabulary emphasizes progressions which later become a standard feature of tonal music (I-IV-V-I patterns), Weelkes favours static progressions involving the repetition of two or more chords. This is not to suggest that Morley's balletts are devoid of repetitive harmonic movement, for both Morley and Weelkes occasionally use 'dominant pedals' which give rise to chains of I⁶₄ and V

chords approaching the final cadence.[23] A further example directly comparable to static harmony in the Weelkes set is provided in the second refrain of 'Sing we and chant it' (M4) (Example 4). It is, however, from the degree to which these progressions are used that the stylistic difference arises. In contrast to the predominant use of 'tonal' chordal progressions in Morley's balletts, half of the balletts in the Weelkes set contain at least one example of a static chord progression involving either alternation between two chords or the repetition of a longer chordal pattern (Examples 5a and b).[24]

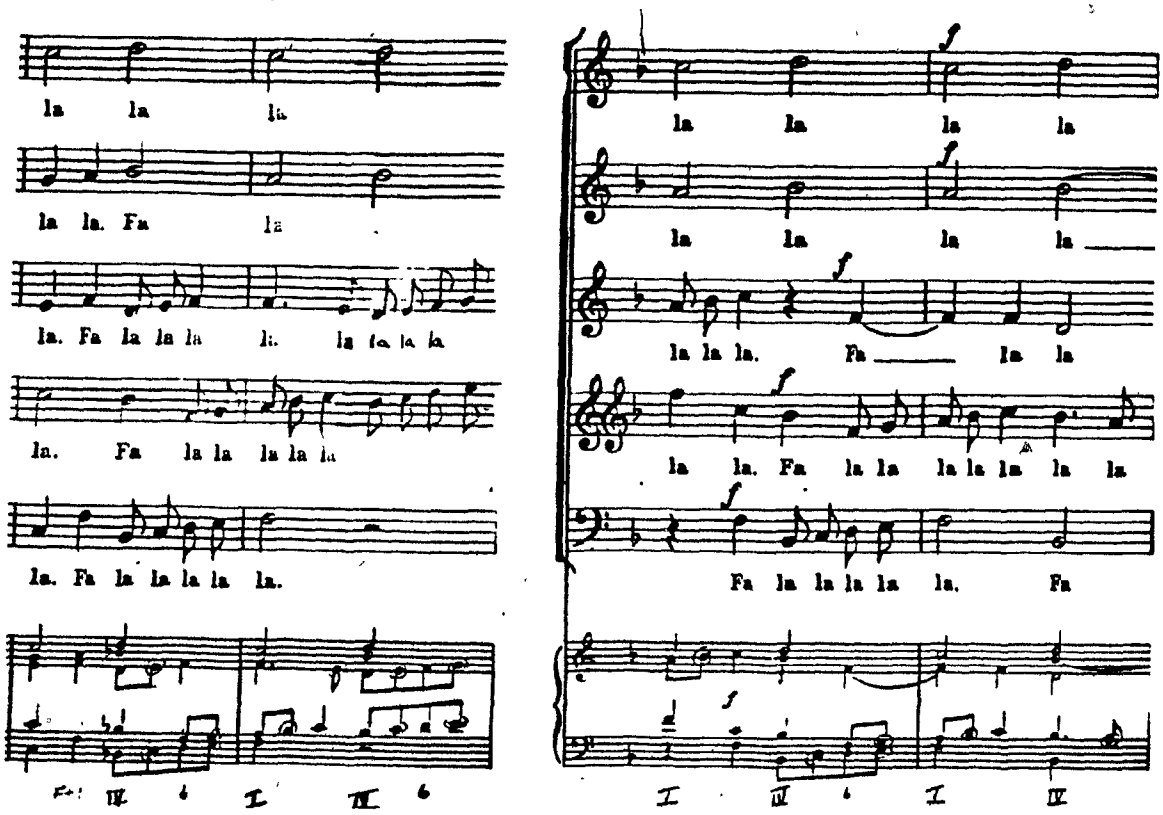
Example 4. Morley, Ballett No. 4 'Sing we and chant it,' meas. 17-21



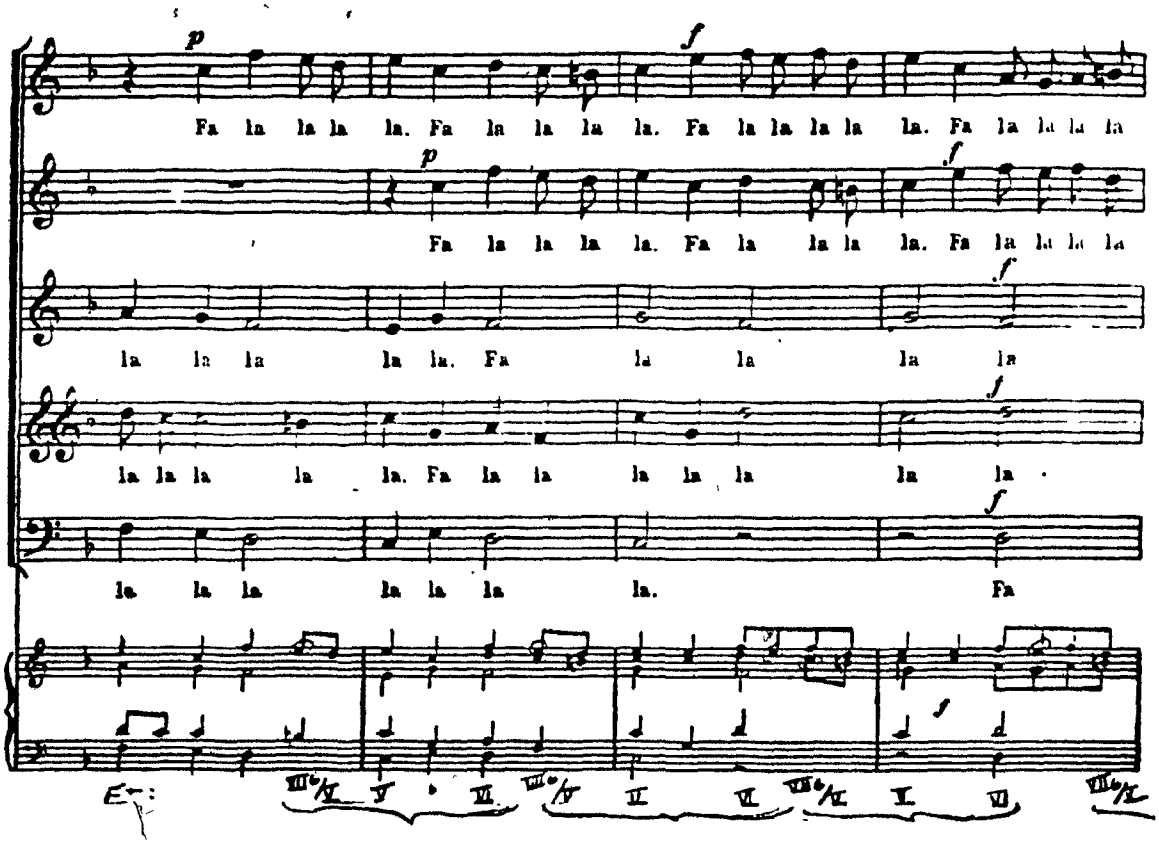

23 Examples appear in Morley's tenth and fourteenth balletts and Weelkes' seventeenth, eighteenth and twenty-first balletts.

24 Balletts and Madrigals: Numbers 5, 9, 11, 12, 14, 16, 18 and 21.

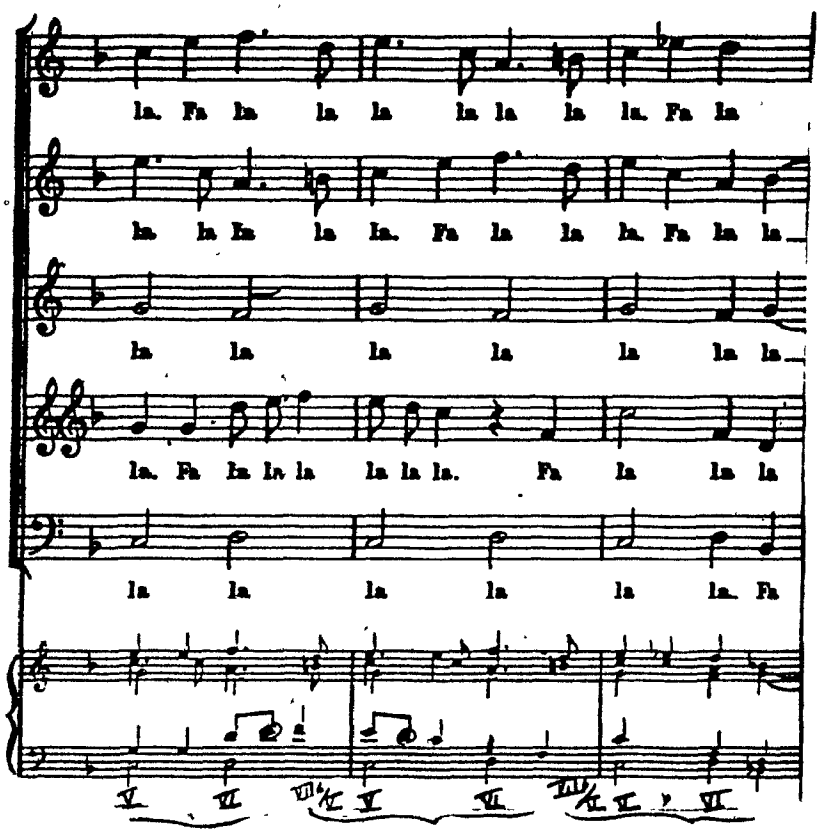
Example 5a. Weelkes, Ballett No. 16 'Lady your eye,' meas. 22-25




Example 5b. Weelkes, Ballett No. 16 'Lady your eye,' meas. 51-57



Example 5b. (continued)




Weelkes' repetition of full progressions in adjoining formal sections constitutes a unifying gesture unmatched by any of Morley's balletts. Brown describes an example from Weelkes' 'I love and have my love regarded' (W18) (Example 6).

> A tangible integration of verse and fa-la is also to be found in the second half of "I love and have my love regarded"; this time effected by the repetition of the broad harmonic progression which had concluded the former as the foundation for the fresh, quaver animated music which enters with the latter.25

The first refrain and second verse sections of Weelkes' 'Say

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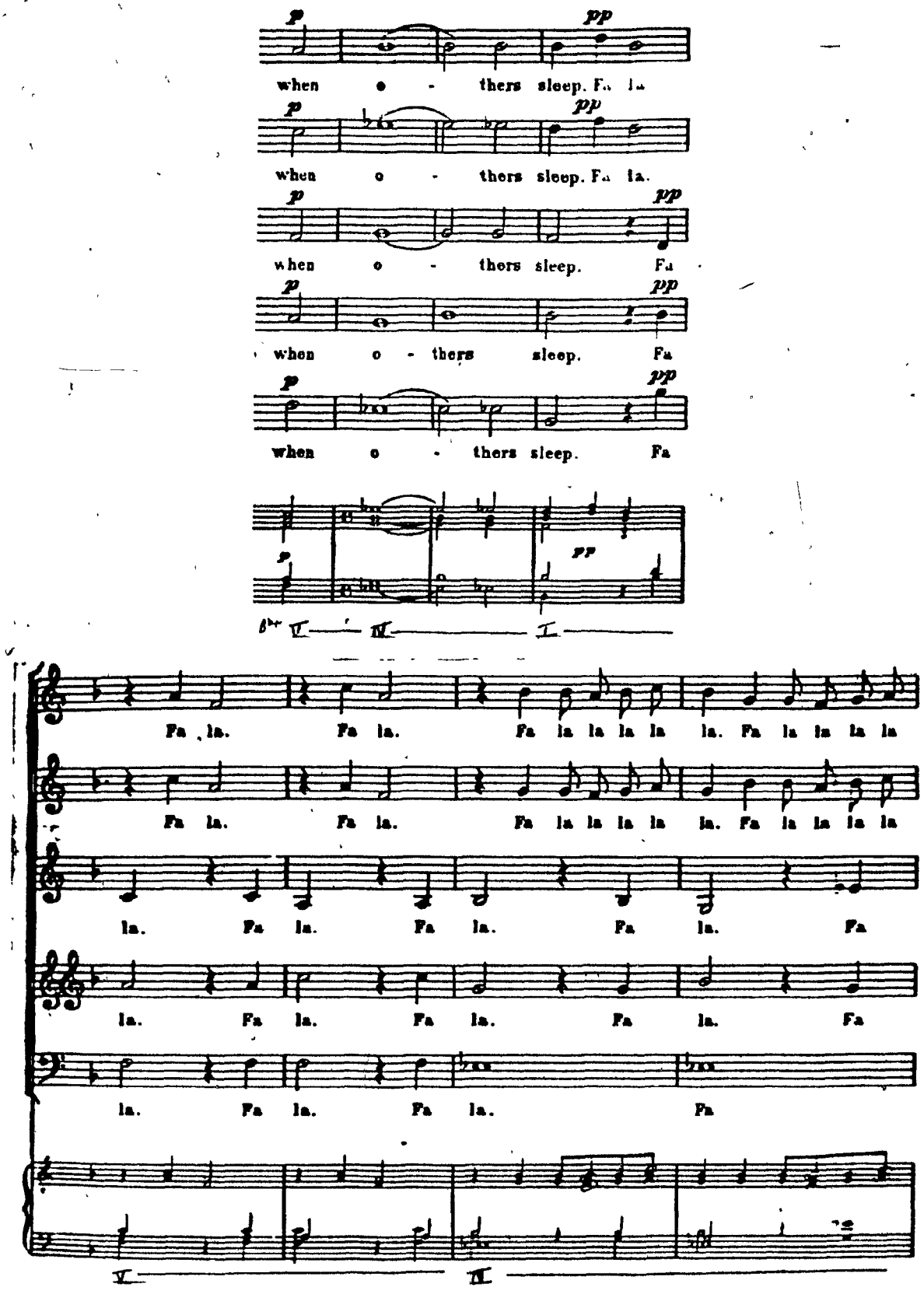
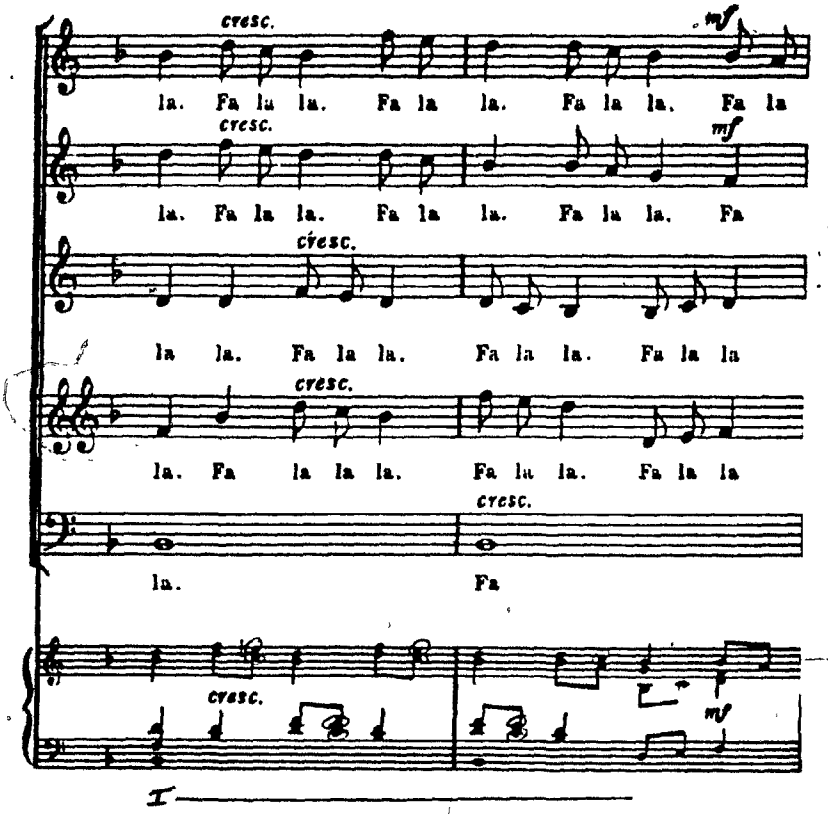
25 Brown, Thomas Weelkes, p. 86.

dainty dames' (W9), which share the harmonic pattern I-IV-VII-I-V-I, provide a second example of this treatment (Example 7).

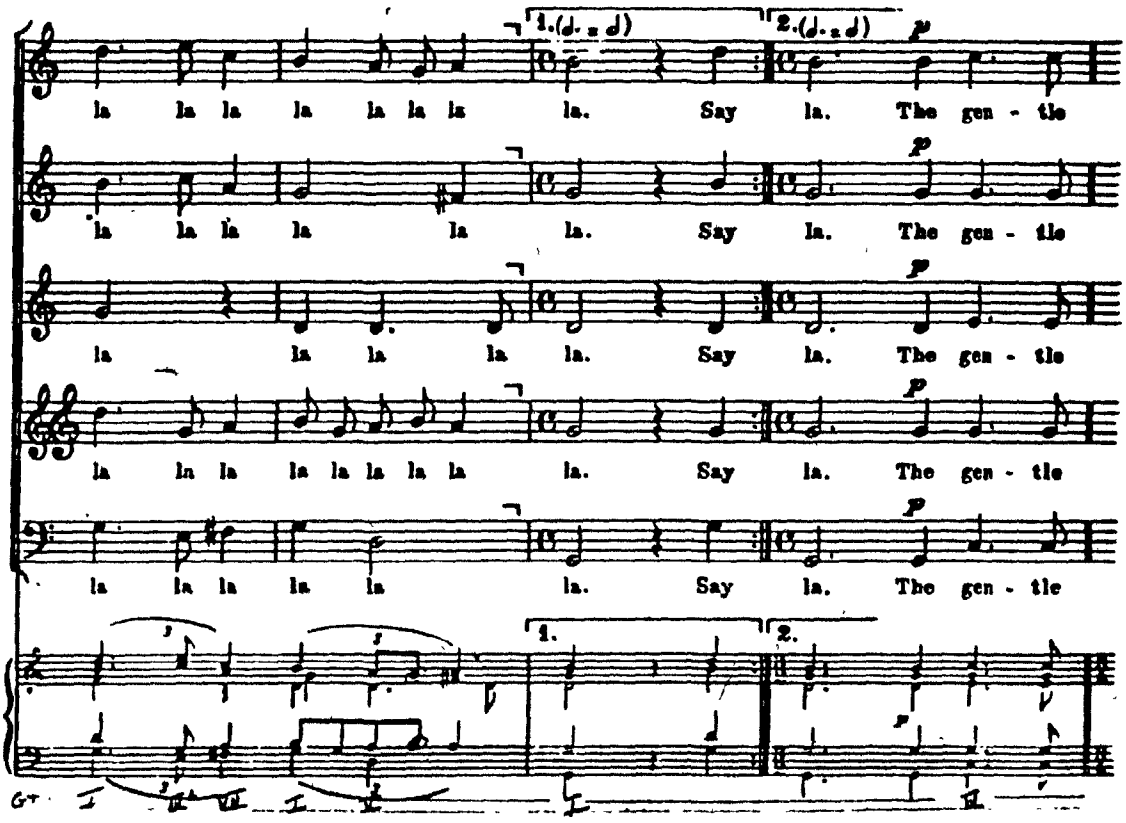
Example 6. Weelkes, Ballett No. 18 'I love and have my love regarded,' meas. 26-35



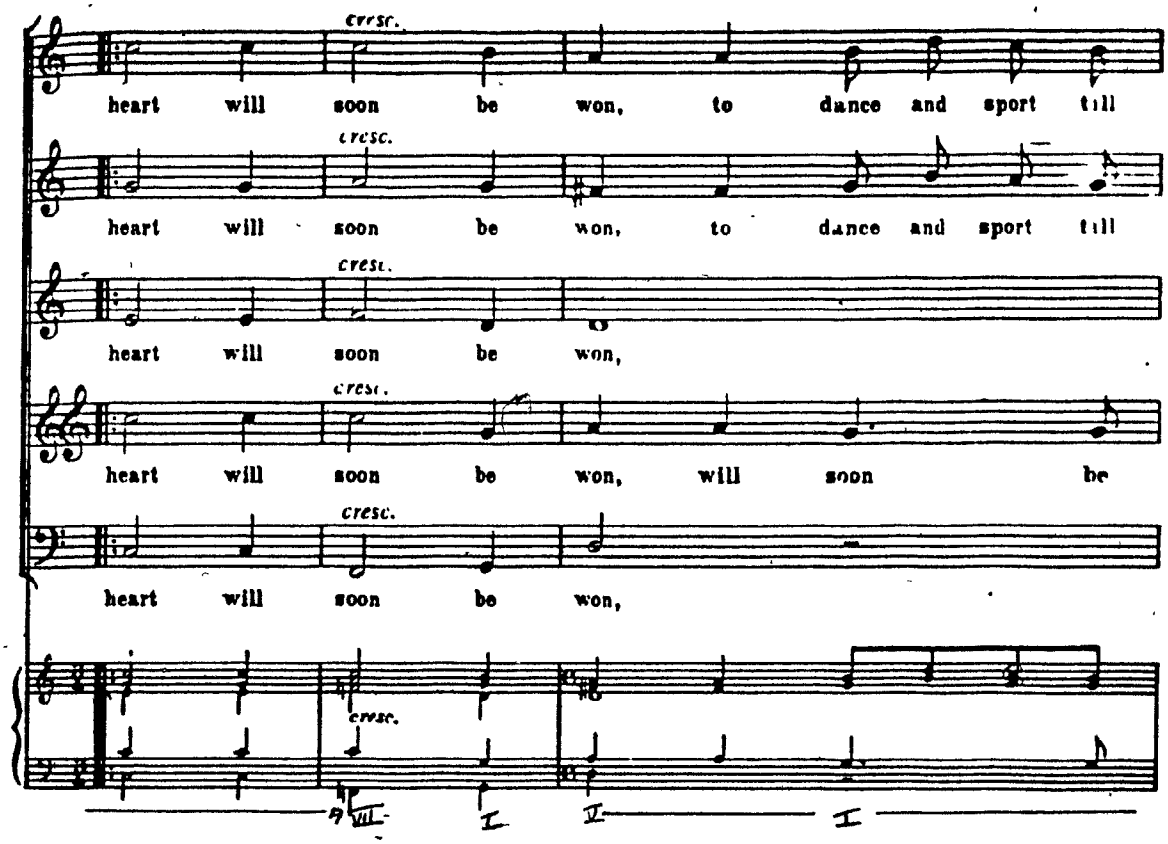
Example 6. (continued)




Example 7. Weelkes, Ballett No. 9 'Say dainty dames,' meas. 17-22



Example 7. (continued)

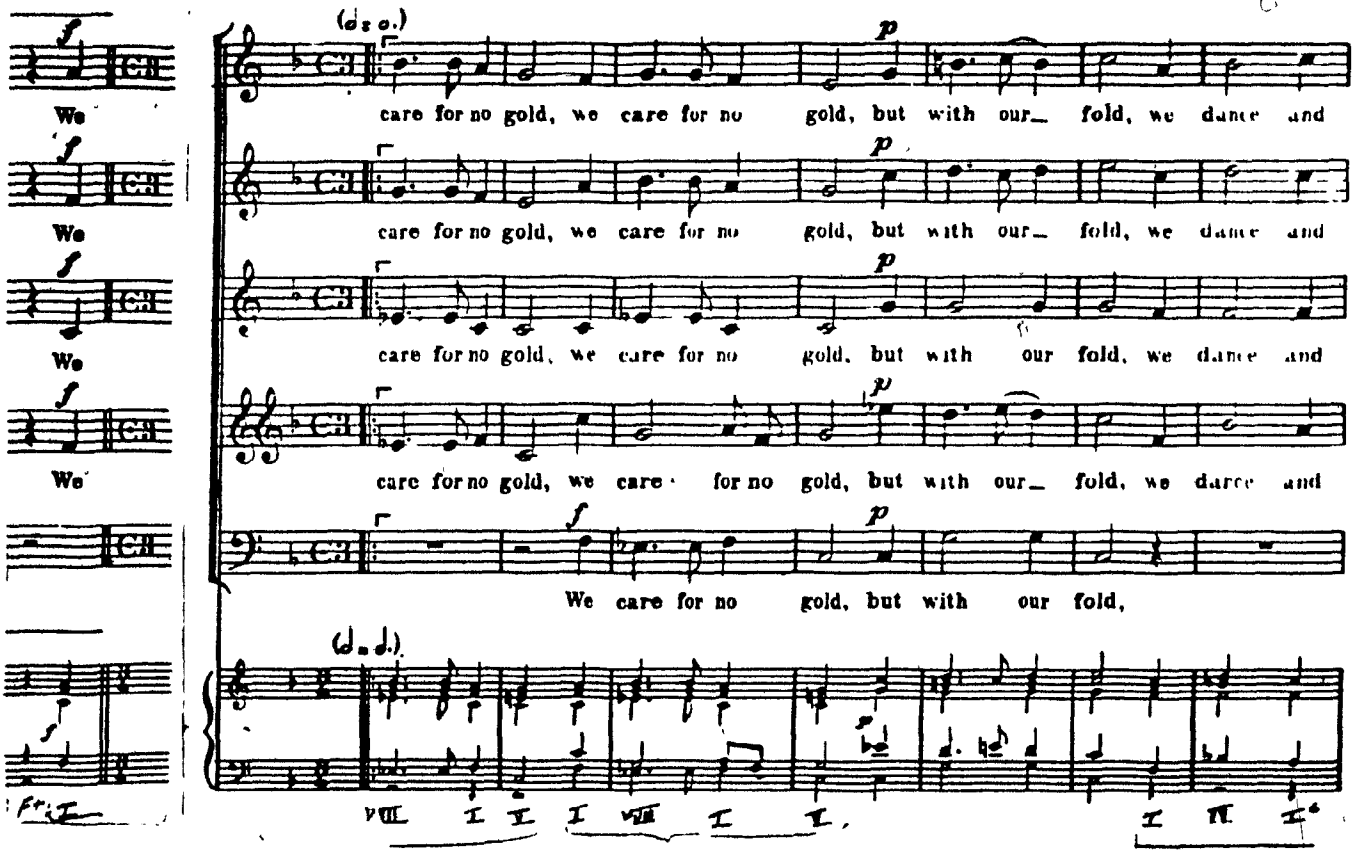



Another form of harmonic repetition exclusive to the Weelkes set involves resetting immediately reiterated textual lines to the harmony with which they were initially associated. Examples of this occasional expansionary device, which invariably constitutes a literal or almost literal repeat, are provided by the texts 'We care for no gold' and 'We dance and prance' (W17) (Example 8).

Chromaticism is not an important harmonic element in the balletts of either composer. Concerning this Arnold notes that "it is in this volume that Weelkes sacrifices the modern

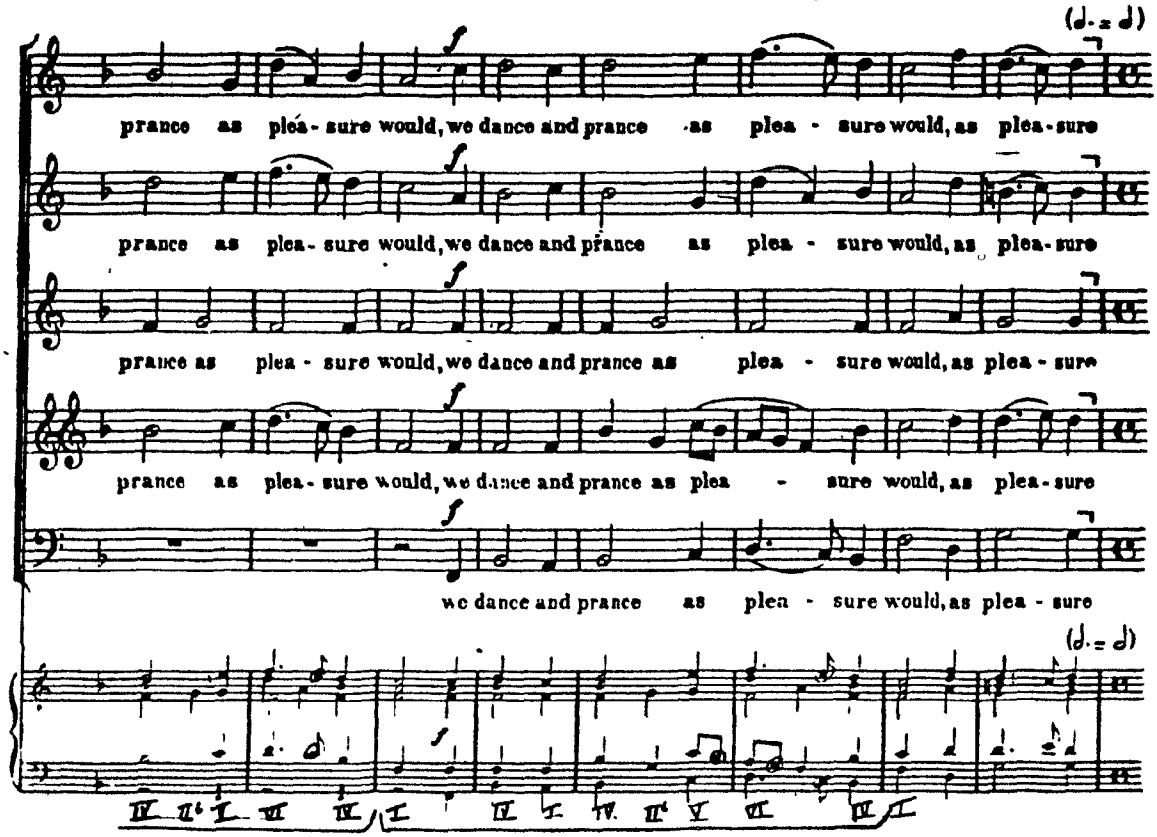
chromatic resources for the time being."[26] The few examples of expressively used chromaticism contained in these collections are treated at length in the harmonic devices section of the second chapter.

Example 8. Weelkes, Ballett No. 17 'We shepherds sing,' meas. 15-27




26 Arnold, "Thomas Weelkes and the Madrigal," Music and Letters, XXXI (1950), 6.

Example 8. (continued)




## Harmonic Rhythm

The treatment of harmonic rhythm in the balletts of Morley and Weelkes is remarkably similar. Apart from periodic rhythmic relaxation at cadential points in the homophonic verse sections of simple balletts[27] and the special use of contrasting rates of harmonic rhythm, chord changes in both collections proceed at a relatively constant pace.

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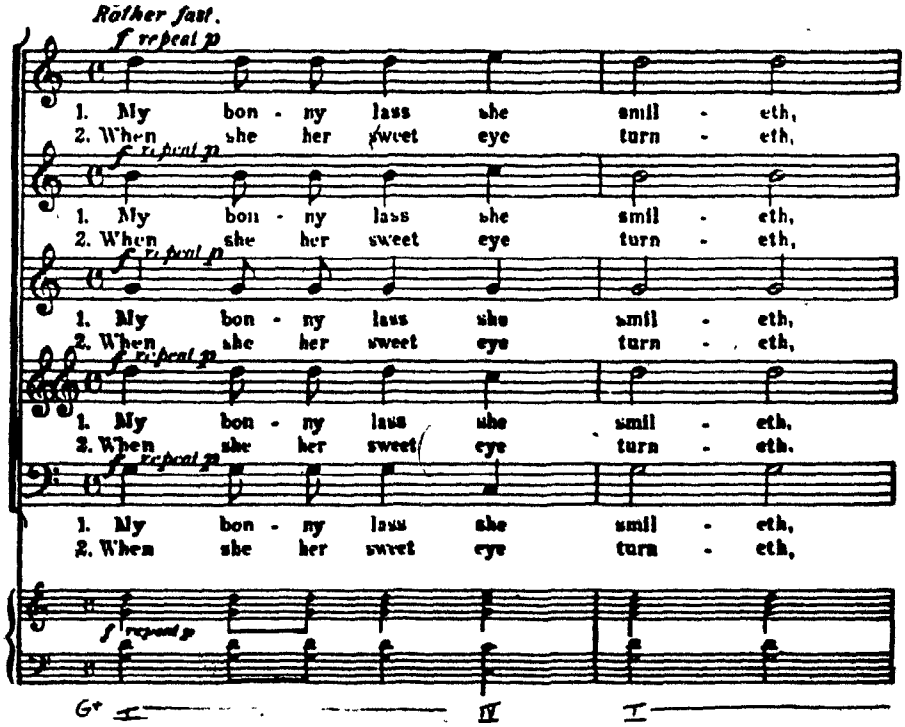
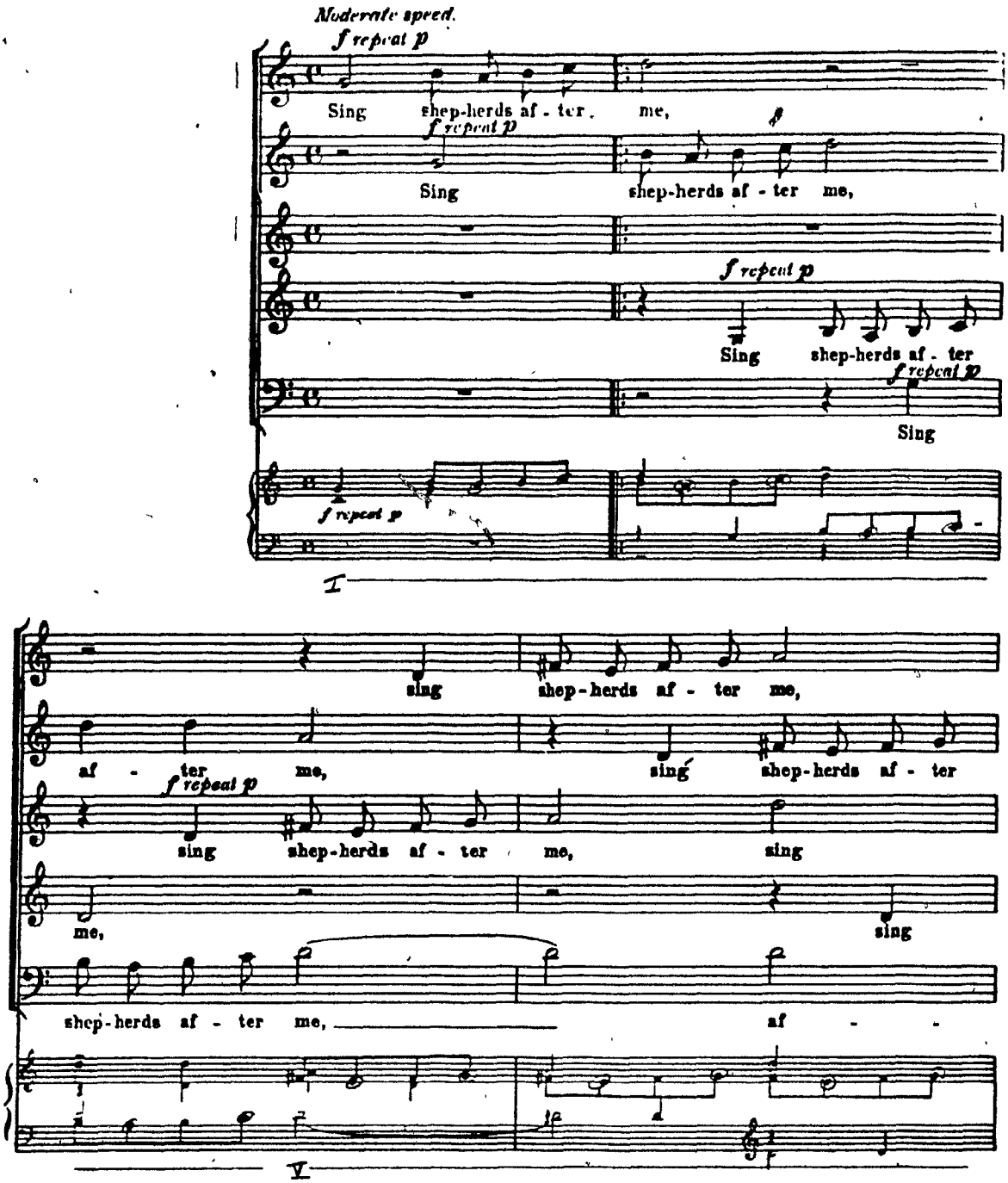
27 ". . . whereof such as be sudden closes belong properly to light music as Madrigals, Canzonets, Pavanes and Galliards, wherein a semibreve will be enough to cadence upon; but if you will list you may draw out your cadence or close to what length you will." Morley, A Plain and Easy Introduction, p. 228.

Both collections use varying speeds of harmonic rhythm to a similar degree and to serve common musical ends including, a) the initial establishment of the principal key area and b) textual expression. Prolongation of the opening key defining chords in Morley's 'My bonny lass she smileth' (M7) and Weelkes' 'Sing shepherds after me' (W14) shown in Examples 9a and b exemplify the value of slowed harmonic rhythm to the introduction of a key.

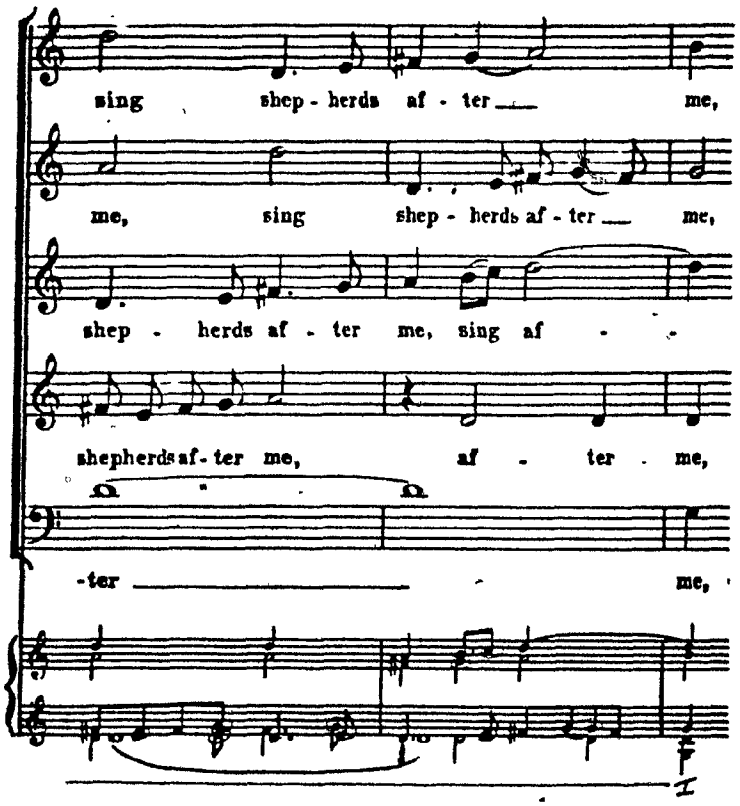
Example 9a. Morley, Ballett No. 7 'My bonny lass she smileth,' meas. 1-2



Example 9b. Weelkes, Ballett No. 14 'Sing shepherds after me,' meas. 1-6



Example 9b. (continued)




Slower harmonic rhythm is used to portray the sorrowful sentiments 'Aye me, I sit and cry me' in Morley's 'Fire fire' (M14) and contrasting fast and slow rates of harmonic rhythm express the adjoining phrases 'and play with love' and 'when others sleep' from Weelkes' 'I love and have my love regarded' (W18) (Examples 5 and 6; Chapter 2).

In summary, modal and tonal features freely coexist in these collections in such a way that neither can be said to predominate in the balletts of Morley or those of Weelkes. The Morley set, for example, frequently uses chordal progressions like those of later tonal practise despite its strikingly modal external organization. Both composers' treatments of cadential

dissonance, modulation and harmonic rhythm are similar and it appears that variations in phrase structure arise from differences in the types of balletts and ballett sections rather than from the individual styles of Morley and Weelkes. Although there are slight variations in the kinds of cadences used in these collections, particularly with respect to the choice of antipenultimate chord, the greatest contrasts between the composers' musical styles involve chordal progressions. The 'tonal' progressions employed by Morley differ markedly from the 'static' harmonic patterns favoured by Weelkes.

## CONCLUSION

Direct modelling between Morley's First Booke of Balletts and Weelkes' Balletts and Madrigals aside, it is not surprising that these English ballett collections, produced just three years apart, are similar. Likenesses indicative of Morley's strong influence on Weelkes mark the composers' treatment of ballett types, section lengths, imitative writing, phrase structure, cadence forms, modulatory activity and harmonic rhythm. Apart from a lack of interest in sectional expansion on Weelkes' part, Kerman's suggestion that Weelkes "developes further every original idea introduced in . . . [Morley's] set"[1] is valid. Nowhere is this more evident than in Weelkes' decision to make extensive use of Morley's greatest personal contribution to ballett form, the canzonet ballett. He also embellishes Morley's treatment of extended second endings, word-painting and motivic unity. The absence of Italianate verse forms in Weelkes' balletts, his use of static harmonic progressions and ostinati are unique features of his work. Weelkes' decision to favour the imitative canzonet ballett and both his expansion of and divergence from Morleyesque musical features can be interpreted as expressions of his personal style.

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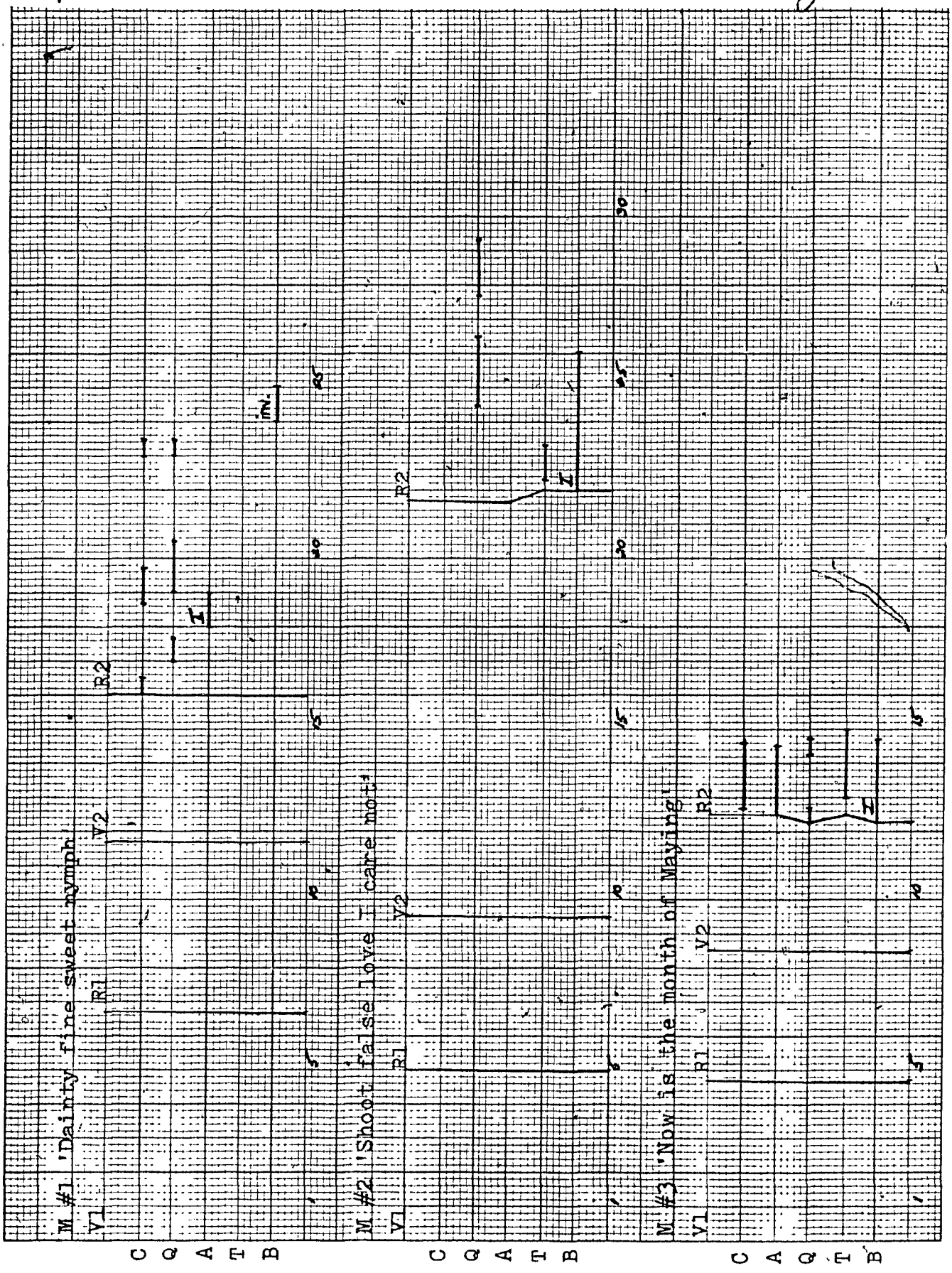
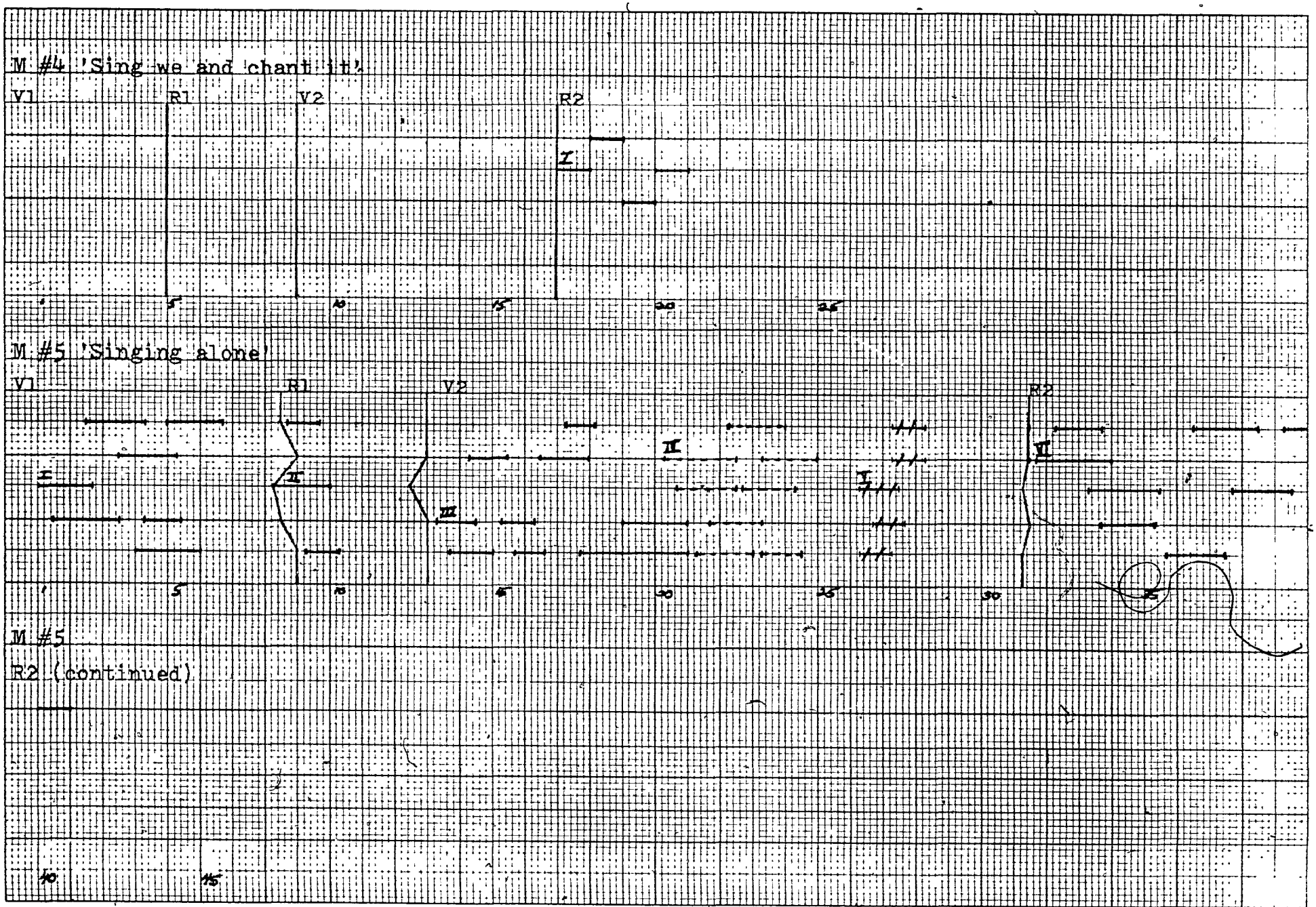
1 Kerman, The Elizabethan Madrigal, p. 147.

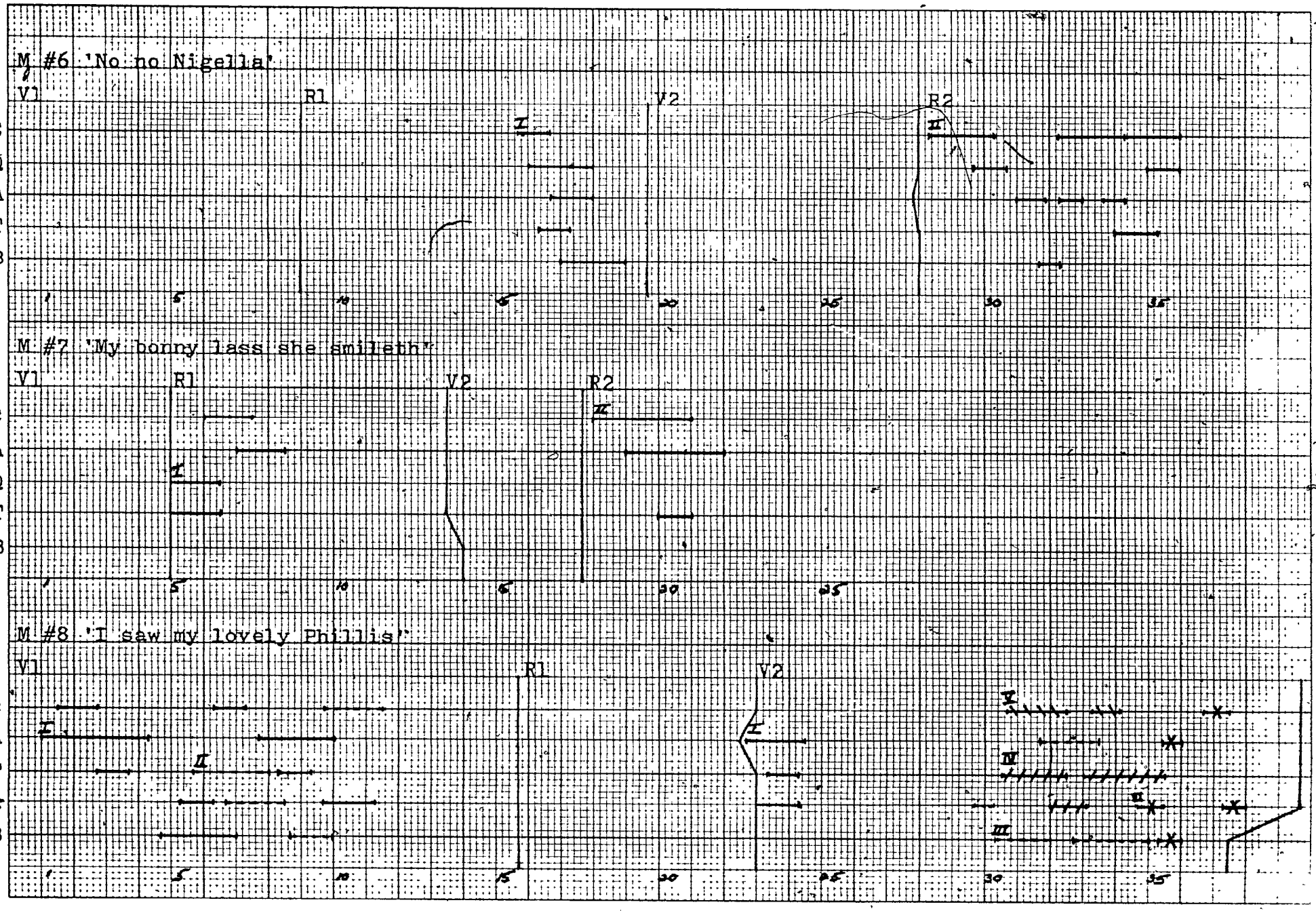
Appendix JA. Graphs of Motivic Analysis

Morley, The First Booke of Balletts to Five Voyces




M #4 'Sing we and chant it'
V1
R1
V2
R2
C
Q
A
T
B
M #5 'Singing alone'
V1
R1
V2
R2
C
A
Q
T
B
M #5
R2 (continued)
C
A
Q
T
B

M #6 'No no Nigella'




M #7 'My bonny lass she smileth'

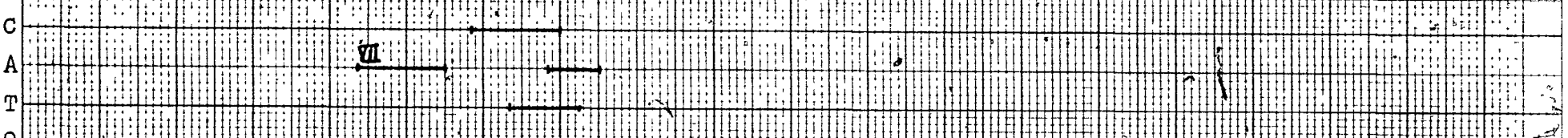



M #8 'I saw my lovely Phillis'

M #8

R2 (continued)

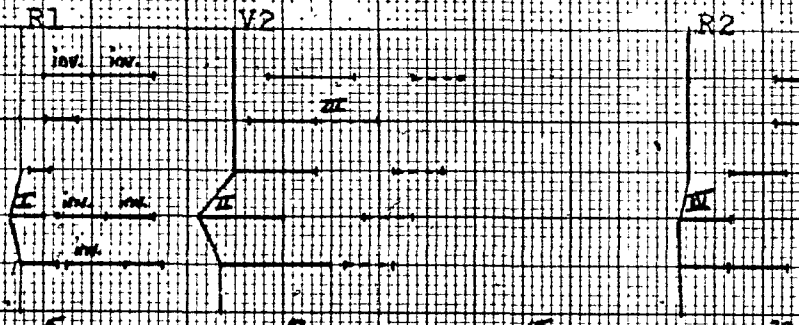
C
A
T
Q
B




M #9 'What saith my dainty darling'

V1 R1 V2 R2

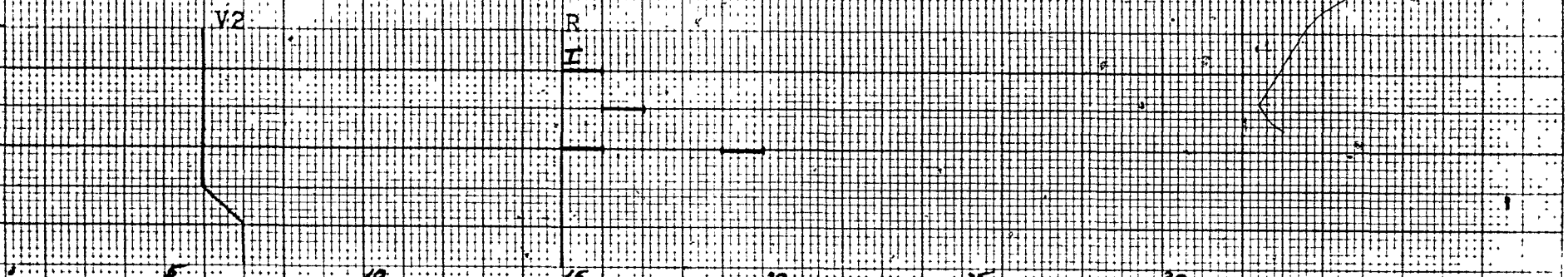
C
Q
A
T
B




M #10 'Thus saith my Galatea'

V1 V2 R1

C
A
Q
T
B



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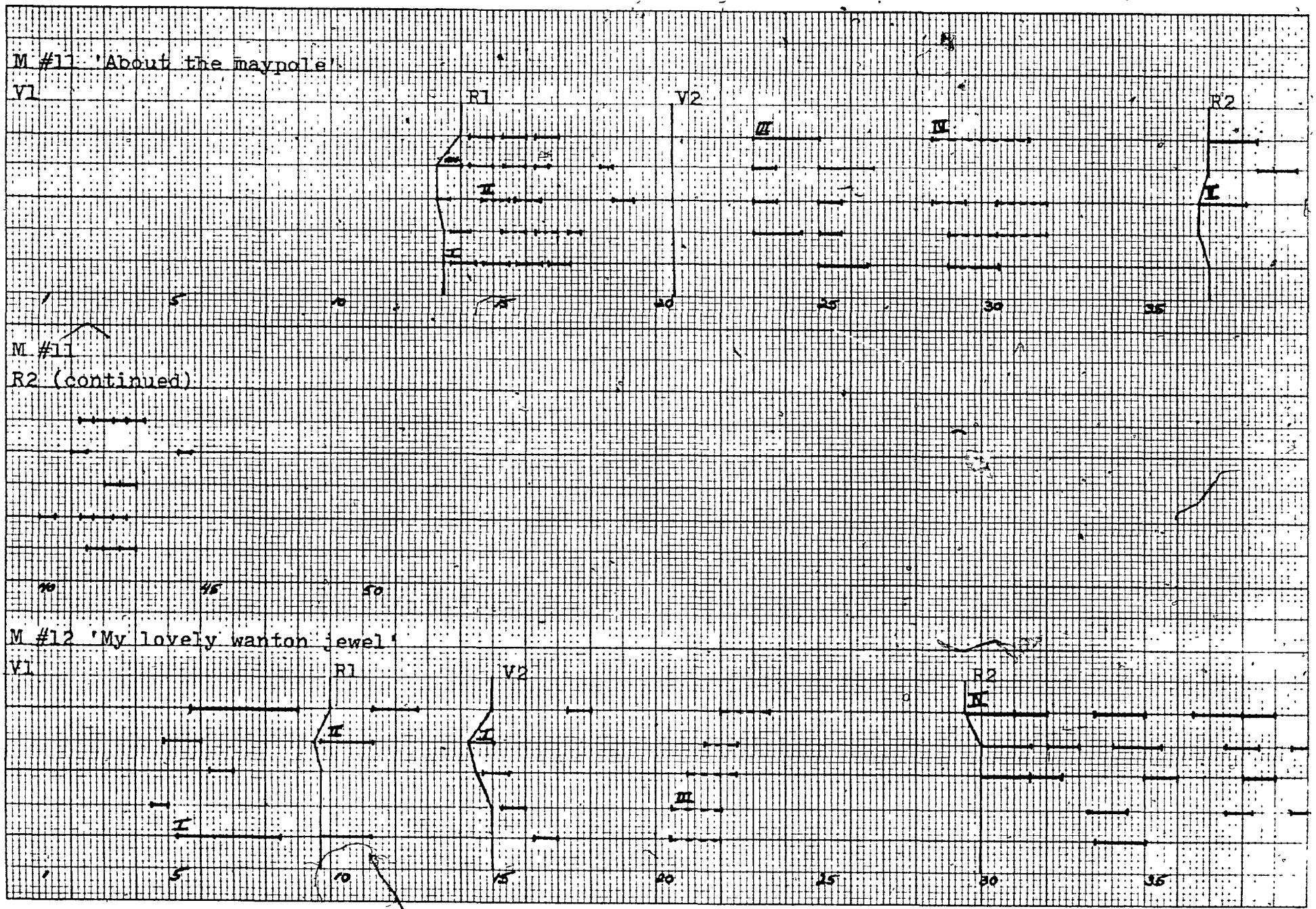
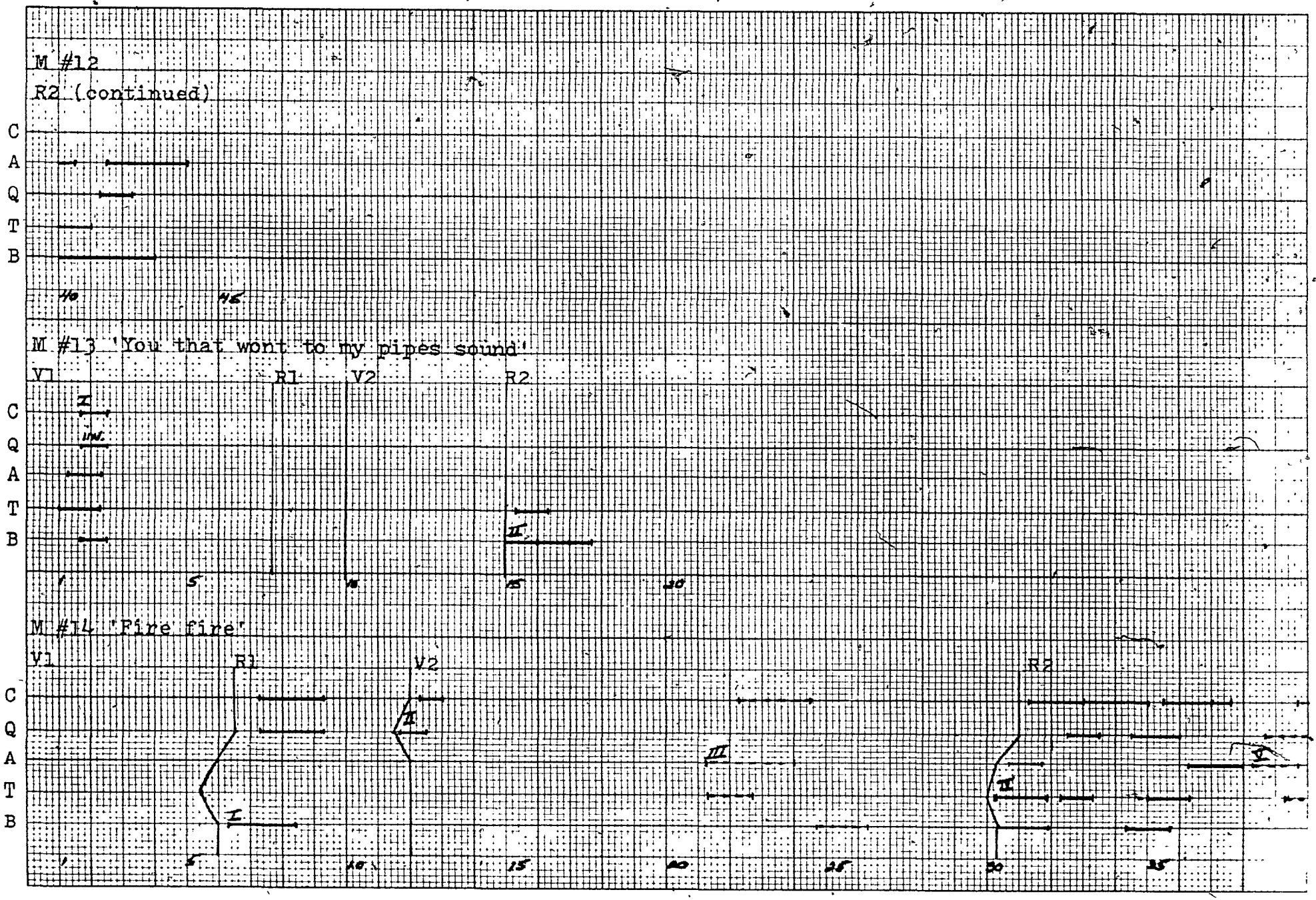
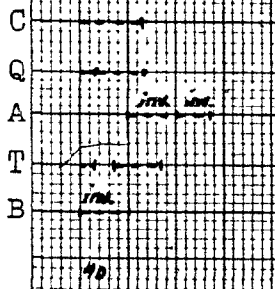

M #11 'About the maypole'
V1
R1
V2
R2
C
A
Q
T
B
M #11
R2 (continued)
M #12 'My lovely wanton jewel'
V1
R1
V2
R2

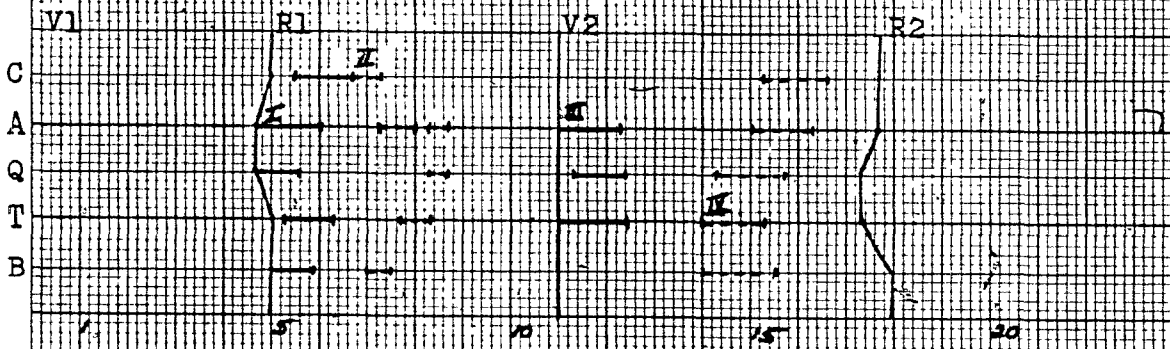

M #12
R2 (continued)
C
A
Q
T
B
40
45
M #13 'You that wont to my pipes sound'
V1
R1
V2
R2
C
Q
A
T
B
I
II
1
5
10
15
20
M #14 'Fire fire'
V1
R1
V2
R2
C
Q
A
T
B
I
II
III
IV
V
1
5
10
15
20
25
30
35

M #14

R2 (continued)

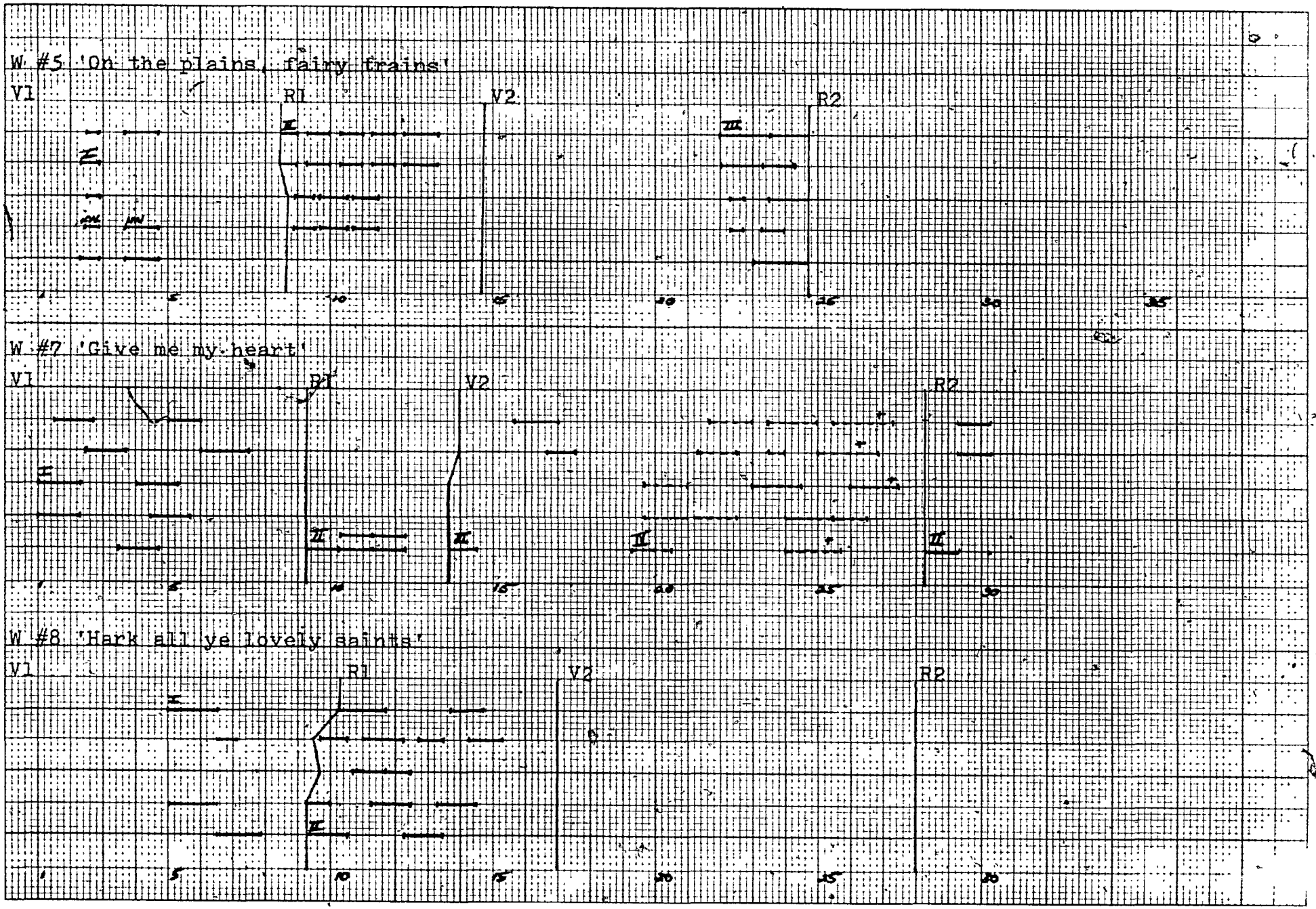


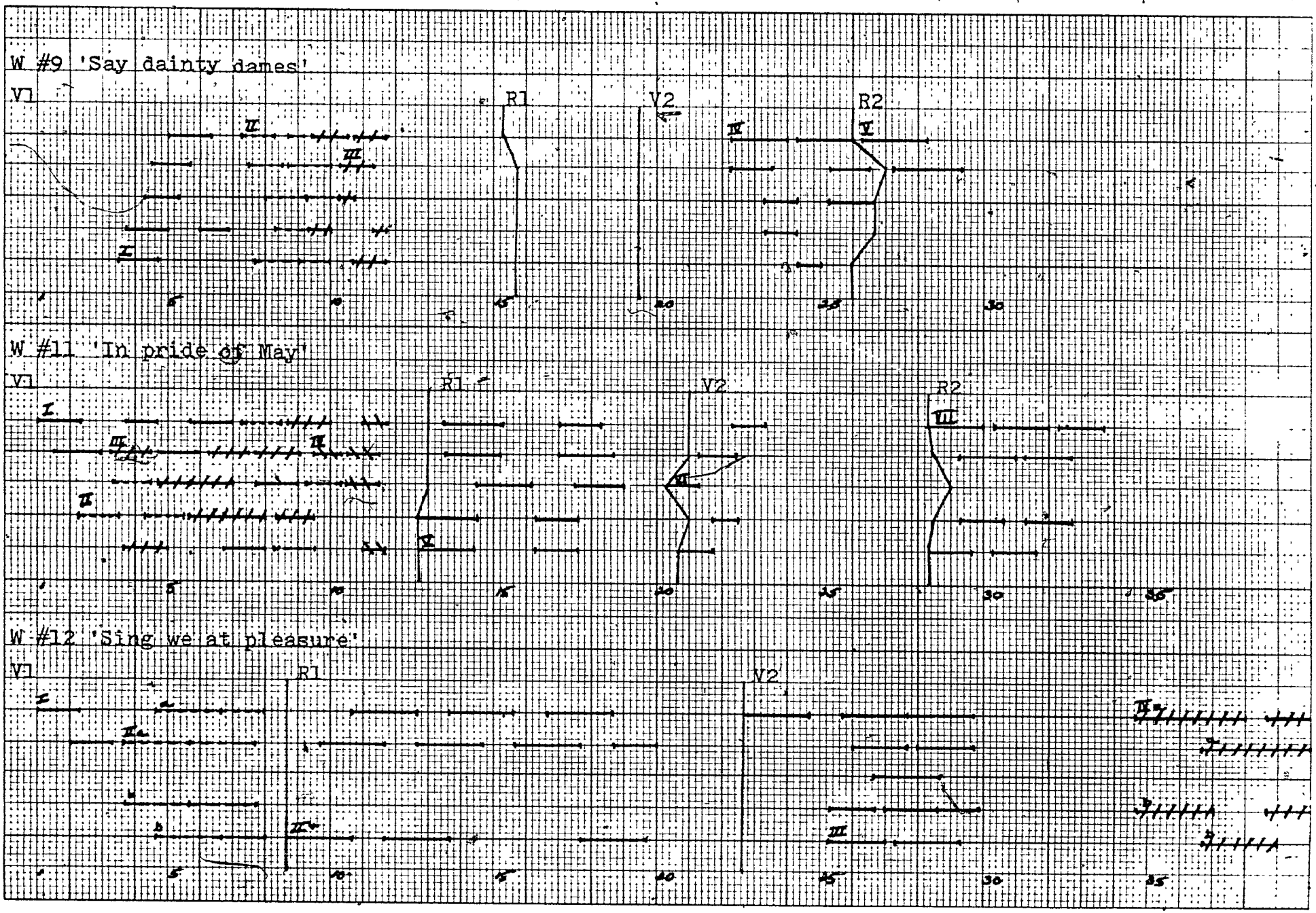

M #15 'Those dainty daffadillies'

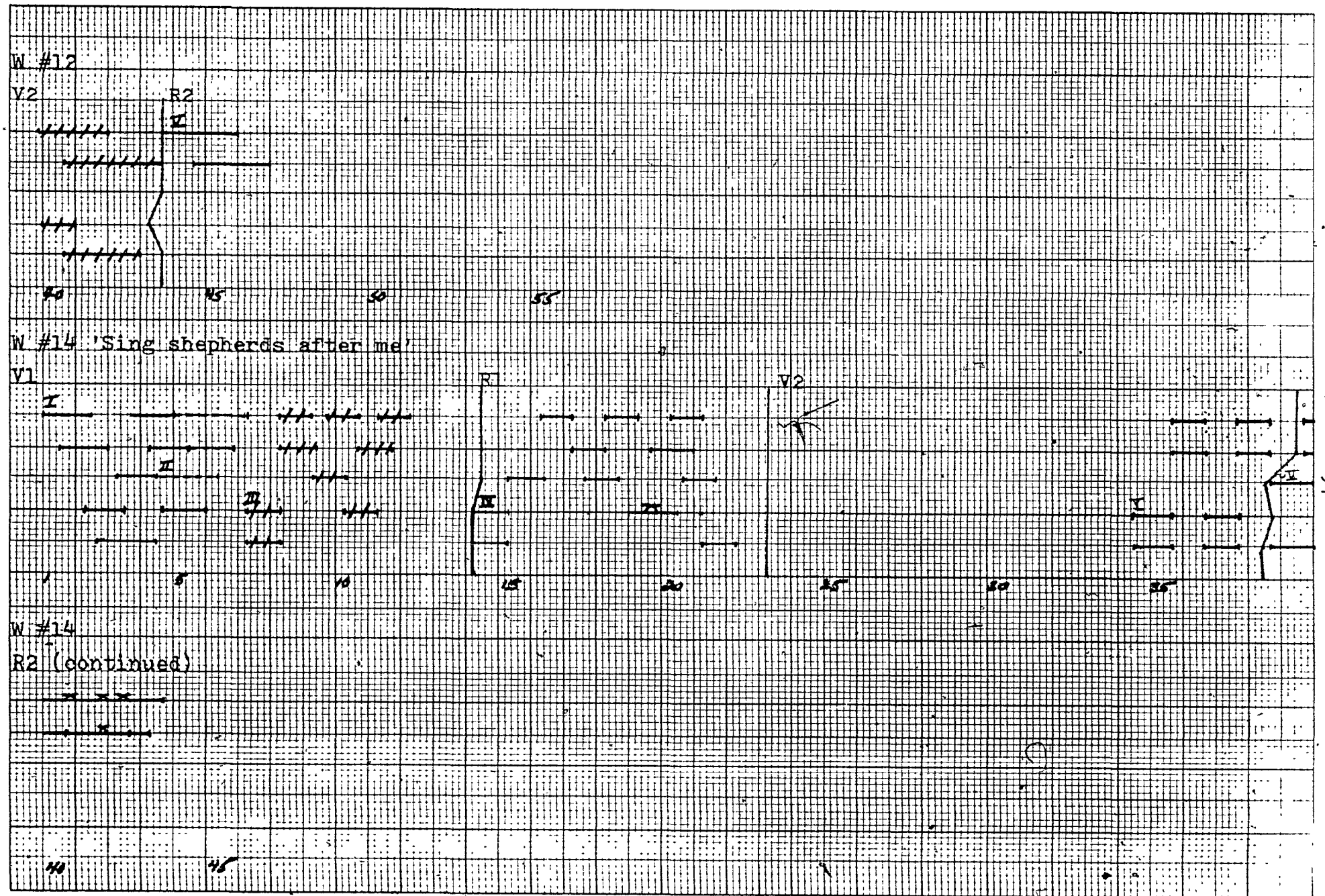


Appendix IB. Graphs of Motivic Analysis

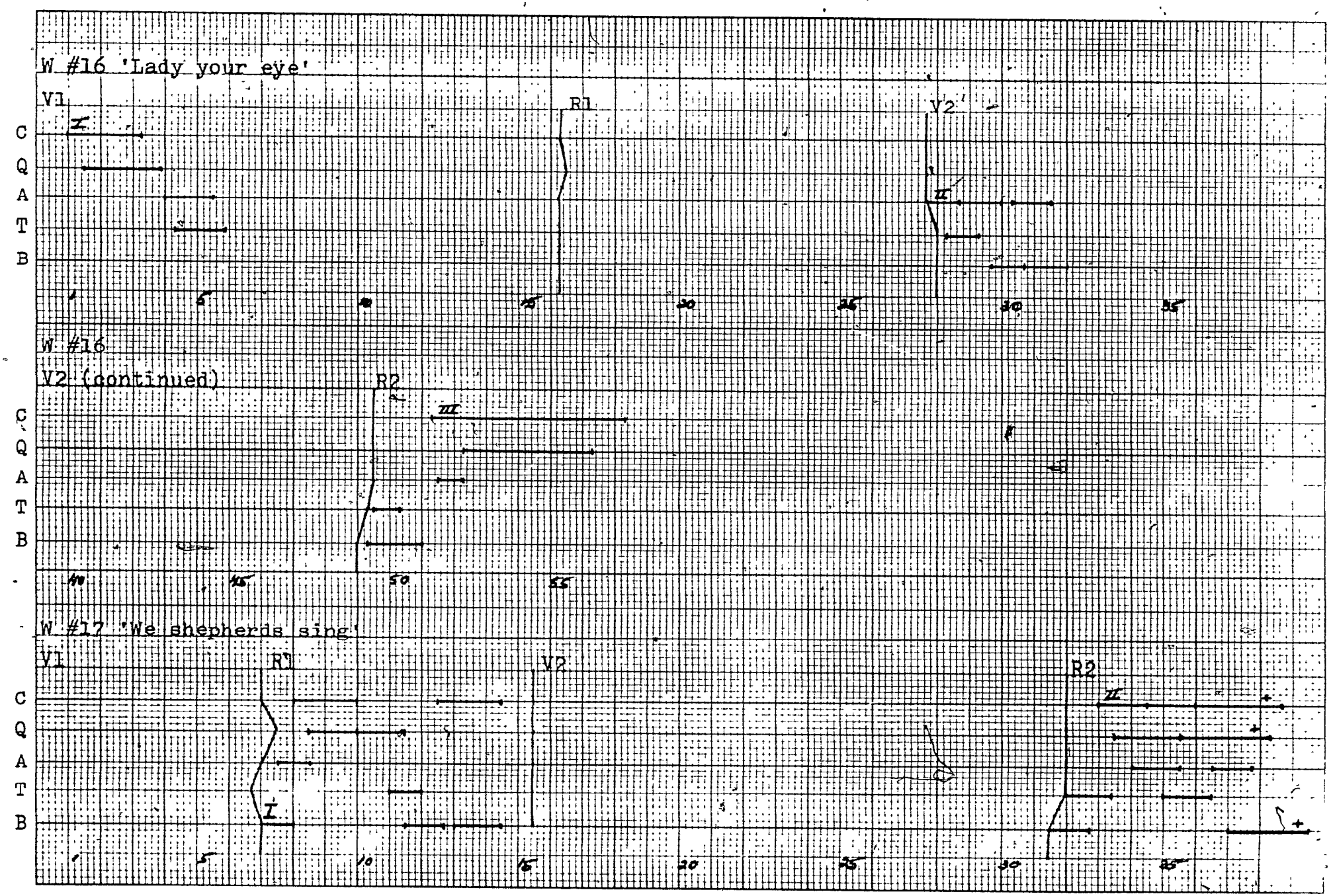
Weelkes, Ballets and Madrigals to Five Voyces


W #5 'On the plains, fairy frains'
V1
R1
V2
R2
C
Q
A
T
B
W #7 'Give me my heart'
V1
R1
V2
R2
C
Q
A
T
B
W #8 'Hark all ye lovely saints'
V1
R1
V2
R2
C
Q
A
T
B


W #9 'Say dainty dames'
V1
R1
V2
R2
C
Q
A
T
B
W #11 'In pride of May'
V1
R1
V2
R2
C
Q
A
T
B
W #12 'Sing we at pleasure'
V1
R1
V2
C
Q
A
T
B


W #12
V2
R2
C
Q
A
T
B
40
45
50
55
W #14 'Sing shepherds after me'
V1
R1
V2
C
Q
A
T
B
1
5
10
15
20
25
30
35
W #14
R2 (continued)
C
Q
A
T
B
40
45

W #16 'Lady your eye'

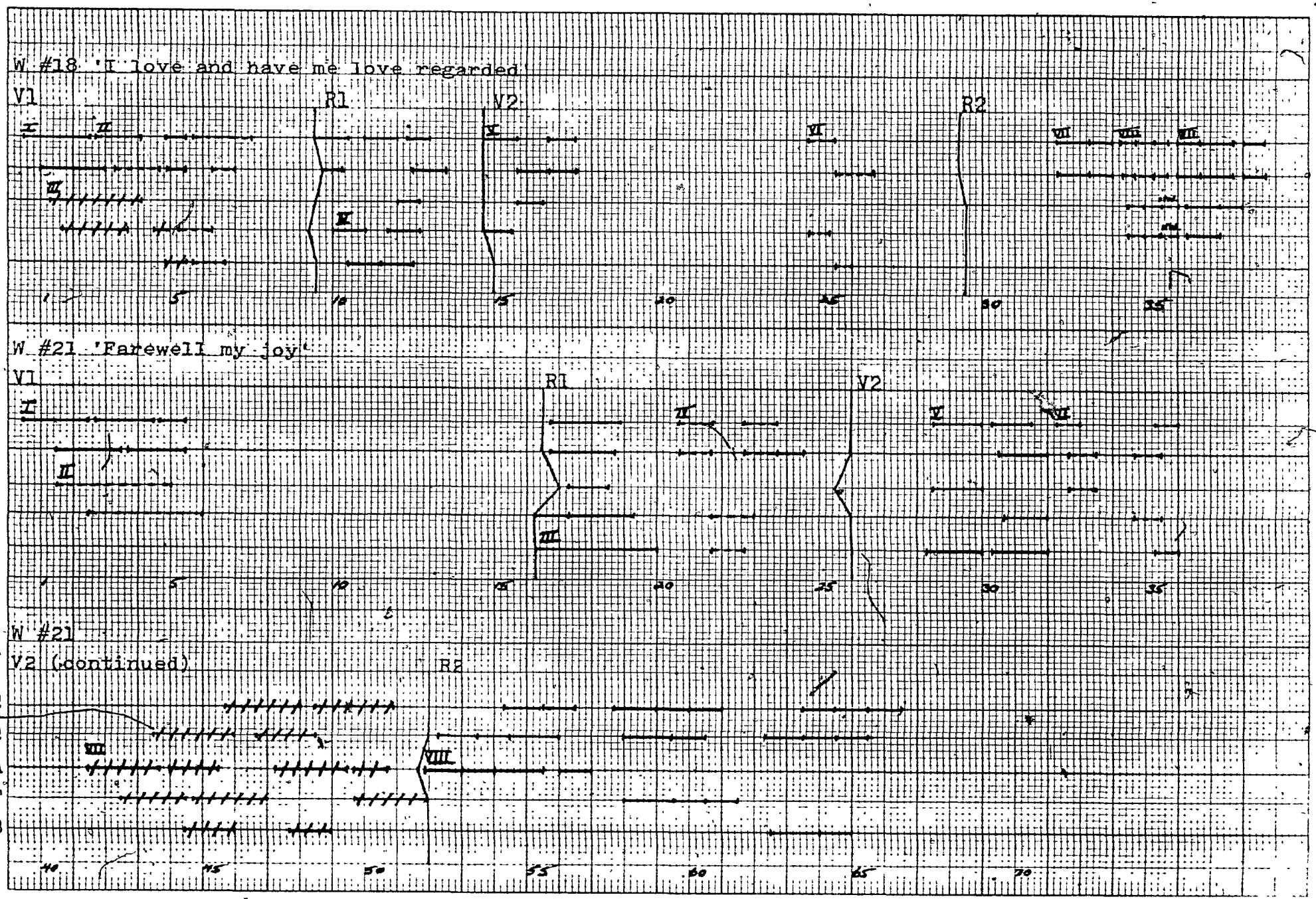



W #16
V2 (continued)




W #17 'We shepherds sing'

W #18 'I love and have me love regarded'

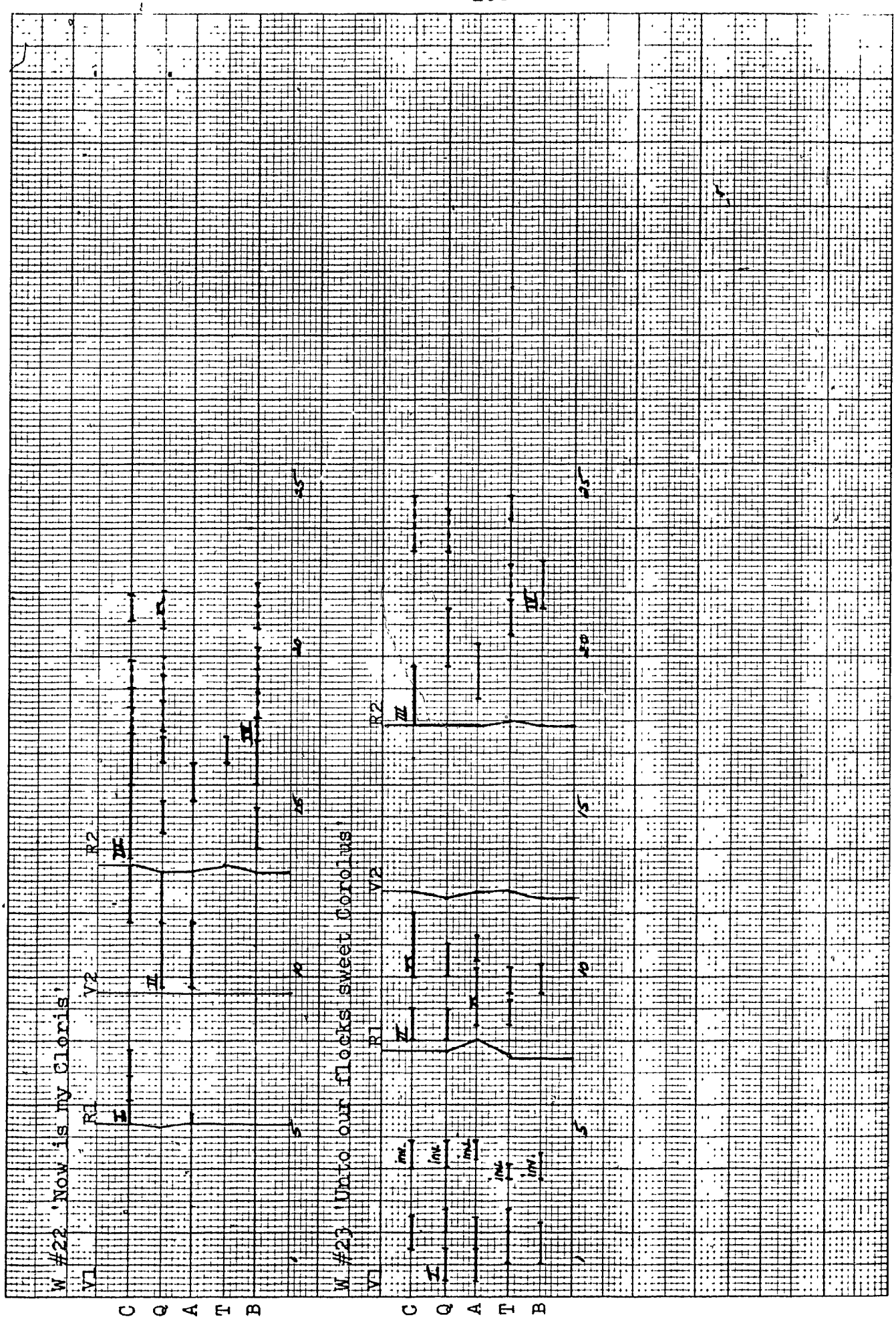



W #21 'Farewell my joy'




W #21

V2 (continued)


W #22 'Now is my Cloris'
V1
R1
V2
R2
C Q A T B
W #23 'Unto our flocks sweet Corlus'
V1
R1
V2
R2
C Q A T B

## Appendices IA and B. Legend

C = Cantus
Q = Quintus
A = Altus
T = Tenor
B = Bassus
V = Verse
R = Refrain
⌒ = overlap
inv. = Inversion
\+ = Motivic Extension

When two different motives appear within a given unit different line types are assigned. Dotted lines occurring in the first and second verse units do not, consequently, indicate thematic kinship between the motives represented.

## Appendix II A. Motivic Variation

### Morley, The First Booke of Balletts to Five Voyces

| Ballett | Motive | Rhythmic Alteration | Incomplete Presentation of Motivic Material | Intervallic Variation | Inversion | Motivic Overlap | Motivic Extension |
|---|---|---|---|---|---|---|---|
| M1 | I | 1 | 4 | | 1 | | |
| M2 | I | | 3 | | | | |
| M3 | I | 3 | 2 | 3 | | | |
| M5 | I<br>II<br>III<br>IV<br>VI | 3<br>2<br>4<br>2<br>6 | 1<br>2 | 4<br>4 | | | |
| M6 | I<br>II | 3<br>1 | 6 | | | | |
| M7 | I<br>II | 1 | 1 | | | 1 | |
| M8 | I | 7 | 5 | 5 | 1 | | |

Appendix IIA. (continued)

| Ballett | Motive | Rhythmic Alteration | Incomplete Presentation of Motivic Material | Intervallic Variation | Inversion | Motivic Overlap | Motivic Extension |
|---|---|---|---|---|---|---|---|
| M8 | II | 1 | 2 | | | | |
| | I (V2) | 3 | 3 | | | | |
| | III | 2 | 1 | | | | |
| | IV | 1 | 1 | 1 | | | |
| | V | | 1 | | | | |
| | VI | 1 | | 1 | | | |
| | VII | 3 | 2 | | | | |
| M9 | I | 6 | 2 | | 5 | | |
| | II | 2 | | | | | |
| | III | 4 | | 2 | | | |
| | IV | 2 | | | | | |
| M11 | I | 6 | | | 1 | | |
| | III | 1 | 6 | | | | |
| | IV | | 1 | | | | |
| | V | 2 | | | | | |
| M12 | I | 1 | 3 | | | | |
| | III | | 1 | 5 | | | |
| | IV | 12 | 3 | | | | |
| M13 | I | | | | 1 | | |
| | II | 2 | 2 | | | | |

Appendix IIA. (continued)

| Ballett | Motive | Rhythmic Alteration | Incomplete Presentation of Motivic Material | Intervallic Variation | Inversion | Motivic Overlap | Motivic Extension |
|---|---|---|---|---|---|---|---|
| M14 | I | 2 | | | | | |
| | III | 1 | 2 | 1 | | | |
| | IV | 6 | 5 | | | | |
| | V | | 6 | | 3 | | |
| M15 | I | 4 | | | | | |
| | II | 2 | | | | | |
| | III | 2 | | | | | |
| | IV | 3 | | | | | |

## Appendix IIB. Motivic Variation

### Weelkes, Balletts and Madrigals to Five Voyces

| Ballett | Motive | Rhythmic Alteration | Incomplete Presentation of Motivic Material | Intervallic Variation | Inversion | Motivic Overlap | Motivic Extension |
|---|---|---|---|---|---|---|---|
| W1 | I | 7 | | | 2 | | |
| | II | 2 | | | | | |
| | III | 2 | 3 | | | | |
| W2 | II | 2 | 2 | | | 1 | |
| W4 | I | 1 | | | | | |
| | II | 1 | | | | | 2 |
| W5 | I | 3 | | | 2 | | |
| | II | 2 | | 3 | | | |
| | III | 4 | 3 | 1 | | | |
| W7 | I | | 1 | | | | |
| | II | | | 1 | | | |
| | III | 1 | | 1 | | | |
| | IV | 9 | 6 | | | | 4 |
| W8 | I | 1 | 1 | | | | |
| | II | 5 | 4 | 3 | | | |

Appendix IIB. (continued)

| Ballett | Motive | Rhythmic Alteration | Incomplete Presentation of Motivic Material | Intervallic Variation | Inversion | Motivic Overlap | Motivic Extension |
|---|---|---|---|---|---|---|---|
| W9 | I | 1 | 1 | | | | |
| | II | 4 | 1 | | | | |
| | III | 4 | | | | | |
| | IV | 1 | 5 | 2 | | | |
| W11 | I | 6 | | | | | |
| | II | 1 | | | | | |
| | III | 2 | | | | | |
| | IV | 2 | | | | | |
| | V | 9 | 2 | 2 | | | |
| | VI | 2 | 1 | 1 | | | |
| | VII | 6 | 1 | 4 | | | |
| W12 | II a&b | | 2 | | | | |
| | II (R1) | 1 | 1 | 1 | | | |
| | III | 9 | 1 | 3 | | | |
| | IV a&b | 1 | 4 | 4 | | | |
| W14 | I | 6 | | | | | |
| | II | 2 | 1 | | | | |
| | III | 1 | | | | | |
| | IV | 4 | 1 | | | | |
| | V (R2) | 2 | 2 | 4 | | 1/4 | |

Appendix IIB. (continued)

| Ballett | Motive | Rhythmic Alteration | Incomplete Presentation of Motivic Material | Intervallic Variation | Inversion | Motivic Overlap | Motivic Extension |
|---|---|---|---|---|---|---|---|
| W16 | I | 1 | | | | | |
| | II | 3 | | | | | |
| W17 | I | 4 | | | | | |
| | II | 3 | 2 | | | | 3 |
| W18 | I | | 2 | | | | |
| | II | 2 | 3 | | | | |
| | III | | 1 | | | | |
| | IV | 4 | 4 | | | | |
| | V | | 4 | 3 | | | |
| | VI | 1 | 2 | | | | |
| | VII | | 7 | 1 | | | |
| | VIII | | | | 2 | | |
| W21 | I | 3 | 1 | | | | |
| | II | | | 1 | | | |
| | III | 3 | 2 | 1 | | | |
| | IV | 1 | 1 | | | | |
| | V | 3 | 2 | | | | |
| | VII | 10 | 6 | | | | |
| | VIII | 21 | | | | | |
| W22 | I | 2 | 1 | | | | |
| | II | 1 | 5 | | | | |

Appendix IIB. (continued)

| Ballett | Motive | Rhythmic Alteration | Incomplete Presentation of Motivic Material | Intervallic Variation | Inversion | Motivic Overlap | Motivic Extension |
|---|---|---|---|---|---|---|---|
| W22 | III | 2 | | 2 | | 1 | |
| W23 | I | 8 | | | 5 | | |
| | II | 8 | | | | 2 | |
| | III | 2 | | | | | |
| | IV | 1 | 3 | 1 | | | |

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