G: Willner paper: Dowland's Lachrimae: Schematic and Organic Form

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Dowland's Lachrimae: Schematic and Organic Form

by

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### INTRODUCTION: DOWLAND'S STYLE

1

John Dowland's Lachrimae, or seaven Teares, published in 1604, is a collection of twenty-one pavanes and galliards that abound in underlying relationships on various levels of structure. The seven pavanes that open the collection share the same fundamental motive (Example A) and are similar in design, texture, and tonal organization. The remaining pieces, many of them galliards, are not as closely interrelated but show the same degree of artistic unity.

The creation of Lachrimae during the onset of triadic tonality is clearly reflected in Dowland's style, which comprises both conservative Renaissance elements of motivic and thematic design and progressive Baroque characteristics of tonal control and temporal organization. It is this happy combination that, at least in part, accounts for the very special beauty of the collection: while the music proceeds along familiar triadic lines, the notable absence of continuous motivic fragmentation and repetition allows for the projection of long melodic lines that span comparatively large groups of measures. This absence, however, becomes problematic sometimes (at least from the standpoint of linear analysis), for it prevents at least some bass motions from being clarified and confirmed by the design.<sup>1</sup>)

<sup>&</sup>lt;sup>1)</sup>The coordination between bass plans and thematic activity has been the subject of a remarkable article, "Design As a Key to Structure," by John Rothgeb, in the

In several instances, especially in the galliards and in the middle sections of the chromatic pavanes, the music does not furnish enough "information" about the design for one to be able to decide conclusively how the larger bass motions are articulated.

A concomitant analytical problem is posed by the temporal regularity of most of the pieces in the collection: the need to arrive at a predetermined tonal articulation (usually I or V) at the end of each eight-measure section sometimes results in curtailed prolongations and workingsout of intermediate harmonies and therefore in unclear relationships between some of these prolongations. In addition, this predominant regularity does not always permit (for lack of space as it were) the extensive development of an eight-measure section's principal design features. (On a much smaller scale, similar conpositional constraints arise from the characteristically even chordal rhythm.<sup>2)</sup>) As a result, the ideas, implications, references and allusions introduced in any one section are not always fully articulated or realized. This is not to say that the Lachrimae dances are in any way incomplete; short pieces that partake of a larger whole tend by their very nature to leave certain issues open to further discussion.

Almost every piece in the collection subdivides into

Journal of Music Theory XV/1-2 (1971) 230-53. The article was reprinted in Maury Yeston, ed., <u>Readings in Schenker</u> <u>Analysis</u> (New Haven and London: Yale University Press, 1977) 72-93.

<sup>2) &</sup>quot;Chordal rhythm" is used here in place of the misnomer "harmonic rhythm."

three sections, hereunder referred to as the A, B, and C sections, each (generally) eight measures in length.<sup>3)</sup> The A section is contained within the tonic and introduces the principal melodic statement of the composition; its upper voice is governed by the primary tone of the fundamental melodic line  $(\hat{j} \text{ or } \hat{j})$ . The B section moves from the tonic or from an intermediate harmony to the structural dominant and represents the developmental part of the composition. The entrance of the dominant signals the arrival of the fundamental melodic line's  $\hat{z}$  in the upper voice; characteristically,  $\hat{z}$  is not explicitly stated but instead is represented on the foreground by  $\hat{j}$  or, more often, by  $\hat{7}$  (this in fact applies to most statements of  $\hat{2}$  on levels higher than the foreground throughout Lachrimae).<sup>4)</sup>

On the background level, the large-scale dominant introduced at the end of the B section moves not to the tonic that appears soon after the opening of the C section but rather to the closing tonic that appears at the end of the piece (Example B, an abstract example showing the bass plan of a "typical" Lachrimae Pavane). The C section can thus be understood as a kind of large-scale cadential insertion or <u>auxiliary cadence</u>.<sup>5)</sup> It is important to note that the

<sup>3)</sup>The plan outlined here is that of the seven pavanes that open Lachrimae and represent the most substantial part of the collection. The galliards that follow show a largely similar sectional subdivision but a somewhat more flexible tonal plan.

<sup>4)</sup>Only in a few cases (for example, <u>M. John Langton's</u> <u>Pavan</u>) is the dominant at the end of the B section backrelating.

<sup>5)</sup>An auxiliary cadence represents, among other things,

dominant that in most cases opens the C section does not represent a continuation of the B section's dominant but rather serves to introduce the C section's locally prolonged tonic.<sup>6)</sup> The purpose of the C section itself is to introduce the closing tonic and the upper-voice î through a large-scale cadential progression. The intensity generated in the course of the B section is gradually dissipated during the C section, although the C section itself shows a characteristic intensification of its own. It is quite fascinating to compare the different means by which Dowland heightens the intensity in each of these two sections.

A special challenge faces the composer when creating a highly articulated sectional design: he must maintain a large-scale balance between the sections and at the same time link them from within in such a way that they form a unified whole. In other words, while following the dictates of <u>schematic form</u> from without, he must create a wholly original <u>organic form</u> from within.<sup>7)</sup> Schematic form is

<sup>6)</sup>In several galliards, though, the dominant that opens the C section is only apparent and soon becomes absorbed in the mediant (cf. M. Henry Noel His Galiard, bars 25-27).

7) The distinction between schematic and organic form

a cadential progression that takes place within the time span of the dominant of a still larger V-I cadential progression; see Heinrich Schenker, <u>Free Composition</u>, translated and edited by Ernst Oster (New York: Longman, 1979), paragraph 244. Schenker's concept of the auxiliary cadence also includes what we know as "incomplete harmonic progression" and "non-tonic beginning." As a result of Dowland's use of this procedure, the closing tonic of the composition connects both to the locally prolonged tonic of the C section and to the closing dominant of the B section, making for an especially strong inner link between the B and C sections.

represented in countless textbooks simply as "Form;" organic form is a much more elusive concept. One might say that organic form is achieved through the long-span articulation of linear activity on various levels of structure by means of the thematic, rhythmic, textural, and registral disposition of its design. In this paper I will concentrate on various facets of organic form that are manifest in Dowland's Lachrimae, for they represent an essential if not always obvious part of Dowland's compositional method. Specifically, I will try to show how Dowland creates inner links between the three sections of each piece in the collection and at the same time unifies each section from within. Throughout the paper, the appended voice leading graphs will serve as a point of departure; it is hoped that they are sufficiently clear and self-explanatory for extended discussion of the voice leading to be superfluous.

A primary means of musical association that should be mentioned at the outset because it is found time and again throughout Lachrimae is the so-called <u>Knüpftechnik</u> (= <u>tech-</u> <u>nique of linkage</u>, or simply <u>linkage</u>), a designation for (usually) hidden links between the end of a section, phrase, or group of measures and the beginning of the next group.<sup>8</sup>)

<sup>8)</sup>Although attributed to Schenker, <u>Knüpftechnik</u> is more often found in the writings of Oswald Jonas; see Jonas's Einführung in die Lehre Heinrich Schenkers (2nd ed., Vienna:

is central to the teachings of Schenker and his followers; see the discussion of <u>inner form</u> and <u>outer form</u> in Felix Salzer's <u>Structural Hearing</u> (2nd ed., New York: Dover, 1962), Vol. I, 223-24. I have already discussed this issue in some detail in my seminar paper, "Schenker's Conception of Form and the Analysis of Baroque Orchestral Music" (January 1981).

Among the most fundamental features of organic form is its close relation to the guiding idea of a composition, the inner purpose that motivates the composition's principal events in both the small and the large.<sup>9)</sup> It is emblematic of the transitional period during which Lachrimae was composed that its constituent dances show an inner purpose in embryonic rather than full-fledged form. Some of the dances therefore contain details that are somewhat perplexing--not in terms of voice leading so much as in what concerns an inner meaning within the whole, a raison d'etre. While this is especially true of various striking instances of mixture, cross relations, and near cross relations that occur throughout the collection,<sup>10)</sup> much the same can be said of several instances of unusual rhythmic configurations. (It should of course be kept in mind that, particularly in the case of chromaticism, striking progressions may have to do

<sup>9)</sup>See the reference to "the unifying principle of a complex piece" in Edward Aldwell and Carl Schachter, <u>Har-mony and Voice Leading</u> (New York: Harcourt, Brace, Jovano-vich, 1978 and 1979) Vol. II, 111.

<sup>10)</sup>By contrast, one finds examples of sparing but highly organic chromaticism in the keyboard works of George Frideric Handel; see the allemandes from the suites in A major and E major (Book I) and G major (Book II). One reason Dowland's chromatic alterations are so striking is that, at least in Lachrimae, major and minor statements of the same chord are only infrequently separated by a neighboring chord that would soften the effect of a direct chromatic succession.

Universal Edition, 1972) 6-9. Found with equal, perhaps even greater frequency throughout Lachrimae are the socalled hidden repetitions (Verborgene Wiederholungen); see Schenker, Free Composition, paragraph 254, and Charles Burkhart, "Schenker's 'Motivic Parallelisms'", Journal of Music Theory XXII/2 (Fall 1978) 145-75.

with a hidden program; programmatic content is clearly implied by such titles as <u>Lachrimae Tristes</u> and <u>Lachrimae</u> <u>Amantis</u>.) One must however be careful not to summon this aspect of Dowland's chromaticism and rhythmic design as a kind of analytical <u>deus ex machina</u> (all precautions have been taken in the preparation of this paper).

Almost the entire Lachrimae collection is set in minor keys--A, G, and D minor. Nevertheless, modal contrast is secured by the judicious use of bass progressions. For example, III is often introduced by its upper third, the apparent dominant;<sup>11)</sup> minor chords are momentarily replaced by the parallel major chords; scale degrees are only briefly tonicized, with the result that the contrast between the different key areas is continuously in relief.

An extremely important role throughout the collection is played by the ornate diminutions in the second violin, viola, first cello, and second cello parts (these will be referred to as "inner parts" hereunder; the term "inner voice" will refer to those strands of the voice leading fabric that lie between the upper voice and the bass).<sup>12)</sup> The diminutions carry out the task of preparing, dovetailing, or commenting upon the upper voice motions in the manner of a prefix, suffix, or echo; frequently they take the shape of

<sup>11)</sup>More often in the galliards than in the pavanes.

<sup>12)</sup>Because they are so numerous and ornate, these diminutions could not always be incorporated in the voice leading graphs. Where necessary they are discussed in the text and analyzed by means of additional musical examples.

thirds and fifths that rise in chains of stepwise eighth notes. Many of the diminutions are imitative, almost canonic in nature; they represent a hallmark of English instrumental style and can be found in works as late as Handel's book I of keyboard suites (1719).

In the title page of the original edition Dowland specified that the participating instruments need not be restricted to viols. In preparing this paper I have used the classic Peter Warlock edition,  $^{13}$  a fine and durable edition with one odd quirk. Instead of correcting obvious errors originally found in the accompanying lute part, Warlock incorporated them in the edition and added either the designation "sic" or an attempted explanation for the resulting readings. These explanations are rarely convincing.<sup>14</sup>

A word about the voice leading graphs. In each set of examples the graph marked "a" is a foreground graph and the graphs marked "b" and "c" are middleground graphs showing further stages of reduction. (For some of the shorter galliards only two graphs, designated "a" and "b," are given.) My interpretation of the background in each case is incorporated in graph "c." The examples that follow, designated "d," "e," etc., are sketches designed to illustrate and supplement specific observations made in the text.

13) London: University of Oxford Press, 1926.

<sup>14)</sup>Better explanations are given in Diane Poulton's book, <u>John Dowland: His Life and Works</u> (Berkeley and Los Angeles: University of California Press, 1972) 341-72. It is unfortunate that the book contains few analytical insights.

## LACHRIMAE: THE SEVEN PAVANES

Lachrimae Antiquae Pavan (Examples 1a-f). This is the most familiar piece in the collection and is often heard in versions for voice (the celebrated "Flow My Tears") and lute. Appropriately enough, the characteristic descending fourth (Example A) ties all three sections of the pavane together both on the foreground and just under the surface (see the brackets in Example 1a). Throughout the Pavane the fourth is also represented descending diminished fourths, and in the C section it is expanded several times (see the parenthesized brackets in Example 1a). The various manifestations of the fourth do not operate in isolation; as Example 1d shows, they are organized for the most part in pairs, and it is this organization that supports the design in each section.

In the bass, the opening I-(III)-IV-V-I progression of bars 1-4 is expanded over the span of both the A and B sections (bars 1-16, Example 1e); in both progressions III is subservient to IV (elsewhere in Lachrimae the reverse is usually the case).

As in some of the other pieces in the collection, there is a complete break in design at the turn of the B section. While the break creates a tension of its own, the intensity generated in the course of the A section must nevertheless be regained and heightened. This is achieved through the sudden introduction of imitative texture in which a new motive of rising thirds is "developed" by means of repetition

and rhythmic conflicts (first violin vs. second violin, bars 12-14). In the C section the intensification continues in still different ways through the greater use of striking contrapuntal inner-voice figurations (Example 1f)<sup>15)</sup> and through a continuing rise in register which makes for a large-scale (but not linear or structural) rise from c<sup>2</sup> (A section) to  $d^2$  (B section, bar 14) and  $e^2$  (C section, bar 21); most beautifully, e<sup>2</sup> is reached at the moment of greatest contrapuntal intensity. Note the use of linkage in bridging over the sectional points of articulation: the descending fourths  $c^2$  - g-sharp<sup>1</sup> in bars 6-7 and 15-16 are repeated as  $c^2-g^1$  and  $g-sharp^1 - c^2 - g-sharp^1$  in bars 9-10 and 17-18 (see the brackets in Example 1a). Although there is little motivic development per se aside from that in bars 12-14, it might be possible to speculate on the origin of the descending-third motives in bars 5-6: these seem to represent intervallic and rhythmic contractions of the opening fourth. The ascending thirds of bars 12-14 thus apparently show a further contraction, as well as inversion, of the same fundamental figure, making for a consistently unified design.

<u>Lachrimae Antiquae Novae Pavan</u> (Examples 2a-e). The principal unifying feature of this Pavane is the manifold transformation of the rising third  $c^{1}-e^{1}$  (bar 1, second violin) that follows the entrance of the characteristic descending fourth

<sup>&</sup>lt;sup>15)</sup>The extraordinary sonorities in bars 4 and 24 result from the use of mixture within the most unusual framework of the anticipated resolution of a 4-3 suspension.

(first violin; Example 2d). Not only is the third taken up by the upper voice; in the B section it gives rise to a series of inner-voice descents (see the braces in Example 2d) that bring about the characteristic intensification. Of particular beauty are the responses in the bass (bars 2 and 4) to the preceding rising thirds in the upper voice, and the free imitation of the thematic shape of bars 1-2 in the subsequent measures (Example 2e).

In the C section the intensification takes place through a recollection, in diminution (bars 20-21), of the ascending thirds of <u>Lachrimae Antiquae</u> (B section, bars 12-14). This recollection affords an opportunity to compare the similarity and difference between the kinds of intensification that take place in the B and C sections.

Lachrimae Gementes Pavan (Examples 3a-g). Although several underlying relationships help unify this Pavane, only a few of these are interrelated in turn. The opening descent to and subsequent turn around  $e^1$  are both repeated in varied form in bars 4-5 (first and second violin, Example 3d) and the turn figure is repeated transformed in bars 9-11 and 20-21, thereby linking the A, B, and C sections (see the braces in Example 3a). The last turn (bars 20-21) is climactic, containing as it does the highest tone of the piece,  $f^2$  (cf. the gradual rise to  $e^2$  in Lachrimae Antiquae). The tone succession  $f^{1}-e^{1}$ , which figures prominently in the initial turn, is imitated in the measures that follow (Example 3d) and is also represented, apotheotically

so to speak, in bars 20-21.

As in <u>Lachrimae Antiquae</u>, the initial descending fourth permeates the entire A section, although here its influence is larger in scale and exerted further below the surface (Example 3e). A free upper voice parallelism ties the opening measures of the B section together (bars 9-11, Example 3f; as the example shows, this shape, which recurs frequently throughout the collection, is taken up again in bars 21-23). The dramatically descending thirds that follow (bars 13-15) seem to recall and answer, in a free kind of association, the ascending thirds of <u>Lachrimae Antiquae</u>, which occupy the corresponding measures in the B section (bars 12-14). The descent from  $c^2$  to  $f^1$  that comprises the thirds in <u>Lachrimae Gementes</u> is summarized at the beginning of the C section (bars 17-18, Example 3g) and thus helps link the B and C sections.

Lachrimae Tristes Pavan (Examples 4a-f). While  $c^2$ , the  $\hat{j}$ , is this Pavane's primary melodic tone, it is the repeated superposition of  $e^2$  that plays the most important largescale role in the composition. Its first superposition (bars 4-5) is only preparatory--it serves to set up the compositional task of the B and C sections, which is to regain the superposition of  $e^2$  (bar 22) after having reached into and returned by step from the inner voice. The return is achieved through a continuous (though in no way structural) motion that, despite the local superposition of  $e^2$  in bars 13 and 18-19 and despite the caesura in bar 17, spans both

the B and C sections (bars 9-22, Example 4e; the rising motion is articulated as an entity by means of musical association, not through a full-fledged linear progression). The rather striking voice leading in the B section serves to support the ascent from the inner voice; the use of  $b\hat{2}$ in a non-cadential context (bar 11), however, also occurs elsewhere in Lachrimae.<sup>16)</sup> Throughout, the appearance of  $e^2$  is associated with a rising fourth that is prominent elsewhere in the Pavane as well (Example 4f; note its intensification through imitation in bars 15-16 and its transformation into an octave in bar 18). It should be added that already at the very opening of the Pavane the imminent appearance of  $e^2$  is prepared by the rising neighboring-note motion  $c^2-d^2$  (bars 1-2).

Another unifying relationship of great importance here is rhythmic. The grouping of measures in the A section is as follows: 4 (bars 1-4) +2 (4-5) +3 (6-8) and in the B section 4 (bars 9-12) +4 (12-15) +2 (16-17).<sup>17)</sup> In each section, the last group of measures has the quality of an afterthought--but a crucial afterthought, since it is this last group that brings in the tonal goal of the section.<sup>18)</sup> Perhaps unrelated but nevertheless significant is the fact that in the course of the Pavane the second

<sup>16)</sup>Note also the conflict between the tones C and C-sharp in bars 3, 4, 6, and 10; this may be directly related to the title of the pavane.

17) Owing to several hidden overlaps the numbers given here seem to defy the laws of mathematics.

<sup>18)</sup>cf. the Allemande from Bach's French Suite in C minor, bars 6-8.

beat in a good number of measures receives special emphasis through syncopation or through the decorated resolution of suspensions.

In the C section one finds a structurally baffling passage, bars 20-22. The analysis shown in Examples 4a-c represents my preferred reading, but an alternative reading, shown in Example 4d, is also possible. What is not quite clear here is which chord in each pair of ascending fifths is of fundamentally greater weight.

Lachrimae Coactae Pavan (Examples 5a-e). As in Lachrimae Antiquae, perhaps even more so here, the opening descending fourth is at the center of many later events (Example 5d). Particularly remarkable is the contrast between the fourth descending from the locally principal tone  $(a^1-e^1,$ bar 1) and the fourth falling to the locally principal tone  $(e^2-b^1, bars 2-3)$ ; the octave leap resulting from the juxtaposition of these two fourths itself comes to play an important, if subsidiary, role in the course of the Pavane (Example 5e). At the opening of the C section the falling fourth is repeated in expansion as a drawn-out sixth (bars 17-18); this serves to recall the A section and bring us back to reality, as it were, after the turbulent events and foreign sonorities of the B section.

It is the B section that poses the greatest interpretive challenge in the composition; a detailed analysis is given in Examples 5a-c (it might be helpful to examine Examples 5b and 5c before consulting Example 5a in this

case). Although a voice-leading explanation has been attempted it proved difficult to find a truly organic raison d'être (other than that of a hidden program) for the dramatic counterpoint of the section, this despite the fact that its chromaticism is hinted at by the appearance of a B-flat in bar 6. The reason for this may well have to do with the early stages of triadic tonality at which Lachrimae was composed; more work and experimentation on the part of composers were still necessary for all the implications of tonality's resources to be fully realized.

Lachrimae Amantis Pavan (Examples 6a-e). As the title would lead one to expect, many programmatic touches of chromaticism are to be found in this work. Here, though, the chromaticism is organic -- at least to a certain degree -and is rooted in the design itself. For one thing, the large-scale motion that rises from the inner voice and holds the chromatic B section together (see Examples 6a-c and cf. the B section in Lachrimae Tristes) is already foreshadowed in bars 1-2 and 3-4, where the motions linking the various voice leading strands  $(g-sharp^1 - b^1, a^1-e^2)$ ,  $g-sharp^1 - d^2$ ) evoke the quality of motions from the inner voice. More important, the direct chromatic succession f - f-sharp in bar 4 (first cello) and the unexpected csharp in bar 6 (second cello, intensified by an equally unexpected e<sup>2</sup> in the first violin) set the stage for the use of dense chromatic progressions in the B section. (The unexpected e<sup>2</sup> in bar 6 results from a free, hidden repetition

of the outline of bars 1-2 in bars 5-6; see Example 6d.)

In the second part of the B section the long ascent from f-sharp<sup>1</sup> (bar 9) to  $e^2$  (bar 14) is answered by a descent from  $e^2$  to g-sharp<sup>1</sup> (bars 14-18). An especially beautiful feature of this descent is the leap from  $d^2$  to  $b^1$  in bars 15-16, an example of a skip over an expected passing tone (cf. Chopin's Prelude in B minor, Op. 28 No. 6, bars 22-23); this skip represents an evocative diatonic "answer" to the preceding chromaticism.

It is interesting to note that, apart from any voice leading considerations, the clarity of shape of the upper voice line in the B section contributes greatly to the larger coherence and unity of the pavane. An organic link between the B and C sections is established at the opening of the C section (bars 19-20), where the upper voice motion, which characteristically serves to recall the design of the A section, also summarizes the contents of the B section in a nutshell (Example 6e; note the imitative reinforcement of the summary in the viola and first cello parts).

Lachrimae Verae Pavan (Examples 7a-d). The striking appearance of the leading tone, g-sharp, in bar 1 (viola), reached as it is through the descent of a diminished fourth from c<sup>1</sup>, facilitates a consistent and convincing treatment of chromaticism in the measures that follow. The two most prominent chromatic tones in the Pavane are G-sharp and B-flat; they are related both to each other and to their diatonic counterparts by means of thematically corresponding third-

progressions (see the brackets in Example 7a; note how b-flat<sup>1</sup> - g-sharp<sup>1</sup> in bar 7 and g-sharp<sup>1</sup> - b-flat<sup>1</sup> in bar 11 help link the A and B sections). In the C section, somewhat as in <u>Sir Henry Umpton's Funerall</u> (to be discussed below), the chromaticism gives way to a slow, mournful upper voice descent to the closing tonic, a descent whose intensity is heightened by a skip over the expected passing tone  $c^2$  in bars 19-20 (cf. <u>Lachrimae Amantis</u>, bars 15-16). Here the skip helps emphasize once more the characteristic third  $b^1$  - g-sharp<sup>1</sup>.

An indication of the intensely emotional nature of the Pavane is afforded already at the outset by the characteristic descending fourth's transformation into a diminished fourth (bar 1, viola) and by its simultaneous expansion into a sixth in the upper voice (bars 1-2, first violin). The imitative repetition of the fourth in bars 1-3 (Example 7d) represents one of the few instances in Lachrimae in which its motto can be said to be "developed."

### LACHRIMAE: THE GALLIARDS AND OTHER PIECES

<u>Semper Dowland Semper Dolens</u> (Examples 8a-e). While from the standpoint of tonal organization this is certainly the most challenging piece in the collection, <u>Semper Dowland</u> shows a more consistent and purposeful motivic treatment than most of the dances in Lachrimae. This has to do with the programmatic character of the composition, which represents Dowland's own musical self-portrait.<sup>19)</sup>

19) In connection with the obvious pun in the title it

Although Semper Dowland contains substantial extensions of A major-minor (bars 1-9, the larger part of the A section, and bars 12-22, the entire B section), it is clearly a work in D, for despite the fact that A is prolonged by means of its applied dominant, A is never really established as a stable key area. 20) When one has reached bars 9-11 and bars 23ff. one realizes in retrospect that it had only served as the dominant of D in the preceding measures. The cadential insertion of the G-minor chord, the subdominant, in bar 8 considerably reinforces the arrival and establishment of D in bars 9-11. The second statement of the G-minor chord represents a neighboring-embellishing motion prolonging D and, more important, a direct preparation for two later expansions of G--one by means of arpeggiation (bars 18-21, see Examples 8a-c), and another through a more extended neighboring-embellishing motion (bars 33-37; the various accented statements of G in bars 33-35 have an appoggiatura quality to them, indicating that it is D rather than G that is prolonged in those measures).<sup>21)</sup>

should be noted that at the time, "Dowland" rhymed with "Poland."

<sup>20)</sup>Fundamentally the piece is in D minor rather than D major--thus the increasing emphasis on G minor as the work progresses; most appearances of the D minor chord are altered to major through the use of mixture. The D major chords that appear at the end of the A section (bars 9-11) and throughout the C section (bars 32-end) should therefore not be interpreted as dominants of G. It is the extended use of mixture in the treatment of both the A and D chords that makes it difficult initially to determine the tonal center of the composition.

<sup>21)</sup>The upper voice neighboring note motions  $a^1$  - b-flat<sup>1</sup> -

Quite remarkably, the B and C sections represent an enlargement of the A section (Example 8d); on a deep level of structure it is this enlargement that renders the repeated statements of G in bars 33-37 convincing and organic (as the Example shows, much the same goes for the underlying arpeggiation of G in bars 18-20). The enlargement helps account for the fact that the fundamental melodic line does not descend;  $a^1$ , the  $\hat{\beta}$ , remains the primary melodic tone through the last measure. (Some of the galliards in Lachrimae show a similar absence of the descent, but for different reasons.) A more immediate reason here has to do with the programmatic plan of the composition, of which the abruptness of the ending is very much a part.<sup>22</sup>)

Although <u>Semper Dowland</u> is evidently a composition in D, the apparent conflict between the sonorities of D, A, and G is a central issue in the work, one of the fundamental "ideas" holding it together. Unlike other pieces in Lachrimae, <u>Semper Dowland</u> shows an ever-growing intensity rather than different kinds of intensification in its three sections. This accounts for the twofold repetition and fragmentation, in bars 16-18 and 23-24, of a motive introduced in bar 6 (Example 8e), as well as for the gradual diminution in note values which culminates in the dramatic sixteenth-note runs in the C section. It also helps explain

22) Even more so than A, G is never established as a tonal center in the course of the work.

 $a^1$  in bars 9-11 and 33-37, which are very closely related, both derive from the motion  $e^1-f^1-e^1$  which is prominent in bars 1-4.

the insistent repetition of "wailing," descending scale figures in bars 25-33. A particularly beautiful feature of the C section which must not go unmentioned is the hidden repetition of the outline of bars 23-26 in bars 27-30 (see the brackets in Example 8a).

<u>Sir Henry Umpton's Funerall</u> (Examples 9a-d). The principal unifying element in this composition is motivic: a recurring underlying pattern links all three sections of the work and helps unify them from within (Example 9d).

An unusual aspect of the piece, indicative of its early date within the framework of an increasingly triadic tonality, is the support of the descending fundamental melodic line by an auxiliary cadence (the larger bass progression of the C section; see p.3 ) rather than by fullfledged background arpeggiations. This makes for a certain built-in contradiction in the tasks of the outer voices, a conflict that does not often arise in later triadic masterpieces (cf. also <u>M. Henry Noel His Galiard</u>).

<u>M. John Langton's Pavan</u> (Examples 10a-c). As the brackets and braces in Example 10a show, all three sections of this Pavane are unified through the free and varied large-scale repetition, in several contexts and circumstances, of both the opening descent from  $c^2$  to  $f^1$  (bars 1-3) and the descent from  $f^2$  to  $c^2$  which follows it.<sup>23)</sup> The two repeated groups

<sup>23)&</sup>lt;sub>Repetitions</sub> of the descending fifth figure prominently also in the bass but are more freely arranged owing to the various tasks the bass must carry out.

of tones are themselves related through the turns around  $f^{\perp}$  and  $c^2$ , which represent the goal or central event of each repetition.

Curiously, the B section is only seven measures long; as if to compensate, the C section is nine measures long, a reflection perhaps of the growing concern for large-scale temporal organization at the turn of the seventeenth century. The characteristically sunny, almost pastoral disposition of the work is manifest in its structure: there is no tonicization of a minor key. Even the fleeting appearance of D minor (bars 19-21) is cut off by means of a deceptive cadence (bar 21).

The King of Denmark's Galiard (Examples 11a-b). The galliards in Lachrimae differ from the Pavanes in their folklike nature, faster tempo, more symmetrical design, and greater tonal flexibility. Characteristically they are in triple meter and show extensive use of full-fledged hemiolas as well as hemiolas that are stated or merely implied in several (but not all) of the instrumental parts. Under the surface the galliards manifest the unifying elements of organic form in much the same degree as do the pavanes.

The relatively short Galliard under discussion is a good example of Dowland's sophistication in organizing large scale linear and triadic relationships. While it seems to comprise three largely identical sections each showing an underlying descending fifth in the upper voice, the analysis (Examples 11a-c) reveals that each of the descents has a

completely different meaning within the context of the still larger descent of the fundamental melodic line. It is this descent, evenly distributed among the three sections, that holds the Galliard together from within.

The Earl of Essex Galiard (Examples 12a-d). The rhythmic complexities characteristic of the galiard are very much in evidence here. Momentary shifts from  $\frac{3}{4}$  to  $\frac{6}{8}$  (bars 5, 10, and 13) are followed by hemiolas that effect further shifts to 3 (bars 6-7 and 14-15), and several shifts to 8 in the inner parts are pitted against a continuing  $\frac{3}{4}$  in the outer parts (bars 17-20). Quite remarkably, the opening dotted-eighth motive is fragmented and "developed" in the inner parts in the course of the B and C sections within the framework of the shift to  $\frac{6}{8}$  (Example 12d). On a slightly broader scale, the opening upper voice motions within the intervals of a third and a fourth (bars 1-4) freely permeate the thematic working-out of the piece (see the braces in Example 12a). In fact, the disguised repetition of the opening third in bar 5 very much ties in with the shift to  $\frac{6}{8}$ . A further link between the two parts of the A section is afforded by the (non-structural) descent of a seventh which they both freely outline in the upper voice:  $g^2-a^1$ (bars 1-4) and  $f^2-g^1$  (bars 5-8).

As in some of the other galliards in the collection, the continuous working-out on various levels of the tone space between  $f^2$  and  $d^2$  represents an important unifying feature in the A and B sections (see the brackets in Example 12b). The primary melodic tone of the Galliard is evidently  $\hat{\beta}$  but, as might happen in very short pieces that are part of a larger whole, the melodic line does not explicitly descend (at least here this may also have to do with the specific character of the design). The closing V-I cadential progression (bars 21-23) and the suffix-like  $I^6$ -VII<sup>6</sup>-I progression that follows (bars 23-24) nevertheless imply a background closure in both outer voices. Moreover, the  $I^6$ -VII<sup>6</sup>-I progression occupies the same rhythmic position that the closing V-I progression does in most of the other pavanes and galliards in the collection and thus at least implies a second V-I cadence (two structural I-V-I arpeggiations are quite common in descents from  $\hat{\beta}$  to  $\hat{1}$  on various levels of structure).

<u>Sir John Souch his Galiard</u> (Examples 13a-c). The clash between G and G-sharp in bar 2 immediately directs our attention to the inner-voice strand that plays an important role later on in the Galliard (see the B section as shown in the Examples; the motions between the inner and outer voices in the section serve to repeat and expand the fourth between  $c^2$  and g-sharp<sup>1</sup> that is introduced in bars 1-4). Of particular beauty is the contrast between the diminution in bars 1-4, which descends from the primary melodic tone ( $c^2$ ), and the diminution in bars 5-8, which descends to the locally principal tones ( $b^1$  and  $a^1$ ). Another important unifying feature of the B section is the varied setting of the repeated  $\hat{3}$ - $\hat{4}$ - $\hat{5}$ - $\hat{1}$  bass succession in bars 9-10, 11-12, and 13-14 (see the brackets in Example 13a).

M. Henry Noel his Galiard (Examples 14a-e). Henry Noel was a well-to-do courtier and a close friend of Dowland's; it was in his memory that Dowland wrote his great funeral elegy Mr. Henry Noel Lamentations 1597. The Galliard under discussion is comparatively grave and plaintive in character; contrasts of mood, texture, and design are among its primary features. The A section is marked by striking clashes between F and F-sharp (bars 2 and 4-5); the B section uncharacteristically contains less foreground activity than do the outer sections and shows an alternation between groups of two measures in  $\frac{3}{4}$  (bars 11-12, 15-16), hemiolas (bars 9-10, 13-14, 21-22), and a three-measure group (bars 17-19); the C section introduces seemingly new, more animated material (bars 25-28) but also brings the A section back to mind (bars 30-32). As one would expect, the three sections are closely related in many hidden ways.

A primary link between the sections is motivic: the transformation of the upper voice of bars 5-6 in bars 9-10 and its disguised re-use--the seemingly new material--at the opening of the C section (bars 25-26, Example 14d). Another equally hidden link is registral: in the course of the A section  $f^2$  is twice superposed over  $d^2$  (bars 2 and 5; see the asterisks in Example 14a); the B section, which opens in a lower register than does the A section, gradually makes its way up to e-flat<sup>2</sup> -  $d^2$  (bars 14-15) and, later, to  $f^2-d^2$  (bars 21-24; see the asterisks in the Example); and

the C section in turn opens directly with a leap from  $d^{2^{\circ}}$  to  $f^{2}$  that summarizes the preceding ascents (again, see the asterisks)! Yet another link is provided by the repetition of a descending configuration of tones that is answered by an ascending step; this pattern pervades the entire composition (Example 14e). Note the inversion of the pattern in bars 13-16, which helps explain the meaning of the design in that part of the B section.

Like <u>Sir Henry Umpton's Funerall</u>, <u>M. Henry Noel his</u> <u>Galiard</u> shows a certain contradiction between the descent of the fundamental melodic line in the C section and its support by means of an auxiliary rather than by a fullfledged cadential progression.

<u>M. Giles Hobies Galiard</u> (Examples 15a-d). Like the <u>Earl of</u> <u>Essex Galiard</u>, <u>M. Giles Hobies Galiard</u> is based, at least in part, on a continual re-working of the tone space between  $f^2$  and  $d^2$ . In this case, however, motions to the inner voice strand centered on a<sup>1</sup> (bars 9-12 and 17-20) also partake of the underlying voice leading plan. Of even greater importance are the rising fourths, perfect and diminished, which are answered by descending stepwise fourths throughout bars 1-16 (Example 15d). As the braces in Example 15d show, the resulting large-scale design makes for a hidden repetition of bars 1-4 in bars 5-8, 9-12, and 13-16.

M. Nichols Gryffith his Galiard (Examples 16a-f). The kind of chromaticism that pervades Lachrimae Tristes is very much

in evidence here--and right from the very opening, in which c-sharp<sup>1</sup> (second violin) clashes with c-sharp<sup>2</sup> (first violin). The tone C-sharp is prominent throughout, as is to a lesser extent B-flat (cf. bars 3, 15-16, and 27-28).

Much of this Galliard is improvisatory in nature. The ascending steps and half steps in bars 9-12 motivically engender the succession of rising steps and half steps in bars 14-16 (Example 16e); these rising figures are in turn rhythmically varied and given the support of a contrapuntally designed descending-fifths progression in the bass. (The peculiar rhythmic configurations in these measures contribute to the characteristic intensification of the B section.) In response to the larger descent from  $f^2$  to  $a^1$ that results from the falling succession of rising figures, an arpeggiation that ascends to f<sup>2</sup> takes place in bars 17-20. It is the need to support this arpeggiation and provide the section with a new tonal goal (in keeping with the typical plan of the B section) that brings about the surprising F major cadence in bars 19-20 (see Examples 16a-c). The cadence is of course part of an arpeggiation of the locally underlying D minor triad, the IV; what is so beautiful is the way the arpeggiation is made to bridge over the demarcation between the B and the C sections. The expansion of IV here is perhaps an outgrowth of its earlier prominence in the A section (bars 4, 6-7).

The B and C sections are linked not only by means of arpeggiation: the upper voice material introduced in bars 19-20 (B section) is expanded over the span of bars 21-25 (C section; see Example 16f). The quotation in bars 22-23 of material from the A section (bars 4-6) serves to facilitate the use of this material in inversion in bars 25-26.

<u>M. Thomas Collier his Galiard</u> (Examples 17a-f). As a result of what seems to be an implicit hemiola in bars 4-5, several difficulties arise in reading bars 1-8. (The feeling of hemiola is supported by the design; see Example 17d.) If one accepts the idea of a hemiola here, a less than obvious reading--shown in Examples 17a-c--emerges. The underlying organization is in any case not quite clear in these measures; an alternative reading of bars 5-8 is offered in Example 17c.

Dowland's masterly use of linkage helps bring the A and B sections together (Example 17e); the broad, free inversion of the opening material at the beginning of the C sections in turn unites the A and C sections (Example 17f). Furthermore, the B section represents a hidden repetition of the A section, at least in its general outline and principal tones (cf. Example 17a). As in the <u>Earl of</u> <u>Essex</u> and <u>M. Giles Hobies</u> Galliards, the tone space between  $f^2$  and  $d^2$  is constantly re-worked in various ways and thus ties all three sections together. Again, the fundamental melodic line does not descend, in this case for reasons having to do with the disposition of the design in the closing measures.

<u>Captaine Digorie Piper his Galiard</u> (Examples 18a-d). The multiple voice exchange that opens the Galliard should not be interpreted as a set of linear progressions; one thinks

of Schenker's memorable admonition in this regard--"Kein 4-Zug!"--in the German editions of <u>Free Composition</u>.<sup>24)</sup> The exchange here results from a continuous imitation of the opening motive in several parts in bars 1-4. By means of subsequent expansions over several spans of time the motive is incorporated in the voice leading structure on various levels (Example 18d).

The suggestion of a hemiola in the lower parts in bars 4-5 helps link the two phases of the A section. On a larger scale, all three sections are connected through the varied repetition, in different contexts, of the tone space between  $d^2$  and  $a^1-g^1$  (see the brackets in Example 18b).

<u>M. Bucton's Galiard</u> (Examples 19a-e). The principal unifying features of this Galliard are rhythmic. Like most pieces in the collection, it shows a symmetrically duple temporal organization on several levels of structure; its larger groups of measures can essentially be subdivided into shorter groups of two measures each. Within each two-measure group it is the second rather than the first measure that is accented. This of course contradicts the underlying strong-weak, strong-weak metrical scheme of the Galliard and creates a series of large scale sforzati, as it were.

In terms of melodic structure, the shape of the

<sup>&</sup>lt;sup>24)</sup>Vienna: Universal Edition, 1935 and 1956, Figure 43. The omission of this highly instructive warning represents one of the few overshights of the superb English-language edition.

larger upper voice motion in the B section corresponds to that of the C section (Example 19d). Furthermore, the ascending thirds of the A section are freely recalled at the opening of the C section (Example 19e).

<u>Mrs. Nichols Almand</u> (Examples 20a-e). This seemingly unpretentious piece comprises three groups of measures (bars 1-4, 5-9, and 10-12). Each group shows essentially the same outline but is composed in a completely original manner (Example 20d). In addition, bars 1-4 are held together through the disguised repetition of an echapée figure introduced in bar 2 (Example 20e).

<u>M. George Whitehead his Almand</u> (Examples 21a-c). This is one of the more folk-like dances in Lachrimae; its straightforward, angular character is clearly reflected in the highly symmetrical design of its phrases and measure groups. Although a rather obvious feature, this large-scale uniformity holds the piece together as much as does any other design element.

#### CONCLUSION

Dowland's Lachrimae clearly manifests a composer's quest for unity at a time of far-reaching changes in compositional style and technique. It is in the nature of human artistic endeavor to create unified wholes that show a sure sense of purpose and intent; to say that Lachrimae embodies this profound attribute of musical creation is the highest tribute one can pay its great composer.

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