

John Dowland's  
*Seaven Teares*

A thorough theoretical analysis

Rodolfo Raphael Moreno Martínez



UNIVERSIDAD AUTÓNOMA  
DE AGUASCALIENTES



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# Introduction

The great popularity of John Dowland, both in England and continental Europe, was due to the success of his piece *Lachrimae* – published first as a solo lute piece in 1596,<sup>1</sup> then as a lute song in the *Second Booke of Songs or Ayres* in 1600,<sup>2</sup> and finally as a consort version in 1604<sup>3</sup> – to such an extent that by 1603 he signed one of his continental publications as ‘*Jo: dolandi de Lachrimae*’.<sup>4</sup> The existence of a large number of versions,

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1 John Dowland, “Lacrime,” in *A new Booke of Tabliture*, ed. William Barley (London: William Barley, 1596), F1 and F2.

2 John Dowland, *The Second Booke of Songs or Ayres* (London: Thomas Este, 1600. New York: Performers’ Facsimiles, [1994]).

3 John Dowland, *Lachrimae, or Seaven Teares Figured in Seaven Passionate Pavans for the Lute, Viols, or Violins, in Five Parts* (London: John Windet, 1604). [http://imslp.org/wiki/Lachrimae,\\_or\\_Seven\\_Tears\\_\(Dowland\\_John\)](http://imslp.org/wiki/Lachrimae,_or_Seven_Tears_(Dowland_John)). A modern edition was used for this book: John Dowland, *Lachrimae: Seven Pavans in five parts for Viols or Recorders and optional Lute* (Nagels Musik-Archiv 173 (Kassel: Nagel Verlag, 1970)).

4 Michael Gale and Tim Crawford, “John Dowland’s ‘Lachrimae’ in its Continental Context” (London: King’s College, n.d.). <http://www.doc.gold.ac.uk/~mas01tc/web/ECOLMtest/IMSweb/Dow2wd95REV.htm>. (accessed April 7th, 2010).

arrangements, and variations on Dowland's tune *Lachrimae* by such renown composers as Giles Farnaby, Thomas Morley, Thomas Tomkins, John Daniel, John Bennet, William Byrd, Johann Schop, Melchior Schildt, and J. P. Sweelinck, testifies the musical and cultural impact this piece had on Elizabethan England and late sixteenth and seventeenth-century Europe;<sup>5</sup> even modern composers –as Benjamin Britten who quoted the inscript of Dowland's piece in his *Lachrimae viola*<sup>6</sup>– and 'pop' musicians –as Sting who recorded a selection of Dowland's lute songs which includes *Flow My Teares*<sup>7</sup>– today are still attracted to it.

Two of the most striking characteristics throughout John Dowland's *Lachrimae, or Seaven Teares Figured in Seaven Passionate Pavans... for the Lute, Viols, or Violins, in Five Parts*, are the intricate polyphonic texture and the close motivic relation to the *Flow my Teares* tune. While each one of the seven pavans in this collection preserves distinctive qualities, there are no two pavans with the same melody: only the first pavan of the set presents the actual original tune from the song version. Nevertheless, the set is unified by a common thematic idea, displayed in the music and reflected in the titles, making each pavan a different version of the same idea.

The thesis presented in this book is that the intense polyphonic texture and the exhaustive use of motifs from the original tune are the common elements tying the entire set together. The purpose of this analysis, then, is to unravel the complex relationship between the intricate polyphonic texture and motivic occurrence in the context of textural denseness, motif manipulation, and contrapuntal motif imitation. As both the thesis and analysis start from the idea that, when writing his *Seaven Teares*, "*Dowland thought of writing a variation cycle using a single type of dance rather than a selection of the dances of the day, and [that] he was the first composer to use dance forms and variation techniques to explore the elevated areas of feeling hitherto exclusively associated with con-*

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5 See The Consort of Musicke, "Lachrimae," in *John Dowland: The Collected Works* (France: [S.I.] L'Oiseau-Lure, 1997); also Ton Koopman, "Pavane Lachrimae," Phillips: 468 417-2, *J. P. Sweelinck: The Keyboard Music* (Germany: Phillips, 2000); and "Sweelinck, 'Pavane Lachrimae on 1628 Andreas Rockers Harpsichord,'" n.d. <http://www.youtube.com/watch?v=hHY8wcklcQA>. (accessed November 30th, 2010). For Johann Schop's *Lachrimae Pavaen*, see Johan Schop, "Lachrimae Pavaen," ed. Jackob Lindberg, CD-390, *Music from the Time of Christian IV. Instrumental Ensemble and Solo Lute* (Djursholm, Sweden: BIS, 1988). For John Bennet's *Weep, O Mine Eyes*, see John Bennet, "Weep, O Mine Eyes," ed. The Deller Consort: HM-57-HM-58, *The English Madrigal School* (New York: Bach Guild, 1977).

6 Koll Heinrich, *The Art of the Viola*, No.: 8.557606 (Naxos 2004).

7 Sting, , *Songs from the Labyrinth*, CD 170 3139 (Deutsche Grammophon 2006).

*trapuntal genres such as the motet or the fantasia*,<sup>8</sup> *Lachrimae Antiquae* 1 will be considered to be the model from which the following six pavans are based on; consequently, the analysis's results suggest that the indispensable balance required in a musical composition between variety and repetition is achieved through the treatment of the contrapuntal density and motivic manipulation. For sake of coherence and clarity, I will present each of these elements, textural denseness, motif manipulation, and contrapuntal motif imitation, separately in individual chapters, although they are intimately intertwined in the actual flow of the music.

This book contains, beside the analyses on Textural Density and Motif Manipulation, a chapter aimed to present a summary of Dowland's biography, as a historical complement to the following theoretical analyses, and thorough analyses on Form and Cadential Articulations in separate chapters. In 'Chapter VI. Analysis: Motif Imitation, Textural Density, and Cadential Articulation' all the analytical results are articulated together. The analyses are historically informed and use ideas, concepts, and practises common at Dowland's time as their theoretical bases; for this purpose, the period of time from which music and treatises were consulted span more than a century and a half, beginning with Johannes Tinctoris's *Libri de Arte Contrapunti*<sup>9</sup> and Ramis de Pareia's *Musica Practica*,<sup>10</sup> and closing with John Playford's *An Introduction to the Skill of Musick*.<sup>11</sup>

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8 Peter Holman, *Dowland: Lachrimae (1604)* (Cambridge: Cambridge University Press, 1999), p. 47.

9 Johannes Tinctoris, *Liber de Arte Contrapunti* (Naples: 1477. Translated with an Introduction by Albert Seay as *The Art of Counterpoint*, Musicological Studies and Documents 5 (US: American Institute of Musicology:1961)).

10 Bartolomeo Ramis de Pareia, *Musica Practica* (Bologna: Baltasar de Hiriberia, 1482. Trans. with commentary by Clement A. Miller, Musicological Studies and Documents 44 (US: American Institute of Musicology/Hänssler-Verlag, 1993)).

11 John Playford, *An Introduction to the Skill of Musick* (London: E. Jones, 1694. Twelfth ed. corrected and amended by Henry Purcell. New Introduction, Glossary, and Index by Franklin B. Zimmerman, Da Capo Press Music Reprint Series (New York: Da Capo Press, 1972)).



## Chapter I. Biographical and Historical Considerations

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John Dowland (1563-1626) was undoubtedly the greatest English lute player of his time, and the only musician of his day whom William Shakespeare referred to by name. From several sources we know he studied music from a very early age, made a reputation as a lute player, and travelled France, Germany, and Italy before he was 20. It is also known that he received music degrees from both Oxford and Cambridge universities,<sup>12</sup> and, later in his life, a Doctorate degree.<sup>13</sup> By several references –John Case,

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12 John Dowland, *The First Booke of Songs or Ayres* (London: Peter Short, 1597).

13 Dowland did graduate Bachelor of Music from Oxford on 8 March 1588; see Anthony A. Wood, *Athenae Oxonienses, an Exxact History of All the Writers and Bishops Who Have Had Their Education in the Most Ancient and Famous University of Oxford, From the Fifteenth Year of King Henry the Seventh, Dom. 1500, to the End of the Year 1690. To which Are Added the Fasti or Annals, of the Said University, for the Same Time* (London: Thomas Bennet, 1691), p. 759. Peter Holman and Paul O'Dette, "John Dowland," Grove Music Online, n.d., <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08103> (accessed February 15, 2010).

an Oxford academic, lists him in 1588 “among the English musicians worthy of honour,” and a poem titled *To Dowland's Galliard*, in Anthony Munday's *A Banquet of Daintie Conceits*, refers to him— we can assume he was already a famous and respectable musician in England by the late 1580's and early 1590's, a fact that must have been reinforced by the performance of his songs in the Royal Court.<sup>14</sup> In 1594 he accepted the invitation to enter the service of Heinrich Julius, Duke of Brunswick-Lüneburg at Wolfenbüttel, and later that same year he visited the court of Moritz, Landgrave of Hesse. In the following spring he started a trip to reach Rome with the purpose of studying with Luca Marenzio. Along this journey, he visited Venice (where he had the opportunity to meet Giovanni Croce), Padua, Genoa, Ferrara, and Florence, where he decided to return to Kassel instead of continuing to Rome, since apparently he was involved in an English Catholics' plot against the Queen Elizabeth I.<sup>15</sup> In 1597 he published his *First Booke of Songes or Ayres*;<sup>16</sup> the success of this book assured him a leading position in the English musical scene. In 1598 he entered the Danish court of King Christian IV, where he was one of the highest paid servants and was allowed long periods of absence in England.<sup>17</sup> Two years later, in 1600, he published his *Second Booke of Songes or Ayres* in England and signed the dedicatee in Denmark. In 1603, after Queen Elizabeth's death, Dowland returned to England in search for a court position, and dedicated his *Lachrimae or Seaven Teares*, published the following year, to the new queen, Anne of Denmark, Christian IV's sister, but no post was granted to him; that same year he published his *The Third and Last Booke of Songes or Ayres*.<sup>18</sup> He left the Danish court in 1606, and there are no registers of his activities until 1609, when he signed the preface of *Andreas Ornithoparcus his Micrologus*, his translation of *Musicae activae micrologus*.<sup>19</sup> Although by then he was undisputedly one of the leading musicians in England and one of the most famous musicians in Europe, Dowland did not receive a court position until 1612, when a new post was created especially for him, increasing the number of court lutenists to five. In 1613 he published *A Pilgrimes Solace*, his last publication, but his music continued being

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14 Ibid.

15 Ibid.

16 John Dowland, *The First Booke of Songs or Ayres*.

17 Peter Holman and Paul O'Dette, “John Dowland.”

18 John Dowland, *The Third and Last Booke of Songs and Aires* (London: Thomas Adams, 1603).

19 Andreas Ornithoparcus, *Micrologus* (Leipzig, 1517. ed. and trans. John Dowland as *Ornithoparcus His Micrologus* (London: Thomas Adams, 1609)).

published in continental collections.<sup>20</sup> He remained active, including his service at the Royal Court, until his death in 1626.<sup>21</sup>

Michael Gale and Tim Crawford have recently uncovered the origin of Dowland's famous tune *Lachrimae*.<sup>22</sup> From their research and all the collected manuscripts found featuring the *Lachrimae* melodic theme, we can indicate that the earliest version existed in the form of a lute solo, and was well known in England as well as in the continent since the early 1590's; later, in 1596, William Barley first printed it from wood blocks in his *A New Booke of Tabliture*.<sup>23</sup> Four years later, Dowland's setting *Flow my Teares* for two voices –*Canto* and *Basso* – and lute accompaniment appeared first in his *Second Booke of Songes or Ayres*,<sup>24</sup> along with a metrically irregular text possibly devised to fit the pre-existing melody.<sup>25</sup> The later *Lachrimae, or Seaven Teares*, is a collection of seven pavans titled *Lachrimae Antiquae* (The Old Tears), *Lachrimae Antiquae Novae* (The Old Tears Renewed), *Lachrimae Gementes* (Sighing Tears), *Lachrimae Tristes* (Sad Tears), *Lachrimae Coactae* (Forced Tears), *Lachrimae Amantis* (A Lover's Tears), and *Lachrimae Verae* (True Tears).<sup>26</sup>

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20 It must have been around this time that Oxford University granted him the Doctorate degree. Holman and O'Dette, "John Dowland."

21 Ibid.

22 Gale and Crawford, "John Dowland's 'Lachrimae' in its Continental Context."

23 Dowland, "Lacrime."

24 Dowland, *The Second Booke of Songes or Ayres*.

25 Christopher Hogwood, "John Dowland," *Keyboard Music: Harpsichord, Virginals, or Clavichord* (Cambridge: Music Publishers, 2005), <http://www.editionhh.co.uk/hh-74pref.htm>. (Accessed 12th April, 2010).

26 Peter Holman, *John Dowland: Lachrimae*. Booklet notes for Fretwork, *Dowland: Lachrimae*, CD, Virgin Classics, No. 7243-5-45005-2-7, 1993.



## Chapter II. Analysis: Form

*Lachrimae, or Seaven Teares Figured in Seaven Passionate Pavans ... for the Lute, Viols, or Violins, in Five Parts*, published in 1604 is, as its title suggests, a set of seven pavans.<sup>27</sup> The pavan is a dance of Italian origin –the earliest surviving pavans are found in Dalza's *Intavolatura di lauto*, edited in 1508– in duple metre that featured mainly homorhythmic texture, in which the rare diminutions were the result of purely ornamental techniques.<sup>28</sup> By some tempo indications in Luys Milan's *El Maestro*<sup>29</sup> and in Alonso de Mudarra's *Tres libros de música en cifras para vihuela*,<sup>30</sup> it is plau-

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27 Alan Brown, "Pavan," *Grove Music Online. Oxford Music Online* (Oxford University Press, n.d.), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21120> (accessed February 15, 2010).

28 *Ibid.*

29 Luys Milán, *Libro de Música de Vihuela de Mano Intitulado "El Maestro"* (Valencia, 1536. Facsimile edited by G. Olms with an introduction in German by Leo Shrade (Hildesheim: Publikationen Älter Musik, 1967)).

30 Alonso de Mudarra, *Tres Libros de Música en Cifras para Vihuela* (Sevilla, 1546. Complete facsimile edition with an introduction by James Taylor (Monaco: Chantrelle Edition, 1980)).

sible to infer that pavans were considered fast or moderately fast dances during the first half of the 16th century.<sup>31</sup> By the end of that century, however, English composers conferred a new significance to the pavan as a compositional form. The prestigious English composer and theorist Thomas Morley, Dowland's contemporary, described the pavan and gave a clear picture of its new situation:

"[A pavan is] a kind of steady music, ordained for grave dancing... most commonly made of three strains, whereof every strain is played or sung twice, a strain they make to contain 8, 12, or 16 semibreves as they list, yet fewer than eight I have not seen in any pavan. In this you may not so much insist in following the point as in a fantasy, but it shall be enough to touch it once and so away to some close. Also in this you must cast your music by four, so that if you keep that rule it is no matter how many fours you put in your strain for it will fall out well enough in the end."<sup>32</sup>

Twenty-two years later, the German musician and theorist Michael Praetorius confirms Morley's description:

"[The pavan is] a kind of steady, solemn music... It is principally designed for formal dances. In England it is always used for dancing, and it generally has three repeated sections of eight, twelve, or sixteen beats [tacs] each; no fewer are allowed due to the four steps or paces that must be observed. There is nothing particularly fugal [Fugen] about them, but they may begin with imitation [Fug] now and then, which quickly grows less and then ends."<sup>33</sup>

To summarize the style and form of the pavan in England around the turn of the 17th century, we can say that the pavan was born in the turn of the 16th century in the south of Europe mainly as a homorhythmic fast or moderately fast dance; it seems that during the 16th century, it slowly acquired a grief character. Finally, in early 17th century England, the pavan was essentially a slow dance with moderate counterpoint in three repeated sections, each consisting of a multiple-of-four number of beats.<sup>34</sup>

Most of the pavan's generic characteristics listed above are already found in Dowland's original lute version. *Lachrimae* is a grief and slow piece in three sections, with the peculiarity that the third strain breaks Morley's rule of *casting by four*, containing seventeen beats; these characteristics are consequently replica-

31 Brown, "Pavan."

32 Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke* (London: Peter Short, 1597), p. 181.

33 Michael Praetorius, *Syntagma Musicum III* (Wolfenbüttel: Michael Praetorius, 1619. Translated, with an introduction and notes, and edited by Jeffery Kite-Powell (New York: Oxford University Press, 2004). In this music, each semibreve or whole-note represents one beat.

34 Brown, "Pavan."

ted in the lute song version –*Flow my Teares*– and in the first pavan of *Lachrimae*, or *Seaven Teares* set. However, *Lachrimae Antiquae* 1 (the first pavan of the set), presents both vocal lines from *Flow my teares* in the *Cantus* and *Bassus* lines, with a very few small rhythmic changes, and three ‘new’ inner lines in rich and complex counterpoint. The *Cantus* line presents four modifications with respect to the *Canto* of the *Flow my teares* version; the first two occur in beat 8 and in the second half of beat 13 of the first strain, while the last two happen in beats 3-4 and 14-15 of the last strain. The *Bassus* presents rhythmic modifications all throughout the piece, with respect to the *Basso* of the song version. Repeated notes are systematically fused and transformed into single-long-note values; only two exceptions occur in beat 5 of the first strain, where the durations and repetition of note A are preserved, and in beat 5 of the last strain, where in *Flow my Teares* a dotted half note A is followed by a quarter note A an octave higher, while in *Lachrimae* the first note is shortened to a half note and the second note is made longer, doubling its duration.

The following six pavans present new material based upon, and closely related to, the original tune and the first pavan, although none of them presents the actual melody of *Flow my Teares’ Canto*, or *Basso*.

A very notorious peculiarity of this consort is that each of the seven pavans of the set presents a highly dense and complex counterpoint (a characteristic strictly foreign to the genre), sometimes based on imitation. Each pavan contains three repeated strains or sections (labeled, from now on, A, B, and C) of mainly sixteen beats each, as only five of the sections break Morley’s rule of *casting by four*, which does not seem to be an oddity in the early 17th century, as irregular or asymmetrical phrase structures were common in that period’s repertoire; a large number of pavans by Ferdinando Richardson, Robert Johnson, John Bull, Peter Philips, and William Byrd, contain strains that break such rule.<sup>35</sup>

Table 1 presents the number of beats in each individual section. Sections are presented in vertical columns while horizontal rows present the number of beats contained in the different sections of single pavans. As we can see, only *Lachrimae Coactae* 5 and *Lachrimae Verae* 7 fulfil the *casting by four* rule all throughout by presenting all three sections containing 16 beats each; conversely, *Lachrimae*

35 *The Fitzwilliam Virginal Book* (Edited from the original manuscript with an introduction and notes by J. A. Fuller Maitland and W. Barclay Squire in two volumes (New York: Dover Publications, Inc., 1963)). This could well have meant that these pavans were not meant to be danced any longer; see Brown, “Pavan.”

*Antiquae* 1, *Lachrimae Antiquae Novae* 2, *Lachrimae Gementes* 3, *Lachrimae Tristes* 4, and *Lachrimae Amantis* 6, each contains one section that breaks the *casting by four* rule. If compared, consistency is found only in sections A of each pavan, as each of them contains 16 beats; on the contrary, the most inconsistent sections throughout the entire set are sections B, as three of them contain each a different number of beats –*Lachrimae Antiqua Novae* 2, 17 beats; *Lachrimae Tristes* 4, 18 beats; and *Lachrimae Amantis* 6, 19 beats. The comparison between sections C provides a less inconsistent result; only two pavans, *Lachrimae Antiquae* 1 and *Lachrimae Gementes* 3, present C sections containing 17 beats each, while the other five pavans present C sections with 16 beats each.

Table 1: Number of beats –or semibreves– in each section.

Sections:	A	B	C	Total
<i>Lachrimae Antiquae</i> 1:	16	16	17	49
<i>Lachrimae Antiquae Novae</i> 2:	16	17	16	49
<i>Lachrimae Gementes</i> 3:	16	16	17	49
<i>Lachrimae Tristes</i> 4:	16	18	16	50
<i>Lachrimae Coactae</i> 5	16	16	16	48
<i>Lachrimae Amantis</i> 6:	16	19	16	51
<i>Lachrimae Verae</i> 7:	16	16	16	48

## Chapter III. Analysis: Textural Denseness

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Two of the most striking characteristics of this work are the dense texture and the contrapuntal complexity, achieved by five independent melodic lines of high rhythmic activity, a characteristic unusual in Dowland's time; indeed textural density and contrapuntal complexity were a characteristic of the music of English composers belonging to Dowland's previous generations such as Thomas Tallis and Christopher Tye. As mentioned above, the first *Lachrimae* presents both vocal lines from the *Flow my Teares* version in the *Cantus* and *Bassus*,<sup>36</sup> complemented by three inner voices displayed in thick and intricate counterpoint. Although this feature is replicated in each of the following *Lachrimae*, we can notice a marked decrement in the contrapuntal activity from the initial to the final variation; when listening to the complete cycle, the listener can most definitely

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36 See John Dowland's *Flow my Teares* in John Dowland, *The Second Booke of Songs or Ayres*.

perceive a significant difference in density caused by changes in rhythmic and contrapuntal activity.

In order to objectively determine the contrapuntal density of each pavan, the number of rhythmic attacks<sup>37</sup> has been counted and presented in Table 2. The first seven rows present the number of attacks in each pavan; the last line presents the total number of attacks in the entire set, distributed according to each section. The first three vertical columns list the number of rhythmic attacks in each section, while the last column presents the overall number of rhythmic attacks in each pavan.

Table 2 outlines some strong tendencies. The first tendency is the gradual decline in denseness from *Lachrimae Antiquae Novae 2* on, after a drastic increment in the number of attacks from *Lachrimae Antiquae 1* (the model *Lachrimae*) to *Lachrimae Antiquae Novae 2*; consequently, the densest pavan in the set is the second one and the least dense is the last one. This suggests that Dowland may have worked through his variations in a regular way, adding to its model –*Lachrimae Antiquae 1*– a large amount of contrapuntal and rhythmic activity, to produce the maximum of density in the first variation of the set –*Lachrimae Antiquae Novae 2*– to then gradually decrease the contrapuntal and rhythmic activity from one variation to the next, until reaching the last strain of the ‘True Tears’ pavan, which is the least dense variation.

Table 2: Contrapuntal Density: Number of rhythmic attacks per section.

Sections:	A	B	C	Total
<i>Lachrimae Antiquae 1:</i>	141	167	142	450
<i>Lachrimae Antiquae Novae 2:</i>	162	188	187	<b>537</b>
<i>Lachrimae Gementes 3:</i>	164	<b>199</b>	166	529
<i>Lachrimae Tristes 4:</i>	163	173	<b>190</b>	526
<i>Lachrimae Coactae 5</i>	146	186	173	505
<i>Lachrimae Amantis 6:</i>	153	139	150	442
<i>Lachrimae Verae 7:</i>	<b>172</b>	162	102	436
Total	1101	1214	1110	

37 In the context of this paper, ‘rhythmic attack’ signifies every single note that the player has to strike.

Each pavan presents a particular distribution of density. Interestingly, the densest pavan, *Lachrimae Antiquae Novae* 2, does not contain any of the densest sections of the set; the rhythmic and contrapuntal activity in this pavan increases from section *A* to section *B*, and is maintained through section *C*. In *Lachrimae Gementes* 3 the distribution of contrapuntal density stresses the middle section *B*, the densest strain of the collection, while the outer sections, which are less dense, present an equal amount of activity. *Lachrimae Tristes* 4 presents an ascent of rhythmic and contrapuntal activity from section *A* to section *B* and then to section *C*. *Lachrimae Coactae* 5 features a different distribution of density; section *B* presents a drastic increase of density, in comparison to section *A*, to then moderately decrease in section *C*. *Lachrimae Amantis* 6 is the opposite case to *Lachrimae Antiquae* 1 and *Lachrimae Gementes* 3; here, density emphasises the outer sections *A* and *C*, being practically equally dense, while the middle section *B* is the least dense middle section of the collection. Finally, the last pavan of the set, although being the least dense and containing the least dense section *C* of the set, contains also the densest section *A*; thus presenting a decrement of activity as the sections change.

If we analyse denseness by individual sections of each piece, then, we may conclude that the distribution of the overall denseness does not correspond to the distribution of denseness by sections; one would expect to find in the least dense pavan the least dense sections, and, conversely, in the densest pavan to find the densest sections. On the contrary, we find the least dense section *A* in *Lachrimae Antiquae* 1, while the densest section *A*, as above mentioned, is found in *Lachrimae Verae* 7. *Lachrimae Gementes* 3 contains the densest section *B*, and *Lachrimae Amantis* 6 presents the least dense section *B* of the set; finally, the densest section *C* is presented in *Lachrimae Tristes* 4, while the least dense section *C* is contained in *Lachrimae Verae* 7. Here we find in *Lachrimae Verae* 7, the least dense pavan, which considering the general trend of progression of density throughout the cycle, a curious arrangement of denseness by sections; the pavan features the highest contrast of denseness between the outer sections within the same pavan, with 70 attacks of difference between the two sections. Other tendencies of denseness show that sections *A* tend to be the least dense sections, and that these strains are actually the least dense sections within the first five pavans; on the contrary, only the last two pavans –the least dense!– present their corresponding section *A* as their densest sec-

tion. Strains *B*, on the other hand, tend to be the densest sections; section *B* is the densest section in four pavans, and only in *Lachrimae Amantis* 6 the corresponding section is the least dense within the pavan.

In summary, with regard to denseness, the set presents general tendencies; the clearest tendency shown by our analysis is a gradual decrease in denseness, as the set progresses from a very dense *Lachrimae Antiquae Novae* 2 to a sparse *Lachrimae Verae* 7. This fact reinforces the specific ordering of the pavans within the set and the assumption that *Lachrimae Antiquae* 1 is the model *Lachrimae*. This tendency reaches the extreme of sparseness in section *C* of *Lachrimae Verae* 7, the last section of the entire work, where the contrapuntal activity is very meagre. In relation to the denseness of individual sections, every pavan presents a very particular distribution of denseness, reinforcing thus variety within the set. Finally, all *A* sections tend to be the least dense sections of the set, and all the *B* sections tend to be the densest ones.

## Chapter IV. Analysis: Cadential Articulations

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### A) Theoretical and historical considerations

Modern musicians and music theorists recognize the essential role cadences play, both formally and tonally, in any composition. In the Renaissance things were not different; singers, instrumentalists, composers, and theoreticians acknowledged the importance of cadences in shaping the form (or structure) and in determining the mode (or key) of a piece. In 1558, the Italian musician and theorist Gioseffo Zarlino stressed the importance of the cadence in music because the *“cadence is very necessary in harmonic writing, since it is needed for marking off sections of the music, as well as of the text... The cadence has a value in music equivalent to the period in prose and could well be called the period of musical composition. It is found also at resting points in the harmony, that is, where a section of the harmony terminates, in the same way that we pause in a speech, both at intermediate points*

and at the end.”<sup>38</sup> Thus Zarlino makes clear that cadences function as boundaries between phrases and different sections of the music, determined by the text or the harmony, shaping thus the structure of the piece or song.

Half a century later, the English poet, composer, and theorist, Thomas Campion noted cadences fulfilled the function of key definers, for each one of the *tones of musicke* –as he calls them– have three essential cadential notes, and cadences within a piece should occur on any of those three notes. “*The main and fundamental close is in the key itself [or modal center], the second is in the upper note of the fifth [scale degree five], the third is in the upper note of the lowest third [scale degree three]... The first close is that which maintains the aire of the key [or mode], and must be used often, the second is next to be preferred, and the last, last...*”<sup>39</sup> Thus three kinds of cadences may occur within a single key, depending on the note on which the cadence falls. The most important cadence, because it keeps *the aire of the key*, occurs on the first scale degree of such tone; the second most important cadence occurs on the fifth scale degree; and finally, the least important cadence occurs on the third scale degree.

As the two quotations from Renaissance sources demonstrate, musicians from that time observed (essentially as we do today in our modern theoretical terms) the importance played by cadences in shaping the structure of a piece and/or in defining its mode or tone. Consequently, it is important for a serious analysis of any piece to present a deep and thorough analysis of the cadences occurring all throughout the set. In the interest of producing a historically informed analysis, an elementary theoretical framework based on original sources is needed. To produce such a framework, it is useful to make a brief summary on the evolution of the concept of cadence during the Renaissance and specifically in England at the turn of the 17th century. Once the theoretical framework has been established, the analysis will follow.

By the 15th century, the tenor-discant cadential formulas, in which a minor third progresses conjunctly to the final unison or a major sixth progresses conjunctly to the final octave, were well established as a force of necessity; these

38 Gioseffo Zarlino, *Le Institutione Harmoniche* (Venice, 1558; facs. repr. New York: Broude Bros., 1965. Parts III and IV translated by Guy A. Marco and Claude Palisca as *The Art of Conterpoint* (New Haven: Yale University Press, 1968)), Book III, Chapter 53, p. 142.

39 Thomas Campion, *A New Way of Making Fowre Parts in Conterpoint* (London: John Brown, 1614. Edited with an Introduction by C. R. Wilson as *A New Way of Making Fowre Parts in Counterpoint by Thomas Campion and Rules How to Compose by Giovanni Coprario* (Aldershot: Ashgate, 2003)), Of the Tones of Musicke, p. 60.

formulas presupposed the tenor voice as the contrapuntal reference.<sup>40</sup> This was kept true even despite the increasing number of voices added in polyphonic compositions throughout the century. In 1477, Johannes Tinctoris listed eight rules to improvise or compose counterpoint, of which the first rule established that “*all counterpoint should begin and end with a perfect consonance*”;<sup>41</sup> be it a unison, a perfect octave or a perfect fifth. Five years later, the Spaniard Bartolomeo Ramis de Pareia echoed Tinctoris in his six rules to improvise or compose counterpoint; in the first rule, Ramis de Pareia stated, “*the beginning and ending [of any composition] must occur on a perfect [interval] species [perfect octave or perfect fifth] or on a unison*”;<sup>42</sup> this was complemented by his fifth rule: “*A major sixth moves to an octave, but a minor sixth to a fifth. And so a major third expands to a fifth and a minor third contracts to a unison*.”<sup>43</sup> Thus both musicians considered only two voices to be sufficient to accomplish the voice-leading requirements of a cadence despite the number of voices displayed in the piece; these implied three cadential formulas, which differed in the intervallic progression closing the piece or the phrase. The cadential sonorities of the unison, octave, or fifth, should always be preceded by a specific harmonic interval: the unison by a minor third; the octave by a major sixth or minor tenth; and the fifth by a major third or a minor sixth. As mentioned above, all these three progressions, except that from a minor sixth to a perfect fifth (which implied oblique motion), presented conjunct contrary motion between the two voices and had the tenor voice as the contrapuntal reference.

These cadential formulas were perpetuated well into the 16th century by mainstream music theorists;<sup>44</sup> by the middle of the century, Zarlino not only restated the pertinence of Tinctoris’s and Ramis’s precepts on cadence but also narrowed it and explained that “*Musicians wanted compositions to end on a perfect consonance, because they correctly saw that the perfection of anything depends upon and is judged by its end. Since they found that among consonances no greater*

40 Margaret Bent, “The Grammar of Early Music: Preconditions for Analysis,” in *Tonal Structures in Early Music*, ed. Cristle Collins Judd, 1st ed. (London/New York: Garland Publishing Group, 1988), 15-59.

41 Johannes Tinctoris, *Liber de Arte Contrapuncti*, Book III, Chapter I, p. 132.

42 Ramis de Pareia, *Musica Practica*, Part Two on Counterpoint, Tractate 1, Chapter 1, p. 118.

43 *Ibid.*, p. 118.

44 Review Franchinus Gaffurius, *Practicae Musicae* (Milan: Guilielmun signer Rothomagensem, 1496. Trans. with commentary by Clement A. Miller, *Musicological Studies and Documents* 20 (US: American Institute of Musicology/Hänsler-Verlag, 1968)), Book III, Chapter 3, pp. 124-9; and Pietro Aaron, *Thoscanello de la Musica* (Venice: Bernardino and Matheo di Vitali, 1529), Libro Secondo, Caps. XIII, XVII, and XVIII.

perfection could be found than in the octave, they made it a fixed rule that each composition should terminate on the octave or unison and no other interval. The rule was ignored only by a few of poor judgment... The rule is well grounded, inasmuch as compositions ending otherwise leave the audience in a state of suspense, awaiting a final perfection... Another difficulty arises when a composition ends otherwise, namely doubt concerning its mode... This is judged by the last note, or better, the chord based on it. If the last chord is not an octave or unison, it would be easy to mistake the mode by assuming the top or bottom note of the chord to be the final. This would happen when the counterpoint ends with a fifth, a third, or compound of these...<sup>45</sup>

Later in his treatise, Zarlino differentiated the type of cadences according to the final sonority: “The cadences in polyphonic compositions are of two kinds: those in which two voices conclude with a unison and those in which they conclude with an octave. True, there are other possible intervals on which to conclude, such as the fifth or third, or even other consonances, but these endings form imperfect cadences rather than absolute cadences.”<sup>46</sup> While talking about the absolute cadence on the unison, he remarked “the minor third must be the penultimate interval of this cadence, for it is always the interval to precede the unison when two voices move into it by contrary motion, one by a whole tone, the other by a large semitone;”<sup>47</sup> and “The cadence terminating on the octave is organized in this way: the two voices move in conjunct, contrary motion, forming a major sixth as the penultimate interval and an octave as the final.”<sup>48</sup> Zarlino thus considered the two-voice cadential formulas –regardless of how many parts a composition was made up of– as the essential formulas and distinguished two hierarchies of cadences, ‘absolute’ and ‘imperfect;’ in the former, both voices move in conjunct motion from a minor third to a unison or from a major sixth to an octave, and in the latter both voices move from a major third to a fifth or to another third.

This position remained valid up to the beginning of the following century, when Pietro Cerone mentioned “that we have two types of cadences; those ones that end on unisons or octaves or fifteenth (and these are the true ones), and those that end on a third, fifth, tenth, or twelfth, etc., which, being no true cadences, are

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45 Zarlino, *Le Institutione Harmoniche*. Book III, Chapter 53, p. 142.

46 *Ibid.*, p. 142.

47 *Ibid.*, p. 144.

48 *Ibid.*, p. 145.

called *imperfect cadences*.<sup>49</sup> Some lines later, Cerone remarks and makes a precise distinction between the two types of cadences: “*And learn that such cadences, which end on a unison, octave, or fifteenth, are called ‘real perfect cadences,’ differing of the ‘improper and imperfect cadences’ that end on a third, fifth, or sixth...*”<sup>50</sup>

Nevertheless, mainstream practice was no monolithic and other practices started to arise simultaneously, producing new cadential formulas. By the beginning of the 16th century, the German musician and theorist Andreas Ornithoparchus published his *Musicae Activae Micrologus*, where he presented, in the Fourth Book, different set of rules concerning counterpoint; in his general rules, he stated that the rule concerning the use of perfect consonances both at the beginning and at the end is arbitrary (meaning other consonances were also acceptable),<sup>51</sup> while in his ten rules to compose different possible cadences in three or more voices and in the realization of all possible cadences, the disposition of the voices at different intervals varied, and the bass could progress either by step or by leap.<sup>52</sup> Nevertheless, in the Second Book, he presents several examples of mensural notation for two voices featuring cadences; interestingly, the bicinia used was not the traditional tenor-discant but tenor-bassus (only two of them are written for the traditional duet), in which the bass, in at least three fourths of those examples, behaves more like a harmonic bass in which the last progression features a leap of an ascending fourth or a descending fifth to the final note, while the tenor still moves conjunctly.<sup>53</sup> From these examples, regardless of his rules for closes, we can infer that Ornithoparchus conceded a more important role to the bass part and recognized a higher hierarchy to cadences presenting in the bass line a leap from the fifth of the mode to the key or final note at the closing progression, contravening thus mainstream practice.

49 ‘... que tenemos dos maneras de clausulas: las unas que terminan por Unisonos o Octavas o Quinzena (y estas son las verdaderas;) y otras, que terminan por Tercera, Quinta, Dezena, o por Dozena &c. las quales por no ser verdaderas, se llaman Clausulas imperfetas.’ Pietro Cerone, *El Melopeo y Maestro* (Napoli: Iuan Bautista Gargano y Lucrecio Nucci, 1613), Libro XIII, cap. XLVII, p. 742.

50 ‘Y sepan que las dichas Clausulas, que terminan por Unisonus, por Octava, o por Quinzena, se llaman *Clausulas reales y perfectas*: a diferencia de las imperfetas e improprias, que terminan por Tercera, por Quinta, o por Sexta...’ *Ibid.*, p. 743.

51 Andreas Ornithoparcus, *Micrologus*, Lib. 4, pp. 80-1. This view was adopted later by Juan Bermudo, who defended the use of perfect fifths and major thirds at the end of a piece. See Juan Bermudo, *Declaracion de Instrumentos Musicales*, rev. Bernardino de Figueroa and Christoval de Morales (Sevilla, 1555), Libro V.

52 Andres Ornithoparcus, *Micrologus*, Lib. 4, pp. 84-5.

53 *Ibid.*, Lib. 2, pp. 38-66.

These cadences, however, occupied a subordinated theoretical position in the mind of main current theorists. Zarlino emphasized the importance of conjunct contrary motion in both tenor and descant voices and the correct succession of harmonic intervals when forming an absolute cadence (as regulated by Ramis); Zarlino opined that cadences featuring a major third moving to an octave, in which the lower voice ascends a fourth or descends a fifth, were a subordinated type of cadences and emphasized: “*We should not use this type of cadence very often in two-voice writing, since such ascending and descending leaps are more suitable to the lowest voice of a composition for more voices, where such cadences are common. When we do write this cadence, let us be certain that it is in the course of a composition and never at the end, and only when such a circumstance as a section in imitation or consequence... requires it, or when there is no other way to achieve a singable and pleasing line.*”<sup>54</sup> Thus in Zarlino’s theoretical thinking, the use of the ascending fourth or descending fifth in the lowest part at cadential points had a subordinated conceptual place.

By the end of the 16th century and the beginning of the 17th century, both practical and theoretical traditions competed for the souls and minds of English musicians. Thomas Morley, for his part, in principle seconded Zarlino and preferred the cadential formulas featuring octaves preceded by major sixths, with conjunct contrary motion between the two voices, over closes on fifths. In a passage in his treatise, in which he explains the correct treatment of dissonant suspensions in different types of closes, Morley presents three examples each closing on a different sonority: the first on an octave, the second on a fifth, and the third on a third. Here he explicitly favors the first cadence on an octave (Zarlino’s *absolute cadence*) over that on a fifth (Zarlino’s *imperfect cadence*); even more, the third cadence is to be preferred over the second. Only when a change of mode is to occur, he suggests using a penultimate major third progressing to a final octave and having the bass descending a fifth or ascending a fourth in the last progression.<sup>55</sup>

However, many of Morley’s contemporary English fellow composers and theorists did not follow him on this matter –despite his high popularity as a composer– and adopted the cadential formulae suggested by Ornithoparchus’s examples as the *absolute* cadence. John Dowland wrote no treatise, but chose to

54 Gioseffo Zarlino, *Le institutione harmoniche*, Book III, Chapter 53, pp. 147-8.

55 Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke*, p. 74. Morley uses Soprano and Alto clefs in his examples.

translate Ornithoparchus's *Micrologus*, supporting and facilitating thus the dissemination of the tradition implied in that text.<sup>56</sup> Others like John Coprario and Thomas Campion wrote openly in favor of a new tradition. Coprario stated: "*The Bass means to make a close when he rises a 5, 2, or 3, and then falls a 5, or rises a 4. Likewise if the Bass fall a 4, or 2, and then fall a 5, he means to use a close, then that part must hold, which in holding can use the 11, or 4 with the Bass in the next note rising, or falling, and then you must use either the 3 or 10.*"<sup>57</sup> As we can see, in these lines, Coprario is describing the melodic progression of the bass, which now functions as the contrapuntal reference for the descant or uppermost voice; he does not use neither mentions the tenor; moreover, his examples include only basso and treble, omitting the other voices. Coprario's cadence thus involves a dissonant 4-3 suspension above the bass, before reaching the final sonority, and, after the dissonant fourth in the upper voice has been resolved into a major third (or *ditone*), the bass leaps up a fourth or down a fifth, while the uppermost voice moves up a minor second, creating both voices an octave in the final sonority.

Campion, for his part, literally replicated Coprario's description of the cadential progression: "*the Bass intends a close as often as it riseth a fift, third or second, and then immediately either falls a fift, or riseth a fourth. In like manner if the Bass falls a fourth or second: and after falls a fift, the Bass insinuates a close, and in all these cases the part must hold, that in holding can use the fourth or eleaventh, and so passe eyther into the third or tenth.*"<sup>58</sup> The similarity goes further between Coprario's and Campion's texts. Campion also uses the *bassus-cantus bicinia* to illustrate his text and has the bass as the contrapuntal reference; in both cases, the bass moves systematically by leap (instead of by step); and all their progressions present a dissonant 4-3 suspension above the penultimate note of the bass and have a major third moving to the final octave between the two voices.

By the mid-17th century, it was clear that Coprario's and Campion's views were current in detriment of Zarlino's absolute cadence, which had become obsolete in the island. In 1654 John Playford published his *An Introduction to the Skill of Musick* where he presented similar cadential formulas to those in Coprario's and Campion's. While explaining the correct way of treating dissonant

56 See chapter 'II. Biography and Historic Context' in this book.

57 John Coprario, *Rules How to Compose* (London, c1610. Edited and with an Introduction by C. R. Wilson as *A New Way of Making Fowre Parts in Counterpoint by Thomas Campion and Rules How to Compose by Giovanni Coprario* (Aldershot: Ashgate, 2003)), p. 85.

58 Thomas Campion, *A New Way of Making Fowre Parts in Counterpoint*, p. 56.

4-3 suspensions, he expresses “*that when you make a close, the Bass must always fall a Fifth, or rise a Fourth: And your upper Part must begin [the preparation of the suspension] in the Unison, Third, or Fifth.*”<sup>59</sup> Playford’s examples feature a dissonant 4-3 suspension and a bass rising a fourth or falling a fifth into the final sonority while the upper voice ascends a semitone, featuring thus a major third progressing into an octave.

In summary, the concept of cadence evolved from a two-voice tenor-discant formula, in which the major sixth expanded by contrary conjunct motion to an octave, or a minor third contracted –also by conjunct motion– to a perfect unison, and one in which the tenor part functioned as the contrapuntal reference, to a *bassus-cantus bicinia* in which the final octave (or unison) was not preceded any longer by a major sixth, nor by a minor tenth, but by a major third; in this new formula, the uppermost voice –presenting the mode’s leading tone– ascended conjunctly while the bass progressed a descending fifth (or an ascending fourth), and the bass substituted the tenor as the contrapuntal reference. Each of both concepts was sustained by two competing musical traditions that coexisted side by side during the 16th century. On one side, an older tradition, with cadential formulas featuring conjunct contrary motion from a major sixth to an octave, or from a minor third to a unison, as a voice-leading principle; this tradition presented the *tenor-cantus bicinia* as the basic essential contrapuntal structure, and considered the tenor voice as the contrapuntal reference. On the other side, a new tradition with a cadential formula featuring a leap in the bass from a major third to the final octave, having the *bassus-cantus bicinia* as the essential contrapuntal structure, and considering the bass line as the contrapuntal reference. By the beginning of the 16th century, both types of cadences were equally common, the first in frankly decay while the second in strong rise though. As it will be shown in the following pages, Dowland favored the new cadential formula and systematically used it to close the first and last strains of each pavan.

To avoid using terminology foreign to this music style (such as perfect or imperfect authentic cadence, half-cadence, tonic, dominant, and others), other terms current in or emanated from Renaissance sources are used. Thus in the context of this text, a ‘Zarlinian’ absolute cadence is that in which the *tenor-discant bicinia* accomplishes the close to an octave or a unison by conjunct contrary motion, as Zarlino explained it in the extract quoted above; similarly, a ‘Cam-

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59 John Playford, *An Introduction to the Skill of Musick*, p. 148.

pionian' cadence is that in which the bassus-cantus bicinia fulfills the cadential requirements, as expressed by Coprario, Campion, and Playford, with a bass leaping up a fourth or down a fifth, and the cantus ascending from the leading-tone to the key note.

## B) Analysis: Sectional Final Cadences

As mentioned above, each pavan is made up of three strains, bounded from each other by cadences. The resolution of each of these last cadences occurs systematically in the downbeat of the penultimate semibreve of each strain, and only final cadences in sections *B* present, in the bowed instruments, a *supplementum* after the resolving sonority, producing a kind of symmetric relation between the three sectional final cadences within each pavan; all final cadences in outer strains *A* and *C* resolve into a single chordal sonority, while all final cadences in inner sections *B* are complemented by a short *supplementum*<sup>60</sup> in the bowed instruments.<sup>61</sup> Another consistent characteristic is that all sectional final cadences resolve into 'major' chordal sonorities, due to the use of the ditone or *Picardy* third above the keynote, a common feature of the music at that time.

Consistently, all final cadences in outer sections *A* and *C* are of the same type and reproduce the contrapuntal characteristics listed by Coprario and Campion; the *Bassus* creates a dissonant 4-3 suspension against the *Cantus* before progressing into the final sonority (See Table 3). But, in these cadences, another dissonant suspension usually occurs between two upper voices. The contrapuntal motion in the uppermost voice, that presents the 4-3 suspension with the bass, simultaneously creates a 7-6 suspension in relation to the voice a fifth above the bass (mainly the *Tenor*, although the *Quintus* sometimes fulfills this role too); both upper voices, after the dissonant seventh resolves down into the sixth, move in contrary conjunct motion –the leading tone resolves up, and 'scale degree two' resolves down to 'scale degree one'– resolving then into an octave in the final sonority, such as Zarlino prescribed for absolute cadences. The overall process –including all voices and both dissonant suspensions– resembles that of 'Perfect Authentic' cadences in tonal contexts.

60 Joachim Burmeister, *Musica Poetica* (Rostock: Sthephanus Myliander, 1606. Translates, with Introduction and Notes by Benito V. Rivera (New Haven and London: Yale University Press, 1993)).

61 Throughout the entire piece, the lute part presents a *supplementum* after each section's final cadence.

Supported by the fact that this type of cadences systematically occurs at the very end of sections A and C (a place reserved for clear-cut boundaries that help distinguish the end of the first section from the beginning of the second and the end of one pavan from the beginning of the next), and the detailed description and explanation on cadences in Coprario's, Champion's and Playford's treatises, we can assume that this type of cadences was considered, by Dowland and most of his contemporary English musicians, to be the clearest and 'most conclusive' cadence type of all and consequently had already an important conceptual place.

Table 3 – Final cadences in outer sections.

Pavan/Section	Goal-note	Type of process	Rhythmic values	Linear motion
1/A	A	Campionian	normal	8-7, 4-3
2/A	A	Campionian	normal	8-7, 4-3
3/A	A	Campionian	diminished	8-7, "fake" 4-3
4/A	A	Campionian	normal	4-3
5/A	A	Campionian	normal	"fake" 4-3
6/A	A	Campionian	normal	"fake" 4-3
7/A	A	Campionian	diminished	None
1/C	A	Campionian	normal	8-7, 4-3
2/C	A	Campionian	diminished	"fake" 4-3
3/C	A	Campionian	diminished	"fake" 4-3
4/C	A	Campionian	diminished	"fake" 4-3
5/C	A	Campionian	diminished	"fake" 4-3
6/C	A	Campionian	normal	"fake" 4-3
7/C	A	Campionian	normal	"fake" 4-3

Table 3 shows that all final cadences in sections A and C are Campionian and have the A-major sonority as their goal or final chordal sonority, thus presenting the characteristics of voicing –the leading-tone in the *Cantus*, 'scale degree two' in the *Tenor* or *Quintus*, and 'scale degree five' in the *Bassus*– and voice-leading –the outer voices form a major third that resolves into an octave, and the voice a

fifth above the bass moves down by step and in contrary motion with the uppermost voice while the lowest note leaps an ascending fourth or a descending fifth—proper to this type of cadences. Nevertheless, some distinctions can be made. In sections *A* only pavans *Lachrimae Gementes* 3 and *Lachrimae Verae* 7 present diminished rhythmic values, while in sections *C* only *Lachrimae Antiquae* 1, *Lachrimae Amantis* 6, and *Lachrimae Verae* 7 present normal rhythmic values. On the linear motion, we can see that all cadences in diminished rhythmic values but one (the final cadence of section *A* of *Lachrimae Verae* 7 presents no suspension at all) feature “fake” 4-3 suspensions;<sup>62</sup> *Lachrimae Gementes* 3 presents in addition the 8-7 linear motion above the bass. Conversely, cadences with normal rhythmic values are more varied; cadences in sections *A* of *Lachrimae Antiquae* 1 and *Lachrimae Antiquae Novae* 2, and in section *C* of *Lachrimae Antiquae* 1, present a 4-3 suspension accompanied by the 8-7 linear motion above the bass, while section *A* of *Lachrimae Tristes* 4 presents the 4-3 suspension alone. Sections *A* of *Lachrimae Coactae* 5 and *Lachrimae Amantis* 6, and sections *C* of *Lachrimae Amantis* 6 and *Lachrimae Verae* 7 present only “fake” 4-3 suspensions.

Although all final sonorities in sections *B* are E major sonorities, a comparison between final cadences in this section throws more varied results. In the following Table 4, nevertheless we can observe two strong consistencies; all seven pavans present cadences on an E-major sonority, and only one pavan, *Lachrimae Tristes* 4, has note B instead of note E as the goal of the cadence. Five pavans present Zarlinian absolute phrygian cadences while the other two feature Campionian cadences. The first three pavans feature Zarlinian cadences to E in two of the voices, complemented by the other three voices to create an E-major final sonority; two of these cadences, those in *Lachrimae Antiquae* 1 and *Lachrimae Gementes* 3, feature cadential progressions in diminution. Section *B* of *Lachrimae Tristes* 4, as mentioned above, has a Zarlinian absolute phrygian cadence to B embedded in an E-major sonority; in this particular case a phrygian cadence, between *Cantus* and *Quintus*, is supported by an E-major sonority, delayed by the *Bassus*' dissonant 2-3 suspension against the upper B, to descend afterwards in conjunct motion to the lower E.<sup>63</sup> Sections *B* of *Lachrimae Coactae* 5 and

62 The term ‘fake’ suspension was taken from Peter N. Schubert, *Modal Counterpoint, Renaissance Style* (New York: Oxford University Press, 1999).

63 Was Dowland already thinking in triads? This cadence in particular presents a conceptual problem; cadencing on B in a piece having A as its key note contradicts Campion's principles about possible cadences. As stated before, Campion recognised scale degrees one, five, and three, as the only legitimate cadential goal notes that may occur in a piece. Dowland, on the contrary, uses here scale degree two

*Lachrimae Amantis* 6, conversely, present Campionian cadences, resolving into an E-major sonority. The last pavan, *Lachrimae Verae* 7, presents too a Zarlinian absolute phrygian cadence to E in diminution. Just one pavan, *Lachrimae Gementes* 3, presents no dissonant suspension. *Lachrimae Antiquae* 1, *Lachrimae Antiquae Novae* 2, and *Lachrimae Tristes* 4, present a dissonant 7-6 suspension while *Lachrimae Coactae* 5, *Lachrimae Amantis* 6, and *Lachrimae Verae* 7 exhibit a “fake” suspension in the cadence.

Table 4 – Cadences in sections B.

Pavan/Section	Goal-note	Final sonority	Type of cadence	Rhythmic values	Type of suspension
1/B	E	E-major	Zarlinian	diminished	regular 7-6
2/B	E	E-major	Zarlinian	normal	regular 7-6
3/B	E	E-major	Zarlinian	diminished	none
4/B	B	E-major	Zarlinian	normal	regular 7-6
5/B	E	E-major	Campionian	normal	“fake” 5-4-3
6/B	E	E-major	Campionian	normal	“fake” 5-4-3
7/B	E	E-major	Zarlinian	diminished	“fake” 8-7-6

Finally, absolute consistency is thus found only between *Lachrimae Coactae* 5 and *Lachrimae Amantis* 6; both pavans present Campionian cadences to E with dissonant “fake” 5-4-3 suspensions on a B-major sonority that resolves into an E-major sonority. Close consistency, however, is present between pairs of pavans. The consistency between sections B of *Lachrimae Antiquae* 1 and *Lachrimae Antiquae Novae* 2 is broken only in the type of rhythmic values used; both pavans present Phrygian cadences to E with dissonant 7-6 suspensions and E-major final sonorities, but the first pavan features diminished rhythmic values in comparison to the second. *Lachrimae Antiquae* 1, *Lachrimae Gementes* 3, and *Lachrimae Verae* 7 have a close consistency between them; the three pavans coincide in the goal note, in the final sonority, in the type of cadence, and in the rhythmic va-

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as the goal note; nevertheless, the final sonority dressing the goal note has scale degree five as its root. Another interpretation is that being temporally in an E mode, it would be logical to cadence on the fifth above the final, as Campion prescribes.

lues, but are dissimilar in the use of dissonant suspension; *Lachrimae Antiquae* 1 presents a dissonant 7-6 suspension, *Lachrimae Gementes* 3 has no suspension at all, and *Lachrimae Verae* 7 closes with a “fake” suspension. Finally, another close consistency is found between *Lachrimae Antiquae Novae* 2 and *Lachrimae Tristes* 4; both pavans close their respective sections *B* with a Zarlilian absolute phrygian cadence in regular rhythmic values with a final E-major sonority and a dissonant 7-6 suspension, but *Lachrimae Antiquae Novae* 2 cadences on E while *Lachrimae Tristes* 4 cadences on B.

In conclusion, if sectional final cadences are considered, we see Dowland preferred Championian to Zarlilian absolute cadences. Three fourths of the total number of sectional final cadences are Championian while only five cadences –all in sections *B*– are Zarlilian; moreover, Dowland systematically closes sections *A* and *C* with Championian cadences to A-major sonorities while he chooses mainly Zarlilian absolute cadences to E-major sonorities –‘*the upper note of the fifth*’<sup>64</sup>– to close sections *B* (only two sections *B* present Championian cadences), providing thus a modal contrast with the outer sections. Thus each pavan closes with a Championian cadence. Diminished and normal rhythmic values are used indistinctly at these points while the use of dissonant suspensions at the penultimate sonority of almost all cadences (only two cadences feature no dissonant suspension) is consistent; and only four Championian cadences (those in sections *A* of *Lachrimae Antiquae* 1, *Lachrimae Antiquae Novae* 2, *Lachrimae Gementes* 3 and in section *C* of *Lachrimae Antiquae* 1) present the penultimate sonority with a dissonant seventh to resolve into the third of the final sonority.

### C) Analysis: Intermediate Cadences

A more problematic scene is presented by intermediate cadences, adding variety to each strain. No regularity or pattern is found when analyzing intermediate cadential placing and identifying cadential types. In sections *A* the first cadence may occur on the third, fourth, or fifth beat of the section; in *Lachrimae Antiquae* 1, *Lachrimae Coactae* 5, and *Lachrimae Verae* 7, the first cadence consistently occurs on beat 4 and resolves by conjunct motion, each into a different sonority (see Table 5): E-major in *Lachrimae Antiquae* 1, A-minor in *Lachrimae*

64 Review the quotation from Thomas Campion at the beginning of this chapter.

*Coactae* 5, and D-minor in *Lachrimae Verae* 7. In sections *A* of *Lachrimae Antiquae Novae* 2 and *Lachrimae Gementes* 3 the first cadence occurs on beat 5, and each of them is of a different type and resolves into a different sonority; in *Lachrimae Antiquae Novae* 2 a Campionian cadence resolves into an A-minor sonority, while a Zarlilian absolute phrygian cadence, resolving into an E-major sonority, occurs in *Lachrimae Gementes* 3. The respective first cadences in *Lachrimae Tristes* 4 and in *Lachrimae Amantis* 6 occur in the third beat of the section and resolve modally into an A sonority, 'minor' in the former and 'major' in the latter.

Table 5 presents a detailed diagram outlining cadences occurring in all seven sections *A*. There we can see three rows, two of numbers and one of letters, corresponding to each pavan. The first row, with the numbers in ascending order, represents the beats of each section; some of those numbers are highlighted to specify those beats on which cadences occur. Below those highlighted beats, other numbers are found to indicate the contrapuntal intervals occurring between the voices generating each cadence; when a dissonant suspension is employed, the intervals are written in parenthesis. The letters represent the final chordal sonorities in each of those cadences; uppercase letters signify 'major' chordal sonorities while lowercase letters signify 'minor' chordal sonorities.

Here four cadences are noteworthy explaining. The first case occurs in beats 2 and 3 of *Lachrimae Tristes* 4 (at \* in Table 5). A minor third is produced between the *Bassus* and the *Tenor* (G-sharp/B) on beat 2, suggesting a resolution into a unison on A; the *Bassus* progresses from G-sharp to the expected A, but the *Tenor* moves from B to a rest instead. For Zarlino, this type of cadential progression would have produced a cadential evasion; however, the Spaniard organist and theorist Juan Bermudo would have regarded it as proper, considering that aurally it satisfies the cadential effect as the A in the *Bassus* is in the same register in which the *Tenor*'s B is expected to resolve.<sup>65</sup> The second case occurs in beat 3 of *Lachrimae Coactae* 5 (at \*\* in Table 5); there the dissonant 7-6 suspension between *Altus* and *Quintus* resolves into an octave in the next beat 4, while the E of the *Bassus*, in the second part of beat 3, creates a major tenth with the G-sharp of the *Altus*, and consequently a leap down a fifth, or up a fourth, to an A is expected, to fulfill the cadential process in Campionian terms, but it is evaded by a rest. Nevertheless, aurally speaking, the A is provided by the *Quintus* in the

65 See Juan Bermudo, *Declaracion de Instrumentos Musicales*, Libro V.

expected register. The third case is found in the same pavan (at \*\*\* in Table 5). It is similar to the one just explained; the *Bassus* creates a dissonant 2-3 suspension with the *Tenor* in beat 5 that resolves afterwards into a unison, while the *Quintus* and *Bassus* form a dissonant 4-3 suspension that requires to be resolved in Campionian terms, with the lowest note E –in this case in the *Quintus*– leaping down a fifth, or up a fourth, but instead it skips up a sixth. But, again, aurally, any of both resolutions to A, in the *Tenor* or *Bassus*, could be considered an adjacent resolution of the E in the *Quintus* voice. The last case is presented in *Lachrimae Amantis* 6 (at \*\*\*\* in Table 5). In the second beat of the section, a diminished dissonant 2-3 suspension is created between *Cantus* and *Tenor*, which progresses later into an octave in beat 3; simultaneously a dissonant ‘faked’ 4-3 suspension is formed between the *Tenor*’s A and the *Bassus*’ E, requiring a leap to be resolved, but it is evaded by a minim rest. As in the previous cases, we can argue that aurally speaking the resolution is provided by the *Tenor*’s A, which happens to be in the correct register, a fourth above the lower E.

When analyzing sections *B*, one finds less diversity, as five pavans present their first cadence in the fourth beat of the section, and only *Lachrimae Antiquae Novae* 2 and *Lachrimae Tristes* 4 present their corresponding first cadence on the fifth beat. Five of those cadences are Zarlirian (those in *Lachrimae Antiquae* 1, *Lachrimae Gementes* 3, *Lachrimae Tristes* 4, *Lachrimae Coactae* 5, and *Lachrimae Amantis* 6) and two are Campionian (those in *Lachrimae Antiquae Novae* 2 and *Lachrimae Verae* 7). C-major is the resolving sonority in the first three pieces, B-flat-major occurs in *Lachrimae Tristes* 4, B-major in *Lachrimae Coactae* 5, D-major in *Lachrimae Amantis* 6, and G-major in *Lachrimae Verae* 7.

Table 5 – Intermediate and Final Cadences in Sections A.

<i>Lachrimae Antiquae</i> 1:	1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9 – 10 – 11 – 12 – 13 – 14 – 15 – 16
	(7-6)8 (10)8 (6)8(4-3)8 (7-6)8 (4-3)8
	<b>a</b> (PhC)E <b>a</b> (PhC)e <b>a</b> (PhC)E <b>A</b>
<i>Lachrimae Antiquae Novae</i> 2:1	1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9 – 10 – 11 – 12 – 13 – 14 – 15 – 16
	(4-3)8 (10)8 (7-6)8 (4-3)8
	<b>a</b> <b>a</b> C/e (PhC)E <b>A</b>
<i>Lachrimae Gementes</i> 3:	1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9 – 10 – 11 – 12 – 13 – 14 – 15 – 16
	(7-6)8(4-3)8 (7-6)8 (4-3)8
	<b>a</b> (PhC)E <b>a</b> E <b>A</b>
<i>Lachrimae Tristes</i> 4:	1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9 – 10 – 11 – 12 – 13 – 14 – 15 – 16
	(3)1* (7-6)8 (7-6)8 (4-3)8
	<b>a</b> <b>a</b> <b>A</b> (PhC)E <b>A</b>
<i>Lachrimae Coactae</i> 5:	1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9 – 10 – 11 – 12 – 13 – 14 – 15 – 16
	Elid. (7-6)8** (4-3)x*** (10)8 (10)8 (4-3)8
	(10)x (2-3)1
	<b>a</b> <b>a</b> <b>a</b> <b>d</b> E <b>A</b>
<i>Lachrimae Amantis</i> 6:	1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9 – 10 – 11 – 12 – 13 – 14 – 15 – 16
	(2-3)8 (4-3)8 (4-3)x****
	<b>a</b> <b>a</b> C <b>A</b>
<i>Lachrimae Verae</i> 7:	1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9 – 10 – 11 – 12 – 13 – 14 – 15 – 16
	(10)8 (4-3)8 (4-3)8 (10)8
	<b>a</b> <b>d</b> C G <b>A</b>

Table 6 – Intermediate and Final Cadences in Sections B.

<i>Lachrimae Antiquae</i> 1:	1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9 – 10 – 11 – 12 – 13 – 14 – 15 – 16
	(7-6) <sup>8</sup> (4-3) <sup>8</sup> (2-3) <sup>x</sup> (7-6) <sup>8</sup>
	<u>C</u> C a d (PhC)E
<i>Lachrimae Antiquae Novae</i> 2:	1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9 – 10 – 11 – 12 – 13 – 14 – 15 – 16 – 17
	Elid. (4-3) <sup>8</sup> (10) <sup>8</sup> (7-6) <sup>8</sup> (4-2) <sup>8</sup> (7-6) <sup>8</sup>
	<u>C</u> C e/C C C (PhC)E
<i>Lachrimae Gementes</i> 3:	1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9 – 10 – 11 – 12 – 13 – 14 – 15 – 16
	Evaded (7-6) <sup>8*</sup> (10) <sup>8</sup> (6) <sup>8</sup> (6) <sup>8</sup>
	(3) <sup>1</sup>
	<u>G</u> C/e a F/d (PhC)E
<i>Lachrimae Tristes</i> 4:	1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9 – 10 – 11 – 12 – 13 – 14 – 15 – 16 – 17 – 18
	Evaded (6) <sup>8</sup> (4-3) <sup>8</sup> (10) <sup>8</sup> (7-6) <sup>8</sup> (4-3) <sup>8</sup> (4-3) <sup>8</sup> (4-3) <sup>8</sup> (7-6) <sup>8</sup>
	<u>B</u> B-flat G a e/g C C a (PhC)B/E
<i>Lachrimae Coactae</i> 5:	1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9 – 10 – 11 – 12 – 13 – 14 – 15 – 16
	(7-6) <sup>8</sup> (6) <sup>8</sup> (7-6) <sup>8</sup> (4-3) <sup>8</sup>
	<u>B</u> B a D/b*** E
<i>Lachrimae Tristes</i> 6:	1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9 – 10 – 11 – 12 – 13 – 14 – 15 – 16 – 17 – 18 – 19
	(10) <sup>8</sup> (6) <sup>8</sup> (6) <sup>8</sup> (3) <sup>1</sup> (6) <sup>8</sup> (4-3) <sup>8</sup> (4-3) <sup>1</sup> (4-3) <sup>8</sup>
	<u>B</u> D ****G/B A E(PhC) e E
<i>Lachrimae Verae</i> 7:	1 – 2 – 3 – 4 – 5 – 6 – 7 – 8 – 9 – 10 – 11 – 12 – 13 – 14 – 15 – 16
	Elided (4-3) <sup>8</sup> (10) <sup>8</sup> (4-3) <sup>8</sup> (10) <sup>8</sup> (10) <sup>8</sup> (7-6) <sup>8</sup>
	<u>C</u> G D C a/F E(PhC)

Table 6 presents a detailed diagram with all the cadences occurring in all sections *B*. There we can see three rows, two of numbers and one of letters, corresponding to each pavan. The first row, with numbers in ascending order, represents the beats of each section; some of those numbers are highlighted to specify those beats on which cadences occur. Below those highlighted beats, other numbers are found to indicate the contrapuntal intervals occurring between the voices generating each cadence; when a dissonant suspension is employed, the intervals are written in parenthesis. The letters represent the final chordal sonorities of each of those cadences; uppercase letters signify 'major' chordal sonorities while lowercase letters signify 'minor' chordal sonorities.

Three cadences are noteworthy. In beat 4 of *Lachrimae Gementes* 3, two cadential goals are simultaneously suggested (at \* in Table 6). On the one hand, in beat 3, a dissonant 7-6 suspension is created between D in the *Bassus* and the C-B motion in the *Cantus*; the major sixth suggests a Zarlilian absolute cadence to an octave on C, but the cadential motion in the *Cantus* is evaded by interpolating a rest at the moment of resolution. On the other hand, a Zarlilian phrygian cadence on E occurs after a cadential minor third between the *Altus*'s F and the *Tenor*'s D; although the *Tenor* progresses to a rest, the E supplied by the *Altus* provides a satisfactory aural resolution, as it occurs in the register where the *Tenor*'s was expected to progress to. In *Lachrimae Coactae* 5, a dissonant suspension between *Bassus* and *Cantus* occurs in beat 10 and is resolved into the A/C-sharp major third; the progression suggests a Campionian cadence on D, but the *Bassus*' A evades the cadence by moving up by step to B instead of leaping upwards to D (at \*\*\* in Table 6); meanwhile the *Quintus* forms a major sixth with the *Cantus* to form a Zarlilian cadence on D.<sup>66</sup>

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66 This particular cadence has all the characteristics of a 'deceptive' cadence (an A major sonority cadencing on a B sonority) in tonal contexts.

Finally, two Zarlilian cadences occur simultaneously in beat 6 of *Lachrimae Amantis* 6 (at \*\*\*\* in Table 6). The *Cantus* and *Tenor* lines produce a major sixth that progresses into an octave on G in the form of a Zarlilian absolute cadence; simultaneously, the *Quintus* and *Bassus* make another major sixth between C and A that resolves into an octave on B, creating a Zarlilian phrygian cadence. These cadential processes are emphasized by a dissonant 4-3 suspension between *Cantus* and *Bassus*, suggesting a Campionian cadence to G, which materializes with the leap of the *Bassus* from D to G on beat 6.

Regularity, on the contrary, is found between sections C. All first cadences are Campionian, and remarkably, all cadences but one present dissonant 4-3 suspensions that resolve into A chordal sonorities on the fifth beat of each section. From these six cadences, two cadences, those belonging to *Lachrimae Antiquae* 1 and *Lachrimae Antiquae Novae* 2, resolve into an A-major sonority, while those cadences in pavans 4 to 7 resolve into A-minor sonorities. The only exception occurs in section C of *Lachrimae Gementes* 3 where the first cadence, although of Campionian type, has no suspension and resolves into an E-major sonority on the sixth beat of the section.

Table 7 shows all the cadences occurring in all seven sections C. There we can see three rows, two of numbers and one of letters, corresponding to each pavan. The first row, with numbers in ascending order, represents the beats of each section; some of those numbers are highlighted to specify those beats on which cadences occur. Below those highlighted beats, other numbers are found to indicate the contrapuntal intervals occurring between the voices generating each cadence; when a dissonant suspension is employed, the intervals are written in parenthesis. The letters represent the final chordal sonorities of each of those cadences; uppercase letters signify 'major' chordal sonorities while lowercase letters signify 'minor' chordal sonorities.

Table 7 – Intermediate and Final Cadences in Sections C.

<i>Lachrimae Antiquae 1:</i>	<p style="text-align: center;">Elid.</p> <p>1 – 2 – 3 – 4 – <b>5</b> – 6 – <b>7</b> – 8 – 9 – <b>10</b> – <b>11</b> – <b>12</b> – 13 – 14 – <b>15</b> – <b>16</b> – 17</p> <p style="text-align: center;">(4-3)<sup>8</sup> (7-6)<sup>8</sup> (10)<sup>8</sup> (7-6)<sup>8</sup> (10)<sup>8</sup> (6)<sup>8</sup> (4-3)<sup>8</sup></p> <p><u>E</u>                      A (PhC)E                      (PhC)b                      a                      b/G                      e                      A</p>
<i>Lachrimae Antiquae Novae 2:</i>	<p style="text-align: center;">Elid.</p> <p>1 – 2 – 3 – 4 – <b>5</b> – <b>6</b> – 7 – 8 – 9 – 10 – 11 – <b>12</b> – <b>13</b> – 14 – <b>15</b> – 16</p> <p style="text-align: center;">(4-3)<sup>8</sup> (2-3)<sup>8</sup> (4-3)<sup>8</sup> (7-6)<sup>8</sup> (4-3)<sup>8</sup></p> <p><u>E</u>                      A                      d                      E                      E                      A</p>
<i>Lachrimae Gementes 3:</i>	<p style="text-align: center;">Evaded</p> <p>1 – 2 – 3 – 4 – 5 – <b>6</b> – 7 – 8 – <b>9</b> – <b>10</b> – 11 – 12 – 13 – 14 – 15 – <b>16</b> – 17</p> <p style="text-align: center;">(10)<sup>8</sup> (6)<sup>8</sup>(7-6)<sup>8</sup> (4-3)<sup>8</sup></p> <p><u>E</u>                      E                      f/G                      C                      A</p>
<i>Lachrimae Tristes 4:</i>	<p style="text-align: center;">Elid.</p> <p>1 – 2 – 3 – 4 – <b>5</b> – 6 – 7 – 8 – <b>9</b> – 10 – 11 – 12 – 13 – <b>14</b> – <b>15</b> – 16</p> <p style="text-align: center;">(4-3)<sup>8</sup> (6)<sup>8</sup> (7-6)<sup>8</sup> (4-3)<sup>8</sup></p> <p><u>E</u>                      a                      c/a                      E                      A</p>
<i>Lachrimae Coactae 5:</i>	<p>1 – 2 – 3 – 4 – <b>5</b> – 6 – 7 – <b>8</b> – <b>9</b> – <b>10</b> – 11 – <b>12</b> – 13 – 14 – <b>15</b> – 16</p> <p style="text-align: center;">(4-3)<sup>8</sup> (7-6)<sup>8</sup>(10)<sup>8</sup> (10)<sup>8</sup> (4-3)<sup>8</sup> (4-3)<sup>8</sup></p> <p>e                      a                      (PhC)E                      F                      d                      C                      A</p>
<i>Lachrimae Amantis 6:</i>	<p>1 – 2 – 3 – 4 – <b>5</b> – 6 – 7 – <b>8</b> – 9 – 10 – <b>11</b> – 12 – <b>13</b> – 14 – <b>15</b> – 16</p> <p style="text-align: center;">(4-3)<sup>8</sup> (7-6)<sup>8</sup> (10)<sup>8</sup> (10)<sup>8</sup> (4-3)<sup>8</sup></p> <p><u>E</u>                      a                      G                      C                      (PhC)E                      A</p>
<i>Lachrimae Verae 7:</i>	<p style="text-align: center;">Elid.</p> <p>1 – 2 – 3 – 4 – <b>5</b> – 6 – 7 – 8 – <b>9</b> – 10 – 11 – 12 – 13 – 14 – <b>15</b> – 16</p> <p style="text-align: center;">(4-3)<sup>8</sup> (4-3)<sup>8</sup> (4-3)<sup>8</sup></p> <p><u>E</u>                      a                      g/e                      A</p>

In conclusion, if only intermediate cadences are considered, we find a few regularities. All sections tend to present the first inner cadence between the third and the sixth beat. In sections *A*, the first cadence tends to be a Campionian on an A-minor chordal sonority. However, three cadences are dissimilar; two cadences, those in *Lachrimae Antiquae* 1 and *Lachrimae Gementes* 3, are Zarlilian absolute cadences on E-major sonorities, and a third cadence, that in *Lachrimae Verae* 7, is a Campionian cadence on a D-minor sonority. Sections *B* present only Campionian cadences to C-major or G-major sonorities in their first cadences; only *Lachrimae Coactae* 5 presents a B-major sonority as the cadential goal in its first cadence. Finally, all sections *C* but one present Campionian cadences on A sonorities in their first internal cadence; only *Lachrimae Gementes* 3 has a Campionian cadence on E-major in its first cadence.

For the rest of intermediate cadences no regularity or pattern seems to be present, and most sections contain both type of cadences – Zarlilian and Campionian – indistinctly; only six sections in the entire set contain exclusively one type of intermediate cadence: sections *A* of *Lachrimae Tristes* 4 and *Lachrimae Coactae* 5, and sections *B* of *Lachrimae Gementes* 3, *Lachrimae Coactae* 5, and *Lachrimae Amantis* 6, present exclusively Zarlilian absolute cadences, while section *C* of *Lachrimae Verae* 7 presents only Campionian cadences.



## Chapter V. Analysis: Motif Manipulation

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The other striking characteristic found all throughout the *Lachrimae* set is the intense use of motif material derived from the original lute melody. Nowadays it is evident the importance of motivic design and variation in composition; Arnold Schoenberg argued that the structure of the motif may determine the structure and development of a piece of music by the proper balance between repetition and variation, and taught composition of large forms beginning with the construction of motifs.<sup>67</sup> The importance of motif construction and compositional procedures of short melodic units or fragments –called indistinctly *punto*, *passo*, *inventio*, *soggetto*, etc.– in Renaissance musical practise and theory has

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<sup>67</sup> Arnold Schoenberg, *Fundamentals of Musical Composition* (Translated into Spanish by A. Santos as *Fundamentos de la Composición Musical* (Madrid: Real Musical, 1989)); and Arnold Schoenberg, *Models for Beginners in Composition*, (New York: G. Schirmer, 1942).

been well documented by modern scholars.<sup>68</sup> Gioseffo Zarlino places the composing of the *soggetto* – “without which nothing can be made” – at the very top of a list of essential requirements for a good composition;<sup>69</sup> Thomas de Sancta Maria provides several examples of different ways of imitation (*fuga*) – “the most perfect, finest, and artful way of improvising in two parts” – to aim at the apprentice musician’s learning;<sup>70</sup> John Coprario too presents several examples of imitation and discusses the features of motifs (points) to be imitated;<sup>71</sup> and John Playford remarks the importance of the *soggetto* and presents several possible ways of varying it in the context of imitation (*fuge* or *pointing*).<sup>72</sup>

Consequently, in this context, motif manipulation is an essential tool used by Dowland to achieve simultaneous relatedness to and variety from the model pavan. On the one hand, by the constant exposure to identifiable motifs, listeners can establish an aural relationship not only between the pavans, but with the song version too; on the other hand, by the exposure to different versions or arrangements of these motifs, the listener can perceive the independence of each pavan from the ‘model.’ Nevertheless, some specific types of motive manipulation emphasise relatedness while others strengthen variety. At the most local level of motivic relationship recognised in this paper are the techniques of motivic variation described, explained, and illustrated by John Playford,<sup>73</sup> such as diatonic transposition, change of initial melodic interval, diatonic inversion, augmentation, diminution, retrograde, and the simultaneous combination of two of these techniques (such as transposition and inversion, retrograde and inversion, and transposition and retrograde). All these techniques simultaneously accomplish the functions of relatedness and variety.

The original melodic theme is divided into recognisable units through the text phrasing; each text phrase can contain one or more melodic motifs. When a phrase contains more than a single motif, motifs may be separated from each other by notes of long rhythmic value, by wide leaps, or by the interpolation of rests. A list of the motifs constituting the tune is provided in

68 Peter N. Schubert, “Counterpoint Pedagogy in the Renaissance,” *The Cambridge History of Western Music Theory* (ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002.)), pp. 503-533.

69 Gioseffo Zarlino, *Le institutione harmoniche*, Book III, Chapter 26.

70 Thomas de Sancta Maria, *Libro Llamado Arte de Tañer Fantasia* (rev. Antonio and Juan de Cabezon (Valladolid: Francisco Fernández de Córdova, 1565)), Segunda Parte, Cap. XXXIII.

71 John Coprario, *Rules How to Compose*, pp. 112-115.

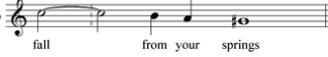
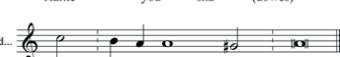
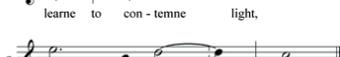
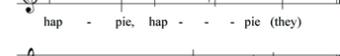
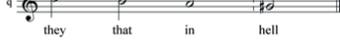
72 John Playford, *An Introduction to the Skill of Musick*, The Third Book.

73 *Ibid.*, pp. 156-193.

Table 8; in this list, each motif is identified with an italicised lower-case letter, followed by its corresponding text.

In the original version, each motif occurs exclusively in one single strain, with the exception of motif *cad*: “there let me live forlorne,” which occurs at the end of strain *A* and twice in strain *C*. For musical considerations, some motifs overlap with each other, like motifs *c*: “Exilde for e(ver)” and *d*: “ever let me morne”, where the last note of motif *c* is also the first note of the following motif *d*; the same case occurs between motifs *n*: “Harke you shadowes” and the second occurrence of motif *cad*: “(sha)dowes that in darkness dwell” where the last note of the former is the first of the latter; and finally it also occurs between motif *p*: “happie, happie, (they)” and motif *q*: “they that in hell”, where the first note of the latter may also be the last note of the former.

Table 8 – Motifs

Motifs from section <i>A</i>		Motifs from section <i>B</i>		Motifs from section <i>C</i>	
a		e		n	
b		h		cad...	
c		i		o	
d		j		p	
e		k		q	
f		l		cad...	
cad...		m			

The entire thematic material of the original melody presents strong motif inter-relationships; the different motifs that make up the tune are very closely related to one another. Motif *b*: “fall from your springs”, *f*: “infamy sings”, *n*: “Harke you shadowes”, and *q*: “they that in hell”, feature continuous stepwise motion that outlines a diminished-fourth interval descending from C to G-

sharp, or ascending from G-sharp to C. The differences between these four motifs reside in their own specific rhythmic structures, but, even in this aspect, motifs *f* and *n* are closer related because motif *n* is an augmented version of motif *f* that has been transposed down a diminished-fourth and inverted; conversely, motif *f* is a diminished version of motif *n* that has been transposed up a diminished-fourth and then inverted, in descending stepwise motion. A second close relation exists between motifs *a* and *g*, as both motifs outline a descending perfect-fourth interval by stepwise motion; consequently, both motifs are related by diatonic transposition, and differentiated from each other by rhythmic design and the species of fourth they outline. Another closer relation occurs between motifs *j*: “since pettie is fled”, *m*: “of all ioyes have deprived”, and *o*: “learne to contemne light”, in which the melodic contour is replicated. Even more, motifs *m* and *o* occupy the same pitch space of a diminished-fourth between C and G-sharp; the essential difference between them, again, resides in the rhythmic structure, as motif *m* is a more elaborated and ornamented version—including a B passing and a G-sharp lower neighbour—of the same contour.

#### A) Analysis: Stationary Motif Technique

At a structural level, I have distinguished two strategies of motive manipulation. The first strategy reinforces our formal expectations by using a particular motif, derived from the original melody, in the same corresponding section in each individual piece of the cycle; consequently, motifs can be identified with or related to the specific strain in which they occur in the original tune. This strategy strengthens not only our sense of melodic relatedness by using a recognisable motif but also our sense of formal structure through the relation between an identifiable motif and its corresponding original strain; in this case, motifs fulfil two types of relatedness: a melodic and a formal one. Within the context of this first compositional strategy, motifs *a*, *b*, *c*, *d*, *e*, and *f*, occur in strain *A*; motifs *g*, *h*, *i*, *j*, *k*, *l*, and *m*, occur in strain *B*; and motifs *n*, *o*, *p*, and *q*, occur in strain *C*. Only motif *cad* can be related to both outer sections *A* and *C*. Bringing back the motifs that originally occur in strain *A* of the first pavan, for instance, in the subsequent strains *A* in the following pavans, not only strengthens the melodic “relatedness” of the new pavan to the original tune, but also reinforces the formal structure of the variation, and helps the listener to recognise the opening section.

Formal and melodic relatedness between sections *A* is achieved mainly through the preservation of motif *a*: “Flow my teares”, which begins every single *Lachrimae*. As motif *a* is derived from and represents the thematic text phrase “Flow my teares” (the melodic descent in an analogy of the falling tears), it has a special importance and a strong capacity for cohesion. The aural relation between *Lachrimae Antiquae Novae 2* and *Lachrimae Gementes 3* to the *Flow my Teares* tune is evident by beginning with the original motif *a*, in its original register, in the *Cantus* line. Furthermore, the link between *Lachrimae Antiquae 1* and *Lachrimae Antiquae Novae 2* is strengthened by presenting motif *a* in the same contrapuntal combination between *Cantus* and *Altus* (See Ex.1).<sup>74</sup>

Ex.1 (Contrapuntal combinations)<sup>75</sup>

The image displays three musical examples, each consisting of five staves representing different vocal parts: Cantus, Altus, Tenor, Quintus, and Bassus. The first example, *Lachrimae Antiquae 1*, shows motif *a* in the Cantus line (a dotted quarter note followed by an eighth note, quarter note, and half note) and its imitation in the Altus line (a dotted half note, quarter note, and half note). The second example, *Lachrimae Antiquae Novae 2*, shows the same motif in the Cantus line and its imitation in the Tenor line. The third example, *Lachrimae Coactae 5*, shows the motif in the Cantus line and its imitation in the Quintus line. Dotted boxes are used to group the original motif and its imitations in each example.

Conversely, in *Lachrimae Tristes 4*, Dowland presents motif *a* in its original form and register, but this time in the *Altus* line, lending less strength to the motif’s relatedness function. Three semibreves later, however, the *Tenor* line repeats the motif in its almost exact augmented version an octave lower, strengthening its presence in the piece (see Ex.2). In *Lachrimae Coactae 5*, relatedness is reinforced by starting the pavan with an imitation of motif *a* at

74 The analytical importance of contrapuntal combinations has been highlighted by Peter N. Schubert in his article “Hidden Forms in Palestrina’s First Book of Four-Voice Motets” (*Journal of the American Musicological Society*, Vol. 60, No. 3 (Fall 2007)), pp. 483-556.

75 John Dowland, *Lachrimae*, pp. 4, 6 and 12. Slurs signal motif *a*; dotted boxes indicate contrapuntal combinations.

the octave (in the manner of an *anaphora*),<sup>76</sup> the *Cantus* leads the process and the *Quintus* follows at the time interval of a minim. Moreover, motif *a* occurs in exactly the same contrapuntal combination in both *Lachrimae Antiquae* 1 and *Lachrimae Coactae* 5 (see Ex.1).

Ex.2 (*Lachrimae Tristes* 4, section A, first seven beats).<sup>77</sup>

Ex. 3 (*Lachrimae Amantis* 6, section A, first six beats).<sup>78</sup>

76 In late sixteenth and early seventeenth-century England, certain rhetorical figures were commonly used by poets, writers, and philosophers, as analogies to identify, describe, and explain, certain compositional and contrapuntal procedures. The exact repetition of a *soggetto* or a motif was called ‘*anaphora*.’ See Gregory G. Butler, “Music and Rhetoric in Early Seventeenth-Century English Sources” (*The Musical Quarterly* 66:1 (Jan. 1980)), p. 59; and Robert Toft, “Musicke a Sister to Poetrie: Rhetorical Artifice in the Passionate Airs of John Dowland” (*Early Music* 12:2 (May, 1984)), pp. 190-197+199.

77 John Dowland, *Lachrimae*, p. 10. Brackets signal motif *a*.

78 *Ibid.*, p. 14. Slurs signal the occurrences of motif *a*.

A special case occurs in *Lachrimae Amantis* 6, where motif *a*'s role is weakened by being presented in the form of a diatonically transposed version in the *Tenor* line; here, though, motif *a* is transposed down a fourth, where the succession of tones and semitones replicates that of the original version, outlining a second species of fourth. The weakening process is reverted four minims later, where another diatonic transposition of motif *a*, this time starting on C, becomes the *soggetto* of a four-voice imitation (as a *gradatio* or a *climax*),<sup>79</sup> reinforcing the prominence of the motif (see Ex.3).

In the final *Lachrimae Verae* 7, the opening motif appears in the *Bassus* line, featuring the original pitches, but an octave lower; here, again, the motif's "relatedness" is reinforced by the implementation of imitation at the twelfth in the *Cantus* line at the time interval of a minim. By beginning each *Lachrimae* with the exact initial motif of the original song, the listener not only immediately relates, consciously or not, each pavan with the original tune, but also his/her sense of form is aurally satisfied.

Another prominent motif related to strain *A* is motif *cad*: "there let me live forlorn". In the original song it occurs at the end of the first strain and is characterised principally by a descending stepwise motion from scale degree 3 –having *A* as the modal centre– and including the melodic suspension of the final cadence. This motif occurs in each section *A* of the first four *Lachrimae*; in some cases the motif is not placed at the close of the section, but it is consistently used as an 'epilogus orationis',<sup>80</sup> either intermediate or final.<sup>81</sup>

In *Lachrimae Antiquae Novae* 2, for instance, the first occurrence of the motif is found in the *Quintus* line, in the form of a diminished version, as part of a contrapuntal combination, containing the 4-3 suspension with the bass, and leading to the first intermediate cadence of section *A* (see Ex.4). In the second occurrence, although the motif does not lead to the final sonority, it occurs in the *Cantus* line at the end of the section.

79 The transposed imitation of a *soggetto* or a motif was generally called 'gradation' or 'climax'. See Gregory Butler, "Music and Rhetoric in Early Seventeenth-Century English Sources," p. 62.

80 Cadences were identified as 'epilogus orationis'; for the rhetorical function it fulfilled. *Ibid.*, p. 64.

81 For an exhaustive analysis of intermediate and final cadences consult 'Chapter IV. Analysis: Cadential Articulations' of this book.

Ex.4 (*Lachrimae Antiquae Novae* 2, strain A, first five beats).<sup>82</sup>

*Lachrimae Gementes* 3 presents a case similar to that of the first occurrence of motif *cad* in the previous *Lachrimae*. In this instance, the motif is used in imitation, where each entrance leads to a different cadence. The first intermediate cadence of the section, occurring in beat 5, is prepared in the *Cantus* by the statement of motif *cad*, starting on the second half of beat 2; this first cadence on an E-major sonority is elided in the *Tenor* line, where the imitation of the motif at the fifth lower occurs in the fourth beat, leading to the second cadence of the section (see Ex.5). Finally, in *Lachrimae Tristes* 4, the use of motif *cad* recalls the case of *Lachrimae Antiquae Novae* 2; the motif is used again in two different places, the first one leads to the second intermediate cadence, and the second one occurs at the end of the section, closing the strain.

Ex.5 (*Lachrimae Gementes* 3, section A, first six beats).<sup>83</sup>

82 John Dowland, *Lachrimae*, p. 6. The square bracket outlines the motif *cad*, while dotted slurs indicate other motifs in the excerpt; the lower-case letter in the box indicates the cadential sonority.

83 *Ibid.*, p. 8. Square brackets signal the occurrences of motif *cad* while dotted slurs signal other motifs. Both upper-case and lower-case letters in boxes indicate cadential sonorities.

In sections *B*, Dowland achieves relatedness through the recurrence of motif *g*: “Never may my”, which is, coincidentally, the opening motif in the original strain *B*. This motif also features a descending stepwise motion, outlining a third species of fourth, and rhythmically it presents a dotted minim followed by three semi-minims. In a certain way it contains a similar symbolic meaning to that of motif *a*; motif *g*, being the opening motif of section *B*, after a clear cut, may be the most memorable motif of the section and the one listeners can relate more easily to that precise section.

Dowland preserves motif *g* in sections *B* of five *Lachrimae*. In *Lachrimae Antiquae Novae* 2, a simple statement of the motif occurs at the third beat, and, six beats later, in beat 9, the motif is repeated in imitation between *Quintus* and *Altus* parts.<sup>84</sup> *Lachrimae Gementes* 3 presents motif *g* in a very elaborate contrapuntal and dense fragment. A diminished version of the motif is presented in four different transpositions as part of a larger *soggetto* simultaneously involved in an imitation between *Altus* and *Tenor*, and in a 5-6 sequential pattern with the *Bassus* (see Ex.6).

Ex.6 (*Lachrimae Gementes* 3, section *B*, beats 7 to 14).<sup>85</sup>

84 Ibid., pp. 6-7.

85 Ibid., p. 9. Brackets indicate imitations; solid slurs signal motif *g* while dotted slurs signal motif *e*. The squares above the system mark cadential places; the letter inside the box indicates the goal note. The numbers below the system indicate beat numbers. The entire complex results from the use of the parallel-tenths contrapuntal technique, a technique commonly used since the fifteenth-century. From the end of that century on, several theorists considered relevant to describe and explain it in writing. See Franchinus Gaffurius, *Practica Musicae*, Book III, Chapter 12, pp. 144-5; Juan Bermudo, *Declaración de Instrumentos Musicales*, Libro V, Chapter XXXI, folio CXXXVII; and Thomas de Sancta Maria, *Libro Llamado Arte de Tañer Fantasia*, Segunda Parte, Cap. XXXIII, folios 70v y 71r.

In *Lachrimae Tristes* 4 the relatedness function of motif *g* is obscured as a result of its transposition to the first species of fourth, instead of the original's third species of fourth. Finally, in *Lachrimae Verae* 7, Dowland achieves formal consistency through the prominence of motif *g*. The section opens presenting the motif in the *Cantus* and, a minim later, in the *Tenor* an octave lower; the version Dowland uses this time is a transposed inversion which not only displays the original third species of fourth, but also features the exact same pitches in reversal order, from G ascending to C (See Ex.14). The motif reappears two more times in the section, once at beat 7 (in another transposed inverted version), and a last time at beat 11, transposed a third above. In these cases, melodic and formal relatedness are fulfilled through the relationship of motif *g* to section *B*; every time the listener identifies motif *g* within the context of section *B*, a sense of melodic and formal coherence is achieved.

In section *C*, motif *q*: "they that in hell" fulfils the role of relatedness in the first four *Lachrimae*. This motif contains four minims in descending step-wise motion, outlining a diminished fourth from C to G-sharp, what makes it closely related, as already mentioned, to motifs *b*, *f*, and *n*; its placement in the original song is found at the end of the last strain, right before the final motif *cad*, contrary to the placement of the other related motifs. In section *C* of *Lachrimae Antiquae Novae* 2, for instance, relatedness is strongly accomplished by the motif placement right before the final cadence, where it occurs in the original song and in *Lachrimae Antiquae* 1; the motif's presence is strengthened by the use of imitation at the octave between *Tenor* –the leading voice in the imitation– and *Cantus* (see Ex.7). In *Lachrimae Gementes* 3, motif *q* is again presented in the *Cantus* line, before the final cadence, but this time it is rhythmically varied to fit the metrical position of the final 'fake' suspension.<sup>86</sup> In contrast to *Lachrimae Gementes* 3, in *Lachrimae Tristes* 4, the motif's role is obscured by being introduced at the beginning of the section, at beat 3, and in a displaced metrical position. Something similar occurs in *Lachrimae Coactae* 5, where the motif opens the section in imitation, embedded in a larger *soggetto* with motif *cad*.<sup>87</sup> Finally, in sections *C* of *Lachrimae Amantis* 6 and *Lachrimae Verae* 7 Dowland accomplishes relatedness by motif *n*: "Harke you sha(dowes)", which is the initial motif of the section in the original version; in both pavans the motif is used consistently in imitation to initiate the sections,

86 The last two notes of the motif change from minims to semi-minims.

87 John Dowland, *Lachrimae*, p. 13.

thus strengthening the listener's sense of formal structure and relatedness by recognising the melody and the corresponding strain.

We can say, then, that by the consistent use of specific motifs –both motifs *a* and *cad*, in sections *A*, motif *g*, in sections *B*, and motifs *q* and *n*, in sections *C*– melodic and formal relatedness are fulfilled; moreover, by placing them in the expected places and/or conferring their original functions, such as beginnings or endings, within the strain, the link of the variation's melodic material and formal structure with the original tune and *Lachrimae Antiquae* 1 is reinforced.

Ex.7 (Comparison: *Lachrimae Antiquae* 1 and *Lachrimae Antiquae Novae* 2; last seven beats)<sup>88</sup>

## B) Analysis: Migrating Motif Technique.

A second technique of motif manipulation is motif ‘migration’; this technique implies the placing of motifs that originally belonged in one specific section into another section. Although this technique undermines the sense of formal structure in the listener's mind, by the inclusion, in one section, of foreign motifs, this technique not only enhances variety, but also repeatedly exposes the listener to the ‘tune’ via small, frequent, and recognisable quotations, reinforcing the melodic relatedness. Motifs *a* and *f* from strain *A*, and motifs *g* and *h* from strain *B* are the most frequent migrants in the set. Curiously, motifs from strain *C* do not migrate as often or as prominently as motifs from

<sup>88</sup> Ibid., pp. 5 and 7. Square brackets signal the occurrences of motif *q*.

the other two sections; only motifs *n*, *p*, and *q*, migrate a very few times. In some cases, migrant motifs acquire prominence in imitational or sequential processes; motif *l*: “my wearie days”, for instance, becomes prominent in strain C of *Lachrimae Antiquae Novae 2* as part of a larger *soggetto* (see Ex.8).

Ex.8 (*Lachrimae Antiquae Novae 2*, section C, beats 6 to 9)<sup>89</sup>

The image shows a musical score for five voices: Cantus, Altus, Tenor, Quintus, and Bassus. The score is for section C, beats 6 to 9. The Cantus part begins with a square box containing the letter 'd' above the first note. Brackets and dotted slurs are used to indicate motifs and other musical features across the staves.

Another two prominent migrations take place in *Lachrimae Gementes 3*, where motifs *e* and *c* occur in strains B and C respectively. In the first case, motif *e*: “where nights black bird hir fad” migrates to strain B, where it is first introduced in a transposed diminished version in the second part of beat 5 of the *Tenor*’s line. Three beats later, however, the motif is presented in both outer lines in parallel tenths, being the original motif’s version in the *Cantus* and a transposed version in the *Bassus*. An overlapping sequential repetition, in both of these lines, enhances the statement of the motif, which leads to the cadence that closes the section (see Ex.6).<sup>90</sup> In the second case, an ‘insinuation’ of motif *c*: “exiled for e(ver)” opens section C; this time it is the beginning of a larger *soggetto*, which is imitated at the octave and unison by the following voices.

A fourth example of migration is found in section A of *Lachrimae Tristes 4*, where a recognisable segment of motif *h*: “woes be relieved” is used in the *Cantus* to open the pavan; in this case the motif’s segment is enhanced by sequential repetition, of which the last repetition is imitated a fourth below by the *Altus* at the time interval of a semibreve, to be followed by a restatement

<sup>89</sup> Ibid., p. 7. Brackets indicate motif *l*, and dotted slurs signal other motifs. The square above the system marks a cadential place; the letter inside the box indicates the goal note.

<sup>90</sup> Ibid., pp. 8-9.

in the *Cantus* to reach a cadence on an A-major sonority on the beat 7.<sup>91</sup> Later, after beat 8, the entire motif is reintroduced in the *Cantus*, although the last note is separated from the motif by a semi-minim rest (see Ex.9).

Ex.9 (*Lachrimae Tristes* 4, section A, first ten beats)<sup>92</sup>

Finally, motif *a* is introduced three times in strain *C* of *Lachrimae Verae* 7 (a final statement of the falling tears), twice transposed and inverted, and once in its original version. The first time, the original version is introduced in the *Quintus* line and is immediately imitated in the *Bassus* by an inverted transposition version (as an *antistrophe-gradation*)<sup>93</sup> starting on C and ascending to F, outlining a third species of fourth. The last statement of the motif occurs in the *Quintus* at beat 11, where the motif is again transposed and inverted, but this time it outlines the original's second species of fourth, ascending from F-sharp to B.

In summary, through the motivic inter-relationships, variation and melodic relatedness are simultaneously achieved. By surprising the listener with

91 The last sequential repetition of the motif *h* and its restatement in the *Cantus* before beat 7 are part of an enlarged statement of motif *cad*.

92 John Dowland, *Lachrimae*, p. 10. Brackets indicate incomplete motif *h*; the slur marks a complete motif *h*. Squares above the system mark cadential places, and the letters inside the boxes indicate the respective goal notes.

93 In rhetorical terms, this contrapuntal recourse, combining transposition and inversion of a *soggetto* or a motif, would have been called an '*antistrophe* (inversion) *gradation* (transposition)'. Gregory G. Butler, "Music and Rhetoric in Early Seventeenth-Century English Sources," pp. 58 and 62.

different but recognisable motifs of the tune, placed all throughout the set, Dowland builds in the listener's mind a strong link between the original tune and each pavan. Motif manipulation, moreover, functions at another structural level; it may strengthen or blur melodic relatedness between sections. The Stationary motif technique reinforces our formal expectations by using principally motifs *a*, *cad*, *g*, *q*, and *n*, in the corresponding sections or strains of each pavan in which they occurred in the original tune. Thus motifs *a* and *cad* are prominently used in sections *A* while motif *g* occurs mainly in sections *B*, and motifs *q* and *n* happen in sections *C*. The Motif migration technique, conversely, blurs formal correspondences between the pavans and the tune; however the use of motifs *a* and *f*, from strain *A*, into sections *B* and *C*, and motifs *g* and *h*, from strain *B*, into sections *A* and *C*, the composer surprises the listener with different but recognisable motifs of the tune, strengthening the link between the original tune and each pavan. Motif migration enhances variety into the strains and strengthens melodic relatedness to the model pavan.

## Chapter VI. Analysis: Motif Imitation, Textural Density, and Cadential Articulation

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Imitation is an important technique in this collection; not only does it enhance those motifs used as *soggetti*, but it also affects both the contrapuntal density and the formal structure of each pavan. The first imitative event, illustrated in Ex.10, occurs in section *B* of *Lachrimae Antiquae* 1, where several imitational processes –some occurring elided one after the other, and some other occurring simultaneously– are involved.

Ex.10 (*Lachrimae Antiquae* 1, section B, beats 4 to 13)<sup>94</sup>

The image shows a musical score for five voices: Cantus, Altus, Tenor, Quintus, and Bassus. The score covers beats 4 to 13. Brackets and slurs are used to indicate imitations and motifs. Lower-case letters 'c', 'a', and 'd' are placed above the staff to mark specific cadences. The bass line (Bassus) starts with a motif 'i' on beat 4, which is imitated by the other voices. The score shows a complex imitational process with overlapping motifs and cadences.

The first process begins in the last part of beat 4 of section B, where the *Bassus* introduces motif *i*: “my woes be relie(ved)”, which, after five semi-minims, is imitated at the octave in the *Altus*; the third entrance, also five semi-minims later, presents a transposed version in the *Tenor* and, two semi-minims later, in the *Quintus*. During this imitational process, two cadences are blurred by melodic elision; the first of these cadences falls in the middle of the second statement of the motif on beat 6, and the second on beat 7, falling in the middle of the motif’s third statement.<sup>95</sup> A common element between these two elided cadences is their diminished rhythmic values which, in addition to their placement in the middle of the imitational process, relegate them to a very secondary structural relevance if compared to the cadence occurring previous to the imitational process in beat 4; furthermore, the second cadence is clearly evaded in the *Cantus* line. This first process is elided with a second point of imitation involving *Cantus* and *Bassus*; from beat 7, the *Cantus* presents motif *k*: “and teares” that, after being sequentially repeated twice,<sup>96</sup> gives way to motif *l*: “my wearie dayes”, which is also sequentially repeated. Motif *k* features a semi-minim rest followed by a semi-minim that leaps up a third to a minim; the initial motif *k*’s statement starts on D, the first repetition starts

94 John Dowland, *Lachrimae*, pp. 4-5. Brackets indicate imitations; slurs indicate motifs; lower-case letters represent cadences; the numbers below the system represent the number of beats.

95 See Table 6 in ‘Chapter IV. Analysis: Cadential Articulations,’ where a chart of cadences occurring in all sections B is provided.

96 This case presents an example of rhetorical ‘*anadiplosis*’ in which the last note of the previous motif statement becomes the first of the following statement. Robert Toft, “Musicke a Sister to Poetrie: Rhetorical Artifice in the Passionate Airs of John Dowland,” p. 193.

on F, and the second on A. Motif *k* then is finally followed by motif *l*, which is sequentially repeated a fifth lower. This *soggetto*, lasting six beats, is exactly imitated two octaves lower in the *Bassus*, at the time interval of a minim. The inner voices are also related by imitation. The *Alto* line features a similar *soggetto*, which should be the leading voice of the imitation since it begins a minim earlier than the *Cantus* entrance, but the initial fragment in this line features a variation of the motif by altering the initial melodic interval, thus a stepwise ascent of a minor second (E-F) substitutes the ascending leap of a minor third, which permits the completion of the cadential D minor sonority.<sup>97</sup> The pitch interval relation between the *Altus* and *Cantus* is a unison, until reaching motif *l*, where the interval changes to a fifth, to change back with the repetition of the motif to a unison. The *Tenor*, meanwhile, presents only once motif *k*, having A as its initial note, before stating motif *l*; in this case, motif *l* is rhythmically altered, as its opening note a C minim instead of a C semi-minim, avoiding the similar perfect fifths with the *Quintus*. A beat later, this rhythmically altered version of motif *l* is imitated at the fourth below in the *Quintus* line.

This complex imitative texture ends on the second part of beat 13, giving way to the final cadence of the section. As we can see, this imitation accomplishes three main goals: the first one is to achieve textural complexity within the pavan, by establishing relationships between the voices by imitation; the second is to establish a formal structure within the section by blurring some intermediate cadences that occur in the middle of the process, and consequently enhances the first and final cadences framing the complex; and the third is to strengthen the motivic material of the melody via the repetition and imitation of melodic fragments and motifs *i*, *k*, and *l*.

The following Ex.11 illustrates another very prominent case of motif imitation, which enhances two motifs, bridges the music between two cadences, and increases the level of density; the fragment occurs in section *B*, the densest section, of *Lachrimae Gementes* 3.

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97 See dotted bracket in Ex.10.

Ex.11 (*Lachrimae Gementes* 3, section B, beats 7 to 14)<sup>98</sup>

At beat 7 a Zarlilian absolute cadence<sup>99</sup> to an A-minor sonority takes place, whose lowest note A initiates a two-semibreve new *soggetto* featuring an ascending leap of an octave, followed by a descending leap of a fourth and two ascending steps; a semi-minim later, the *Cantus* introduces a ‘tonal’ imitation at the twelfth of the new *soggetto*, starting on E and preserving A as the modal centre. This *soggetto* is elided in both outer voices with motif *e* – the last note of the *soggetto* in the *Bassus* is the first note of the motif, while in the *Cantus* the last two notes of the *soggetto* are part of the motif – which is also elided with its own sequential repetition, displaying a parallel tenths progression for twelve minims. Simultaneous to the outer voices’ parallel progression, a point of imitation takes place between *Tenor* and *Altus*, whose *soggetto* is also sequentially repeated in both voices; as explained before, a transposed diminished version of motif *g* is embedded in the *soggetto*. The *Tenor* takes the lead, and, a semibreve later, it is imitated by the *Altus* a second below. The sequential repetition of motif *e*, in both outer voices, ends almost simultaneously with the imitational process in the inner voices. Moreover, the ending of both processes

<sup>98</sup> John Dowland, *Lachrimae*, pp. 8-9. Brackets indicate imitation, and slurs indicate motifs. Squares above the system mark cadential places, and the letter inside the box indicates the goal note. The numbers below the system correspond to beat numbers. This example was already mentioned twice in the context of motif manipulation, once in each strategy section in Chapter V. In this occasion, the example is explained in the context of imitation, textural density, and cadence.

<sup>99</sup> See ‘Chapter IV. Analysis: Cadential Articulations’ for further information on what is meant by ‘Zarlilian’ cadence.

culminates with a Zarlilian absolute cadence on F in a D-minor sonority, from which the final cadential progression begins.<sup>100</sup>

The segment then accomplishes three functions: first, this allows for the simultaneous enhancement of two motifs, one belonging to the section, but hidden in a larger *soggetto*, and the other foreign to the section, but openly prominent. Second, the segment of imitation fulfils a structural function within the section by bridging the music from the antepenultimate to the penultimate cadence, which bind the segment together. Finally, all these complex processes increase the contrapuntal activity and the level of density.

Ex.12 (*Lachrimae Tristes* 4, section C, beats 5 to 10)<sup>101</sup>

Another case of two imitational processes occurring simultaneously is found in section C of *Lachrimae Tristes* 4. This process, illustrated in Ex.12, reinforces two motif migrations, bridges the music between two cadences, and increases the contrapuntal activity. At beat 5, two different points of imitation begin from the resolution of the first cadence of the section into an A-minor sonority. The first point of imitation involves four lines and uses motif *a* as a *soggetto*. The *Tenor* and *Quintus* present, in homorhythm, the original and a transposed versions of motif *a*; a minim later, the *Cantus* introduces the

100 As explained in the previous 'Chapter V. Analysis: Motif Manipulation,' the combination of both simultaneous processes (a parallel tenth progression between the outer voices, and the imitation at the second of a sequentially repeated *soggetto* in two inner voices) results in a vertical 5-6 sequence between the *Tenor/Altus* duo and the *Bassus'* progression.

101 John Dowland, *Lachrimae*, p. 11. Slurs identify motifs, and brackets identify long imitations. Squares above the system label cadences while the numbers underneath refer to beats.

first imitation, a tenth above with respect to the original version in the *Tenor*. The *Bassus* presents the second imitation, this time transposed a sixth below the *Tenor*'s, and, finally, the last imitation occurs in the *Quintus* a fifth above the *Tenor*'s. Each entry features as its initial note an element of the A-minor sonority, thus expanding the modal centre already established by the cadence. The second process involves the outer voices and features a larger *soggetto* formed by a transposed version of motif *a* and a transposed retrograde form of motif *g*; the *soggetto* is sequentially repeated in both voices, being transposed at the interval of an ascending second. Although the imitation occurs at the time interval of a minim, both voices enter simultaneously, two octaves apart, in beat 5; the metric adjustment is made by tripling the durational value of the first note of the *Bassus* line, causing a minim metrical shift. The imitation and the *soggetto*'s design create a "10-8" interval pattern between the outer voices, which ends as soon as the E-major sonority is reached. At beat 9, the imitation blurs a Zarlilian cadence in diminished durational values; the cadence has C as its goal note in an A-minor sonority.

In summary, this imitation complex enhances the migration of motif *a* through the imitational process, which re-establishes at the same time the A-minor sonority as the modal centre, by means of expansion, in the section; by starting in the first intermediate cadence and eliding the second cadence, the imitation complex establishes a hierarchical differentiation between them, emphasising the first and blurring the second. Furthermore, the rhythmic richness and contrapuntal complexity of the passage increase the density of this fragment, turning the section into the densest section of this *Lachrimae*.

*Lachrimae Amantis* 6 opens with another instance of a highly dense imitational process, involving motifs *a* and *g* and taking the music to the first Campionian cadence of the section;<sup>102</sup> the following Ex.13 illustrates the segment in question.

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<sup>102</sup> See 'Chapter IV. Analysis: Cadential Articulations' in this book for information on this type of cadences.

Ex.13 (*Lachrimae Amantis* 6, section A, first six beats)<sup>103</sup>

As Ex.13 illustrates, the pavan opens with a contrapuntal combination formed by two transpositions of motif *a*, both in the *Cantus* and in the *Tenor* in parallel sixths, and a *soggetto* including a retrograde version of motif *g* in the *Bassus*; the *soggetto* is imitated three semibreves later by the *Cantus*, and then by the *Bassus* seven minims after. This last statement of the *soggetto* takes part in the repetition of the opening contrapuntal combination, formed this time only by the *Quintus* and the *Bassus*.<sup>104</sup> The statement of motif *a* in the *Quintus* becomes the *soggetto* of a new imitative process at the time interval of a minim; on the first imitation, Dowland restates the initial contrapuntal combination between *Bassus*, *Tenor*, and *Cantus*, transposed a third up. This process leads the music into the first Campionian cadence –on a C major sonority– in the sixth beat of the pavan. Here then two succeeding imitative processes, one enhancing motif *g* and the other motif *a*, have the same contrapuntal combination as starting point; the imitation process blurs an intermediate cadence on an *a* minor sonority in beat 3, and drives the music to the first Campionian cadence at beat 6.

A final instance of imitation to be presented here occurs in section *B* of *Lachrimae Verae* 7. This fragment, illustrated in the following Ex.14, enhances two motifs and takes the music to the first cadence of the section.

103 John Dowland, *Lachrimae*, p. 14. In the example, slurs are used to identify motifs while brackets signal imitations; the dotted boxes identify the contrapuntal combinations, and the letters in squares indicate cadences and goal-notes.

104 See dotted boxes.

Ex.14 (*Lachrimae Verae* 7, section B, first three beats)<sup>105</sup>

The image shows a musical score for five voices: Cantus, Altus, Tenor, Quintus, and Bassus. The score covers the first three beats of section B. The Cantus part starts with a slur over a sequence of notes. The Tenor part enters with a similar motif an octave lower. The Altus and Bassus parts enter with a different motif, also imitating each other. Dotted boxes highlight the contrapuntal combinations between the Cantus and Tenor, and between the Altus and Bassus.

The section begins on a C-major sonority, from which a transposed inverted version of motif *g* is displayed in the *Cantus*, and, a minim later, its imitation follows in the *Tenor* at the pitch interval of an octave lower. This imitational process is accompanied by a second imitation occurring between *Altus* and *Bassus*; the *Altus* presents a *soggetto* containing a transposition of motif *a*, which is imitated, a minim later, by the *Bassus* an octave lower. Both imitations occur simultaneously; both first entrances initiate on the downbeat of beat 1; and both second entrances occur at the time interval of a minim. This contrapuntal combination enhances two motifs by juxtaposition, a characteristic already observed in several of the processes previously discussed (this contrapuntal combination is the inversion at the twelfth of the second contrapuntal combination shown in Ex.13); on the one hand, a varied version of motif *g* strengthens the listener's sense of structure by initiating the section, just as in the original tune and in *Lachrimae Antiquae* 1. On the other hand, although undermining motif *g*'s role, motif *a* reinforces the tune relatedness via the most prominent motif of the song, and consequently keeps the strongest thematic link between the original pavan and the last variation. Moreover, this module fulfils a formal role by directing the music to the first cadence of the section in beat 4.

<sup>105</sup> John Dowland, *Lachrimae*, p. 17. Slurs are used to identify motifs while dotted boxes frame contrapuntal combinations.

As shown by all these examples, contrapuntal motif imitation increases rhythmic and contrapuntal denseness through imitational complexes, enhances melodic relatedness by stressing specific tune's motifs, and strengthens the repetition-variety balance by accentuating the particular stationary/migrating function of the imitated motif. Moreover, imitation also fulfils the structural role of blurring and enhancing cadences. Cadences occurring inside imitational processes are harder to spot, as they are not clearly perceived as points of repose; on the contrary, the listener can clearly spot those cadences happening before or after the imitational segments.



## Conclusions

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As the present analysis demonstrates, this masterpiece presents a delicate, but complex, balance between repetition and variety; in each one of the elements examined (form, contrapuntal density, cadential articulation, motif manipulation, and contrapuntal motif imitation) strong tendencies and consistencies are found. On form, the set presents mainly strains with sixteen beats each, though five strains contain a number of beats that break Morley's *casting by four*, something that was not uncommon as the repertoire of the time shows.

Denseness presents a general tendency suggesting a logical order within the set; a model pavan followed by a sudden increase in density in the first variation (*Lachrimae Antiquae Novae 2*), to be followed then by a steady decrease in density as the set progresses until reaching a conspicuous sparse strain C in the last pavan. Although each pavan presents a very particular and unique denseness distribution between the strains, strains A tend to be the least dense while strains B are usually the densest.

On cadences, all sections close with a major chordal sonority; strains *A* and *C* close systematically on A-major sonorities while sections *B* close on E-major chordal sonorities, creating thus a tonal contrast. The type of final cadences in each outer section creates another consistency, for all of them feature Campionian cadences. On the contrary, final cadences in strains *B* are more varied; five of these sections present Zarlilian phrygian absolute cadences while the two other sections, those in *Lachrimae Coactae* 5 and *Lachrimae Amantis* 6, present Campionian final cadences. Internal cadences present only two relevant consistencies. One refers to the first cadence of each strain *C*; the first cadence in six of these sections features a chordal sonority on A (major in the first two pavans and minor in the last four), and all six cadences are Campionian. The only exception occurs in *Lachrimae Gementes* 3, where the first cadence, although Campionian, features an E-major sonority and occurs in the sixth beat of the strain. The other consistency is that all cadences occurring in the last strain of the entire set, section *C* of *Lachrimae Verae* 7 are Campionian cadences and no Zarlilian cadences occur at all.

On motif manipulation, two strategies are found. On the one hand, the Stationary Motif Technique enhances repetition and structural consistency between the sections, by placing the 'expected' motifs in the corresponding section, or by assigning them the same melodic function they had in the model pavan; in this context, consequently, the use of motifs *a*, *g*, and *n*, to begin their respective sections *A*, *B*, and *C*, for instance, reinforces the melodic and the formal relatedness of the subsequent pavans with the model pavan. On the other hand, the Migrating Motif Technique reinforces variation by placing 'foreign' motifs in different sections, contradicting the order presented in the model pavan and in the song. Ultimately, both techniques achieve the same goal, the strengthening of the relation between the pavans themselves and with the model, by the constant recurrence of different-but-identifiable motifs from the tune all throughout the set. In this context, the analysis shows motifs *a*, *cad*, *g*, *h*, *n*, and *q*, having dominant roles as 'relating' and 'migrant' units.

Finally, contrapuntal motif imitation simultaneously increases denseness and intensifies the presence of motifs; on the one hand, the applying of imitation increases in itself the rhythmic activity, and, in this context, the recurrent use of simultaneous imitational processes intensifies the characteristic denseness of the piece. As demonstrated by the analysis, these processes mainly occur in dense sections. On the other hand, imitation not only strengthens the presence of

motifs, but also reinforces their particular relatedness or variation function –if a foreign motif is imitated in a particular section, its variation function gets stressed, and similarly, if the motif being imitated originally belongs to that section, its structural relatedness function is reinforced. Imitation, in few words, is the most effective tool, used by Dowland, to accomplish and stress both functions of coherence and variation in the context of contrapuntal denseness and tune relatedness.



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