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The 1600 Collection of Madrigals By Thomas Weelkes

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THE 1600 COLLECTION OF MADRIGALS BY THOMAS WEELES

by

Rachel Linsey Albert

A Thesis Submitted in
Partial Fulfillment of the
Requirements for the Degree of
Master of Music

at

The University of Wisconsin-Milwaukee

May 2014

ABSTRACT
THE 1600 COLLECTION OF MADRIGALS BY THOMAS WEEBKES

by

Rachel Linsey Albert

The University of Wisconsin-Milwaukee, 2014
Under the Supervision of Professor Mitchell P. Brauner

Thomas Weelkes is considered among the most important of the English madrigalists of the late sixteenth and early seventeenth centuries; however, little has been written about him. Modern scholarship begins with Edmund H. Fellowes's edition of Weelkes's madrigal publications. The only comprehensive study of Weelkes's life and works is David Brown's 1969 *Thomas Weelkes: A Biographical and Critical Study*. Most other Weelkes scholarship simply compares his music to that of his contemporaries. This thesis fills another gap in Weelkes studies by offering an analysis of his 1600 collection, *Madrigals of 5 and 6 Parts, Apt for the Viols and Voices*.

The historical backdrop for the publication and success of the 1600 collection includes a brief overview of Weelkes's biography and network of patronage, as well as Alfonso Ferrabosco's introduction of the madrigal to England, and Nicholas Yonge's 1588 *Musica transalpina*. This is then followed by an analysis of the construction and unusual organization of the collection with discussions of the relevant theories of Weelkes scholars Fellowes, Brown, and Thurston Dart. Weelkes's establishment of a native madrigal style in England was accomplished by his employment of expressive compositional devices such as word painting and

chromaticism. The thesis concludes with an examination of the legacy of Weelkes's 1600 collection of madrigals and the significant place it holds among the most important of the English madrigal collections.

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To my mother,
Darcy Milan
for her love, patience, and support.

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THE 1600 COLLECTION OF MADRIGALS BY THOMAS WEEBKES

INTRODUCTION

Thomas Weelkes is considered among the most important of the English madrigalists of the late sixteenth and early seventeenth centuries. It is therefore surprising that so little has been written about him. For my thesis project, I intend to do a concentrated study of Weelkes's collection of madrigals from 1600, as this remains one of the large gaps in research on this prominent figure from the English Madrigal School.

Modern scholarship on Weelkes begins in 1916 with Edmund H. Fellowes's modern edition of Weelkes madrigal publications, which was revised by Thurston Dart in 1968.¹ Fellowes followed this with *The English Madrigal Composers*, a work that describes the English Madrigal School, and the composers involved therein, with brief biographical synopses and analyses of a selection of their works.² The only comprehensive study of Weelkes's life and works is David Brown's 1969, *Thomas Weelkes: A Biographical And Critical Study*.³ Most of the other scholars have taken different approaches in examining the works of Weelkes, including comparing his music to that of his contemporaries, both in England and on the Continent, or examined Weelkes's individual pieces through musical and textual analysis.

David Brown's 1969 study is the foundation for much of the subsequent scholarship about the composer. Separate chapters in Brown's book are used to

¹ Edmund H. Fellowes (ed.), *The English Madrigalists*, revised by Thurston Dart, Vol. 11-12 *Thomas Weelkes: Madrigals of five and six parts (1600)* (London: Stainer & Bell, 1968). This edition will be referenced throughout this thesis.

² Edmund H. Fellowes, *The English Madrigal Composers*, second edition, (London: Oxford University Press, 1948).

³ David Brown, *Thomas Weelkes: A biographical and critical study* (New York: Da Capo, 1969).

analyze each of his four volumes of madrigals published in 1597, 1598, 1600, and 1608 with musical examples from each. Other genres and forms, including his church music, comprising verse anthems, full anthems, and services, are analyzed as well. Brown describes the development of the style of Weelkes's music and builds his biographical study upon original research of surviving documents, following up the work of his predecessor, Edmund H. Fellowes.

Biographical scholarship about Weelkes increased after the publication of Brown's study. John Shepherd's "Thomas Weelkes: a biographical caution," Kenneth Charles Fincham's "Contemporary opinions of Thomas Weelkes," and Timothy J. McCann's "The death of Thomas Weelkes in 1623," explore the personal legacy of Thomas Weelkes after his death from alcoholism. Glenn Alan Philipps's "Patronage in the career of Thomas Weelkes," is an article expanding on Weelkes's career hardships, and Alan Rannie's *The story of music at Winchester College 1394-1969* is a survey of the musicians and composers employed at the college; Weelkes is among them.⁴

Philip Brett's article, "The two musical personalities of Thomas Weelkes," is a response to Brown's analysis in his critical study.⁵ Brett has a different opinion of the composer's development of compositional style in the two main arenas of Weelkes's output: madrigals and church music. Brett insists there should be a divide

⁴ John Shepherd, "Thomas Weelkes: a biographical caution," *The Musical Quarterly* 66 (1980): 505-21; Kenneth Charles Fincham, "Contemporary opinions of Thomas Weelkes," *Music & Letters* 62 (1981): 352-53; Timothy J. McCann, "The death of Thomas Weelkes in 1623," *Music & Letters* 55 (1974): 45-47; Glenn Alan Philipps, "Patronage in the career of Thomas Weelkes," *The Musical Quarterly* 62 (1976): 46-57; Alan Rannie, *The story of music at Winchester College 1394-1969* (Winchester: Wells, 1970).

⁵ Philip Brett, "The two musical personalities of Thomas Weelkes," *Music & Letters* 53 (1972): 369-376.

when discussing or analyzing Weelkes's style development in these two facets, and that Brown has failed in his analysis by combining them.

David Brown took a comparative approach for both Weelkes's sacred and secular music, in his article, "John Wilbye, 1574-1638," in which he discusses the similarities and differences found in the works of Wilbye and Weelkes.⁶ Further comparisons of Weelkes to other composers are found in Judith R. Cohen's "Thomas Weelkes's borrowings from Salamone Rossi," Eric Lewin Altschuler and William Jansen's co-authored "Thomas Weelkes and Salamone Rossi: Some interconnections," and Ian Payne's, "Ward and Weelkes: Musical borrowing and structural experiment in Alleluia, I heard a voice."⁷ Rose-Marie Johnson's "A comparison of 'the cries of London' by Gibbons and Weelkes" is an article comparing the settings of the melody "the cries of London" by these two composers.⁸ These articles suggest evidence that Weelkes's style development and chromatic experimentation were derived from the influences of his contemporaries.

While individual pieces are used to compare Weelkes to other composers, a few of his pieces have garnered special attention by scholars as well. Of the twenty works found in the 1600 collection, the two-part madrigal, "Thule, the period of cosmography/The Andalusian merchant," is the piece upon which the most is written, particularly for the imagery, poetry, and interpretive implications. John G.

⁶ David Brown, "John Wilbye, 1574-1638," *The Musical Times* 115 (1974): 214-16.

⁷ Judith R. Cohen, "Thomas Weelkes's borrowings from Salamone Rossi," *Music & Letters* 66 (1985): 110-17; Eric Lewin Altschuler and William Jansen, "Thomas Weelkes and Salamone Rossi: Some interconnections," *The Musical Times* 145 (2004): 87-94; Ian Payne, "Ward and Weelkes: Musical borrowing and structural experiment in Alleluia, I heard a voice," *The Consort: The Journal of the Dolmetsch Foundation* 67 (2011): 36-49.

⁸ Rose-Marie Johnson, "A comparison of 'the cries of London' by Gibbons and Weelkes," *Journal of the Viola Da Gamba Society of America* 9 (1972): 38-53.

Milne's, "On the identity of Weelkes' 'Fogo,'" is an article that rejects Fellowes's theory of the location of the fire-breathing volcano, Fogo, based on the supporting text found in the madrigal.⁹ According to Milne, Fellowes places Fogo in Tierra del Fuego, but states that Fellowes offers no evidence to support this claim. Milne offers nine other possible locations. Poetic analysis in Altschuler and Jansen's "Men of letters: Thomas Weelkes's text authors," and "Wonderous Weelkes: Further aspects of Thule" suggest the possible text authors of this two-part madrigal, including William Shakespeare and the composer himself.¹⁰ Interpretive implications of "Thule..." are found in Enrique Alberto Arias's "Maps and music: How the bounding confidence of the Elizabethan age was celebrated in a madrigal by Thomas Weelkes."¹¹

Another two-part madrigal from the same set that has gained attention is "What have the gods/Me thinks I hear." Lionel Pike's "Going Greek: A 'Phrygian' mode in Weelkes" describes the relationship between the text and music in these madrigals and comments on the influence of classical learning at Winchester College, Weelkes's employer at the time this collection was composed.¹²

The current state of scholarship concerning the 1600 collection of madrigals, and the place it holds in the life and career of Thomas Weelkes, unfolds a progression of scholarly endeavors that joins historical narrative and current paths of inquiry. The works of Edmund H. Fellowes and David Brown are the foundations

⁹ John G. Milne, "On the identity of Weelkes' 'Fogo,'" *RMA Research Chronicle* 10 (1972): 98-100.

¹⁰ Eric Lewin Altschuler and William Jansen, "Men of letters: Thomas Weelkes's text authors," *The Musical Times* 143 (2002): 17-24. Eric Lewin Altschuler and William Jansen, "Wonderous Weelkes: Further aspects of Thule," *The Musical Times* 144 (2003): 40-43.

¹¹ Enrique Alberto Arias, "Maps and music: How the bounding confidence of the Elizabethan age was celebrated in a madrigal by Thomas Weelkes," *Early Music America* 9 (2003): 28-33.

¹² Lionel Pike, "Going Greek: A 'Phrygian' mode in Weelkes," *The Musical Times* 141 (2000): 45-47.

upon which biographical and critical analyses have been based. A comparison of Weelkes to his contemporaries has helped shape the opinions of the development of his compositional styles and analyses of individual works from this collection have given rise to theories about his choices of texts.

Joseph Kerman's work concerning the development of the sixteenth century madrigal is informative and useful when describing the varieties of part songs found in the literature of the late Renaissance, especially in England. He explains the history of the genre and use of the term in the opening pages of *The Elizabethan Madrigal: A Comparative Study* from 1962.¹³ He is also the author of the article "The English Madrigal" in Grove. The first chapter of this study will examine the historical foundation of Weelkes's 1600 collection of music beginning with a brief explanation of the history of the madrigal and an overview of Weelkes's early career.

The scholarship regarding the madrigal and Weelkes's approach to the form can be found in the studies of Fellowes, Kerman, and Brown. These works are broad in scope, but offer too wide of an explanation of individual collections by the composers of the English Madrigal School. Other efforts are far too narrow and focus on individual piece within specific collections. To date, there has not been a detailed study devoted solely to Weelkes's collection of madrigals from 1600, and it has never taken center stage as the subject of any scholarship in its entirety.

¹³ Joseph Kerman, *The Elizabethan Madrigal: A Comparative Study* (New York: American Musicological Society, 1962).

CHAPTER ONE

THE DEVELOPMENT OF THE ENGLISH MADRIGAL

In order to establish a historical backdrop for the publication and success of the 1600 collection of Thomas Weelkes's *Madrigals to 5 and 6 Parts* a brief discussion of the history of the madrigal and its introduction to the English composers and audience is required. We will also explore the foundations of Weelkes's career and his previous collections to understand the development of his style. Between the years 1588 and 1627, no less than fifty collections of madrigalian pieces were published in England. The composers of these pieces labeled them variously as canzonets, airs, ballets, songs, psalms, madrigals, and "English" madrigals, based on the subjects of the poetry that had evolved from unrequited love to pastoral topics and other lighter themes.

The madrigal is a vocal genre of secular music that originated in Italy, and is composed with elevated poetry as its guiding force. The attention to literary considerations sets the madrigal apart from other vocal genres such as the villanella, canzonetta and the balletto as these forms used light poetry and were less refined musically, although as we shall see, the term "madrigal" evolved in the hands of English composers. The poetry of Petrarch, the most important Italian poet of the fourteenth century, was the clear favorite for madrigalists to explore the expressive limits of word painting in musical composition.¹⁴

¹⁴ Kerman, *The Elizabethan Madrigal*, 3-6.

The Italian madrigal in England—Alfonso Ferrabosco.

Secular genres, such as consort music, lute songs, and instrumental music, were cultivated in the courts of the English monarchs and in the homes of wealthy aristocrats. Henry VIII and Elizabeth I promoted the arts and encouraged members of their courts to study and practice music. Foreign musicians influenced secular music, and although their views regarding politics and religion were at odds with one another, Italian culture and musicians were welcome at the English court.

While the Italian madrigal had been circulating throughout England as early as 1530, it saw a significant rise in popularity in the 1560s and 70s through the agency of Alfonso Ferrabosco (1543-1588), a resident musician and composer who found patronage at Elizabeth's court. His father, Domenico (1513-1574), an important Italian musician and madrigalist, held the post of *maestro di cappella* at St. Petronio in Bologna in 1548, and the same post at St. Lorenzo in Damaso in Rome in the late 1550s. He was a colleague of Palestrina as a singer in the papal chapel. The two were retired with pension by Pope Paul IV in 1555, because they were both married.¹⁵ Domenico then moved his family to France where his sons gained the patronage of Charles de Guise, Cardinal of Lorraine. Alfonso's first appearance in England came in 1562 where he collected an annuity as one of the Queen's musicians and began building his reputation as a madrigalist. His are the most numerous works in *Musica transalpina* and other Italian anthologies published in England, and the new generation of composers, including Thomas Morley, hailed

¹⁵ John V. Cockshoot and Christopher D.S. Field. "Ferrabosco." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed March 27, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09507pg1>.

him as a “guide” in madrigal composition.¹⁶ Alfonso eventually left England in 1578 amid accusations of spying for the Inquisition, and retired to Bologna where he died in 1588. His influence in spreading the popularity of the madrigal in England remained unmatched and his works were appreciated long after his departure.

Italian madrigals “Englished.”—Thomas Watson/Nicholas Yonge

Just as the Italian madrigal is inseparable from poetry, so too is the English version. However, the literary forms that were used to compose Italian madrigals often did not fit when translated into English. The poetry became problematic because it used either colloquialisms that were lost in translation or regional references that were too foreign for the English to embrace.¹⁷

The English literary scene saw the development of the sonnet sequence initiated by Thomas Watson (1556-1592) in 1582 in his *Hekatompathia*, the first set of cyclical love poems and the precursor of sonnet form.¹⁸ Prior to this publication, English poetry was lacking in originality, as Joseph Kerman states:

It was a brief age of belligerent translation, adaptation, imitation, and plagiarism of anything and everything classical, French, and especially Italian.¹⁹

This “belligerent translation” is highlighted with Kerman’s discussion of the origins and importance of Nicholas Yonge’s (d. 1619) anthology, *Musica transalpina*, from 1588. *Musica transalpina* was a collection of translated Italian madrigals, many

¹⁶ Kerman, *The Elizabethan Madrigal*, 75.

¹⁷ Kurt von Fischer, et al. “Madrigal.” *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed May 7, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40075>.

¹⁸ Albert Chatterley, “Watson, Thomas.” *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed May 7, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29950>.

¹⁹ Kerman, *The Elizabethan Madrigal*, 8.

of which appeared in *Musica divina*, a collection of Italian madrigals published by Phalese in Antwerp five years earlier, and which influenced English composers to connect the new poetic form of the sonnet and the compositional expressiveness of the madrigal.²⁰ The success of Yonge's anthology stressed the widespread interest of Italian music in England, and although the music of *Musica transalpina* was stylistically foreign compared to the English version of the madrigal that would develop soon after its publication, the English tailored the form to fit their expressive needs, but kept poetry as the basis for that expressiveness. Watson himself published *Italian madrigalls Englished* in 1590 and this anthology served as the model for setting English verse to madrigal form.²¹

Thomas Morley and his madrigalian terms.

From 1575 to 1596, there was a monopoly on music printing in England granted by Queen Elizabeth to William Byrd (1543-1623) and Thomas Tallis (1505-1585) the leading composers in England at that time. The printer employed by Byrd was Thomas East (1540-1608). Byrd retired to Essex in 1594 leaving the remaining two years of the monopoly to his pupil, Thomas Morley (c.1557-1602). Morley was the most influential figure in the development and promotion of the English madrigal as he seized the opportunity as the sole proprietor of music printing by publishing his own works and saturating the market with his secular collections. The monopoly lapsed in 1596, and the music market was primed for aspiring

²⁰ Kurt von Fischer, et al. "Madrigal."

²¹ Kurt von Fischer, et al. "Madrigal."

composers to publish their works. East welcomed these new composers to his press and the explosion of English madrigal production began.²²

Table 1 shows a sample of the many composers from the English Madrigal School included in Chapters XIII-XVII of Fellowes's *The English Madrigal Composers*. The table reflects the rapid output of madrigalian collections. Although there were more composers of English madrigals, these are the most prolific from this period.²³ The composers marked by an * are represented in Morley's collection, *The Triumphs of Oriana* (1601).

Table 1. English madrigal composers and number of publications.

*Thomas Morley (1558-1603)	11	*Thomas Weelkes (c.1576-1623)	4
*John Wilbye (c.1574-1638)	2	*John Mundy (c.1555-1630)	2
*George Kirbye (c.1565-1634)	2	Nathaniel Pattrick (c.1565-1595)	1
William Holborne (fl. 1597)	2	Giles Farnaby (c.1560-1620)	2
*Michael Cavendish (c.1656-1628)	2	*John Farmer (c.1565-1605)	2
*John Bennet (c.1575-unknown)	3	Thomas Bateson (c.1570-1630)	2
*Michael East (c.1580-c.1648)	5	Orlando Gibbons (1583-1625)	1
John Ward (1571-1638)	1	*Thomas Tomkins (1572-1656)	3

By the end of the sixteenth century, the term “madrigal” was used to describe, but was not limited to, any musical composition set to texts with pastoral themes, i.e. a blanket term for secular compositions written in an imitative

²² Jeremy Smith, “Print Culture and the Elizabethan Composer,” *Fontes Artis Musicae* 2001 2 167.

²³ For more information about the composers found on this table, see chapters XVII and XVIII in Fellowes, *The English Madrigal Composers*.

contrapuntal style. Morley used a variety of terms to describe the contents of his publications including madrigals, canzonets, balletts, songs, and airs. Fellowes addresses the application of these terms in the introductory section of his study and organized his lists of compositions for his subjects as “The Madrigalian Publications of...” at the end of each section. He cites Morley’s theoretical treatise, *A Plain and Easy Introduction To Practical Music* (1597) for clarity in these matters. Morley’s use of the term “canzonet” classified it as a type of short, light madrigal that draws upon the structure of its Italian counterpart, while the “ballett” ignores its Italian predecessor as a dance form, but retains an importance of rhythmic motives, and nonsense syllables, such as fa-la-las, as refrains.²⁴

Fellowes’s list of Morley’s “madrigalian publications” begins in 1593 with *Canzonets or Little Short Songs to Three Voices* followed by his *First Book of Madrigals to Four Voices* in 1594. His *First Book of Balletts to Five Voices* was published in 1595 and his *Canzonets or Little Short Airs to Five and Six Voices* was released in 1597. Within these four collections, Morley used five different terms to describe his works. Weelkes used fewer terms. His collections are titled *Madrigals to 3, 4, 5, and 6 Voices* (1597), *Ballets and Madrigals to Five Voices* (1598), *Madrigals of Five and Six Parts* (1600), and *Airs or Fantastic Spirits for Three Voices* (1608). John Wilbye (1574-1638), Weelkes’s close contemporary, to whom he is often compared, used only one term, madrigal, to describe his two collections, *The First Set of Madrigals to 3, 4, 5, and 6 Voices* (1598) and *The Second Set of Madrigals to 3, 4, 5,*

²⁴ Thomas Morley, *A Plain and Easy Introduction To Practical Music*, edited by R. Alec Harman, (New York: W.W. Norton & Co. Inc., 1963) 294.

and 6 Parts (1609).²⁵ “Madrigal” became a generalized term used to describe a secular part song, and in the cases of Weelkes and Wilbye the term was applied to entire collections regardless of the structure of individual pieces.

Weelkes’s career: Life and patrons.

Information about the early life of Thomas Weelkes is scarce. No surviving documents have been found to solidify his birthplace or date. We are unsure of his parentage, and his education is unknown. The earliest concrete evidence of his existence comes from the publication of his first collection of music, *Madrigals to 3, 4, 5, and 6 voices*, of 1597. Details are drawn from his dedication and title pages, but most of the information about Weelkes is speculative. Even his marriage certificate raises issues of authenticity. According to David Brown, the register at All Saints’ Church in Chichester holds the certificate that contains the original names “John Wilks” and “Katherine Sandham.” These were corrected to “Thomas Weelkes” and “Elizabeth Sandham.” The date, however, was never corrected from 1602 to 1603. Since Katherine was the name of the bride’s mother, Brown deduced that John is the name of Thomas’s father. Using this information, Brown pieced together a plausible date of birth for Thomas as a John Weeke had a son named Thomas, who was baptized on October 25, 1576.²⁶ The varieties in spellings of Weelkes, Wilks, Weekes, Weeke, etc., are one of the many problems in the efforts in piecing together a history of the man. Details of his personal and professional circumstances are found in the dedications and title pages of his published works.

²⁵ Fellowes, *The English Madrigal Composers*, 189-190, 206-208, 221-222.

²⁶ Brown, *Thomas Weelkes*, 18.

Weelkes's first known patron was Sir George Philpot of Thruxton, Hampshire, who was an educated Catholic gentleman with connections to important Catholic families in England. In the preface to his *First Set of Madrigals to 3. 4. 5. And 6 voyces*, Weelkes states his reason for dedicating the work to Philpot as his "...undeserved love, and liberal good will toward me, his natural disposition and accustomed favor to all music." Despite their Catholicism, the Philpots were favored at court, and Weelkes, eager to make a name for himself among court members, used his connection to Sir George to gain clientage from Edward Darcy of Dartford, Kent.

Darcy was a groom of the privy chamber and a shrewd businessman. He was a relative of Katherine Darcy, wife of Lord Clifton, and patroness of Thomas Morley and John Dowland. Weelkes dedicated his second collection, *Ballets and Madrigals to 5 Voices*, to Darcy in 1598.²⁷ While Weelkes's patrons were wealthy and well connected, they would actually prove detrimental to his plans for professional advancement, because they were on the wrong side of the religious and political lines. Darcy was later stripped of his titles and banished from court after the death of Elizabeth I in 1603 due to his association with Sir Walter Raleigh, a radical privateer in Elizabeth's service, who supposedly plotted against the new king, James I (r.1603-1625).

Weelkes's employment as organist at Winchester College offers actual concrete evidence to his biography. The first piece of evidence comes from the title page of his *Madrigals of 5 and 6 Parts, apt for the Viols and Voices* 1600 collection on

²⁷ Glenn Alan Philipps, "Patronage in the Career of Thomas Weelkes," *The Musical Quarterly* 62 (1976): 46.

which his position is clearly read: “of the College at Winchester, Organist,” and proof of his residency within the college is found in the first dedication, “My Lord, in the College at Winchester, where I live...”²⁸ Further evidence of his establishment at the college is provided with a record of the replacement of the glass in his room, “Item pro vitro pro cubiculo Mri Weelkes xxid.” There is no record, however, of his taking or leaving the post itself.

Weelkes’s 1600 collection contained dedications to two patrons that Fellowes described in his modern edition of the composer’s works. The preface to the five-voice set explains the set was dedicated to Henry Lord Winsor, Baron of Bradenham, but that the given title is misleading since it never existed. The correct title was Baron Windsor of Stanwell, an area in the county of Middlesex. Bradenham was one of the baron’s seats. The six-voice set was dedicated to “the right noble-minded and most virtuous gentleman Maister George Brooke, Esquire,” the second son of Thomas Brooke of Norton, in the county of Chester.²⁹ The Brookes, as Fellowes explained, were the richest and most powerful family in Kent who held various positions at court, and George’s older brother was Henry, Lord of Cobham.³⁰

His employment at Winchester College was a short and unhappy time for Weelkes. Records of the organist’s salary at the college, beginning in 1598, were listed as “Stipendia capellanorum et clericorum capellae.” By 1602, Weelkes’s salary decreased considerably from 13s. 4d. per quarter to a mere 10s. per quarter, and the payment was recorded as “Stipendia servientium in genere” in other words, his

²⁸ Weelkes, Thomas, “Dedication,” in Fellowes, *The English Madrigalists*, Vol. 11-12: xv.

²⁹ Fellowes, “Preface to Vol. 11,” in *The English Madrigalists*, Vol. 11-12: iii.

³⁰ Philipps, “Patronage in the Career of Thomas Weelkes,” 51.

position had fallen from the status of chaplain to servant.³¹ His frustrations are visible within the preface of the 1600 collection, in which he discusses the opinion of a “discounted importance of music” shared by his colleagues.³²

David Brown mentions the possibility that Weelkes’s demotion was actually in reaction to his taking of a vacant clerkship at Chichester Cathedral in 1601 after the death of one of the Sherborne clerks, John Base. His name appears in the records held for the position of organist and *informatory choristarum* at Chichester Cathedral beginning in 1602.³³ Weelkes’s career at Chichester Cathedral lasted from 1602 until his death in 1623. The early years of his employment were prosperous, both personally and professionally. His financial situation at this time was much improved and with the three positions he held at Chichester, he earned £15 2s. 4d. annually. On July 13, 1603, he was awarded a BMus degree from New College, Oxford, and was married six months later on February 20, 1603.³⁴ His bride, Elizabeth Sandham, was a member of a wealthy Chichester family and together the two had three children: a son named Thomas, baptized on June 9, 1603, first daughter, Alice, baptized on September 17, 1606, and a second daughter, Katherine, of whom no records survive except that she is mentioned in his will.³⁵

Although Weelkes found success at his appointments in Chichester, his career had, in reality, hit a glass ceiling. He was apparently hoping to become a member of the Chapel Royal, and he styled himself as a “Gentleman of His Majesty’s

³¹ Brown, *Thomas Weelkes*, 23.

³² Brown, *Thomas Weelkes*, 23.

³³ Brown, *Thomas Weelkes*, 24-25.

³⁴ David Brown, “Weelkes, Thomas,” *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed May 8, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30007>.

³⁵ Brown, *Thomas Weelkes*, 28.

Chapel” in the preface to his 1608 collection *Ayres and Fantastick Spirits for Three Voices*, but his promotion was never granted.³⁶ It is at this time that he starts being disciplined for bad behavior. In 1609, he was reprimanded for his absence during the visit of the bishop. He was also cautioned in 1611 for not fulfilling his duties as choirmaster. In 1613 Wheelkes was charged with being drunk in public and by 1616 his drunkenness had become a public scandal.³⁷ He was dismissed from his positions of organist and choirmaster by the bishop in 1617 but retained his clerkship. His punishments did nothing to correct his behavior.

Elizabeth Wheelkes died in 1622, while Wheelkes was again employed as organist at Chichester. Records from Chichester of Elizabeth Wheelkes’s burial are kept as, “Eliza: Wheelkes: the wife of Mr. Tho: Wheelkes, organist of the Cathedral Church.”³⁸ The circumstances regarding his reinstatement are unclear, except that the cathedral had a difficult time filling the post from within the choir. His replacement, John Fidge, was required to wait a full year before taking the position, leaving Chichester in need of an organist. His attendance was still a matter of concern, however, and his own death a year later, occurred in London at the home of his friend Henry Drinkwater. His will was written on December 5, 1623. In it, Wheelkes acknowledges a debt of 50s. to Drinkwater “for meat, drink and lodging,” which suggests he was spending quite a bit of time in London and may explain his erratic attendance at Chichester.³⁹

³⁶ Brown, *Thomas Wheelkes*, 32.

³⁷ Brown, “Wheelkes, Thomas.”

³⁸ Brown, *Thomas Wheelkes*, 42.

³⁹ Brown, *Thomas Wheelkes*, 44.

Unfortunately, information about Weelkes's life is scattered and his personal legacy is mostly negative based on the surviving documentation. His early life and education are unknown and the only glimpses into his career lay within the pages of his published works. We will discuss Weelkes's current legacy in Chapter Five.

Weelkes and Wilbye: The "serious" madrigalists.

Weelkes's first publication, *Madrigals to 3, 4, 5, and 6 voices* of 1597 contains six pieces of each group. In his dedication, he apologized for the imperfect condition of the pieces and offered the explanation that they were "the fruits of my barren ground, unripe in regard of time, unsavory in the respect of others."⁴⁰ Kerman's assessment of this collection is that it contains mostly light music full of "youthful enthusiasm, excess, and the vigor of experimentation," while pointing out a clever organizational tactic employed by Weelkes; the first song of the collection is "Sit down and sing," and the last line of the last song is "I need not sing another song."⁴¹ Fellowes described the collection in glowing terms and highlights his use of cross relation and early experiments of constructive form.⁴² Fellowes, Kerman, and Brown agree that the most famous piece from this set is "Cease sorrows now." All three make note of its innovative and unprecedented chromaticism and expressiveness.

His second set, *Balletts and Madrigals to five voices*, was published in 1598. Following the example put forth by Morley in his set from 1595, Weelkes experimented in this collection with the "fa-la-la" or nonsensical sections of the

⁴⁰ Brown, *Thomas Weelkes*, 61.

⁴¹ Kerman, *The Elizabethan Madrigal*, 225.

⁴² Fellowes, *The English Madrigal Composers*, 192.

binary structure of the ballett. Without actual words to direct the music, composers were free to exploit their musical ideas. Where Morley's are, again, light in character, Weelkes uses sequential patterns and contrapuntal techniques such as thematic concentration, points of imitation, ostinato figures, and rhythmic shifts in his balletts.⁴³ According to Kerman, "O Care, thou wilt despatch me" is the most impressive work in the collection.⁴⁴

Among the English madrigalists, Weelkes's closest contemporary was John Wilbye. He published *The First Set of Madrigals to 3, 4, 5, and 6 Voices* in 1598, the first of only two collections, which together contain an impressive total of sixty-four pieces. His works are regarded as more polished than Weelkes's, whose pieces are regarded as more experimental in style. Something else that sets Wilbye apart is his scoring. His pieces for five or six voices rarely use all of the voices at once and allow variety in style and sound.⁴⁵

In Weelkes's first two sets of madrigalian pieces, there is a progression from lighter toward more serious compositional techniques, culminating in his most celebrated collection *Madrigals of Five and Six Parts* from 1600, which will be discussed later in more detail. While other composers, such as those mentioned in Chapter XVII of Fellowes's survey of English madrigalists, are counted among its members, Wilbye along with Weelkes and Morley are the most important and prolific composers of the English Madrigal School.

⁴³ Brown. *Thomas Weelkes*, 79-80.

⁴⁴ Kerman, *The Elizabethan Madrigal*, 230.

⁴⁵ Fellowes, *The English Madrigal Composers*, 220.

Conclusion.

The history of the English madrigal, spanning only forty years from 1588-1627, is curious because of the rapid rise and gradual fall in popularity of the genre. Thomas Morley was the most successful in the lighter arena, publishing eleven collections over the course of his career. Weelkes and Wilbye are the most famous of the “serious” English madrigalists. The madrigal was gone almost as fast as it arrived, as Baroque forms of the cantata and the air, or solo song, rendered the style obsolete, but the early achievements of Ferrabosco and Yonge, and later contributions by the members of the English Madrigal School left their marks on the history of English music. Weelkes’s career was one of supreme excellence and extreme disappointment. His publications are a representation of the growing popularity and expressive limits of the madrigal, and his 1600 collection was the defining work of his career.

CHAPTER TWO

CONTENTS AND ORGANIZATION OF THE 1600 COLLECTION

The contents and organization of Weelkes's 1600 collection are unique, and set it apart not only from any of his other publications, but from those of all of his contemporaries. The most striking difference is the appearance of two title pages and two dedications within the original print. Fellowes, Dart and Brown have developed different theories as to why this has occurred. This chapter will discuss the unorthodox layout of the collection and the theories of these three scholars as well as an alternative explanation.

Organization and layout of partbooks.

A title page states general information such as the name of the work, the composer and his position, the printer and publisher, the date, and the location of a publication. The traditional printing procedure for Thomas East, the printer of the 1600 collection, and his contemporaries was to print each voice part separately in individual partbooks in high format. Each partbook contained its own title page with the name of the voice part, embedded in the border. Additionally, each partbook had a dedication page, if appropriate, followed by a table that listed, numerically, the order of the madrigals with reference numbers shown at the top of the corresponding pieces. It is worth noting here that the table may or may not appear before the music. In other collections printed by East, such as Morley's *Canzonets or Little Short Aires to Five and Six Voices* (1597), the table is found at the end of each partbook; however, it is important to understand that they are listed together as a single unit. Regardless of its position within the partbook, at the end of the table,

there appears the word “*FINIS*,” which signifies to that the singer has reached the end of the collection.

The following series of examples are from Weelkes’s 1597 collection *Madrigals to 3, 4, 5, and 6 Voices*, illustrating the organizational layout for a publication containing a variety of vocal forces.

Figure 1. Title page of 1597 Cantus partbook.



The reverse side, of the title page is left blank and the next page continues with the dedication (Figure 2). The verso of the dedication is the table that proceeds directly to the first piece of music (Figure 3).

Figure 2. Dedication page of 1597 Cantus partbook.

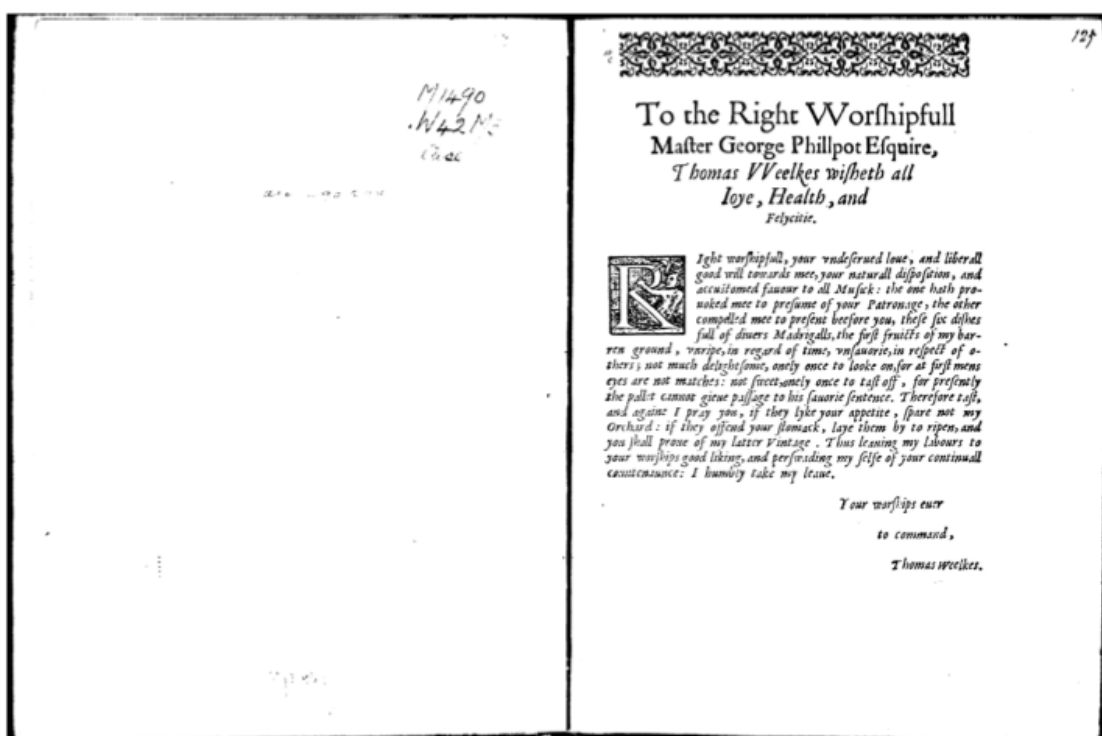


Figure 3. Table and first piece from 1597 Cantus partbook.

THE TABLE.

Songs of 3 parts.

† It downe and sing.	I Cleere wells spring not.	3 part. IIII
* My flockes feede not.	1 part. II A cantrie pure.	V
* In black mourne I.	2 part. IIII Ceste forrowes slow.	VI

Songs of 4 parts.

* Now euerie tree renewes.	VII Three Virgin Nymphes.	X
* Yong Cupid hath proclam'd.	VIII Our cantrie swaines.	XI
* Aye mee my wonted ioyes.	IX Loe cantrie sports.	XII

Songs of 5 parts.

* Your beautie is alarsh.	XIII A dy's your spotlesse feature.	XVI
* If thy decentull looks.	XIII Make lustyee lovers.	XVII
* Thoe sweete delighefull Lillies.	XV What lust faire Lady.	XVIII

Songs of 6 parts.

* Retire my thoughts.	XIX If beautie bee a treasure.	XXII
* See doers, when will you.	XX My teares doe not auaile mee.	XXIII
* Thoe spots vpon my ladies face.	XXI My Phillis bid mee packe.	XXIII

FINIS.

S It downe, & sing, Amintas ioyes, & his little Lambre-
ioice, re- ioice, to see y^e spring, ech chirping bird records a piping voice, &:
Sweet be y^e fruits, that nature first do yeeld, when winters cold not long be-
fore hath kil'd, & Pan with his pipe refounds his roundelies rounde-
lies, Pan &c. roundelies, refounds his roundelies, roundelies, and
Flora's name adorns, & Flora's name adorns with praise, and &c. & Flora's
name adorns with worthy praise, each blooming thing full gladly takes the spring, &:
both Nymphes & sheppards pleasantly do sing, &:
pleasantly, &: doe sing, pleasantly do sing, &: doe sing.
B.

The partbooks for the Cantus Prima, Cantus Secunda, and Bassus contain all twenty-four madrigals as they make up the three voices of the three-part pieces and are heard throughout the rest of the collection. At the end of the sixth madrigal, there is a disclaimer that signifies to the singers that they have come to the end of the three-voice set: "Here endeth the songs of three parts."

Figure 4. Disclaimer.

VI. CANTVS Secundus. Of 3. voc.

Cease sorrowes now, for you haue don the
 death, doe care hath now confum'd my carkeffe quite,
 confum'd my carkeffe quite, no hope is left,
 not help can stand in freed, in freed, for dolefull death,
 dolefull death doth cut of pleasure quite, of plea-
 sure quite, yet whilst I
 heare the knoling of the bell, of the bell, before I dye, be-
 fore I dye, He sing my faint farewell, He sing my
 faint fare- well, my faint farewell, fu-well.

Here endeth the songs of three parts.

VII. CANTVS Secundus. Of 4. voc.

Now eu'ie tree renewes, his sommers
 greene, renews his sommers greene, why is your
 hart in winters garments clad, your beautie faies, my lone is f-
 but your coldne like winter makes me sad, like winter makes
 me sad, then either spring with buds of loue againe, with buds of loue a-
 gaine, or else congeale my thoughts with your disdaine,
 then either spring with buds of loue againe, with buds of loue againe, a-
 gaine, or
 else congeale my thoughts with your disdaine, ii. d-f. daine.

The fourth part, the Altus, appears with the seventh madrigal, which is clearly shown at the top of the first piece of music in its partbook, VII. The table, as we can see, remains intact, even though the Altus is not involved in the three-part madrigals. Additional information about the parts employed for the pieces is provided in the upper left-hand corner of each page, "Of 3 voc.," "Of 4 voc.," etc. as each voice enters.

Figure 5. Table and first piece in 1597 Altus partbook.

THE TABLE.

Songs of 3 parts.

Sit downe and sing.	I Cleere wells spring not.	3. part.	III
My flocke feede not.	1. part.	II	A cuntry past.
In black mourne 1.	2. part.	III	Cesse sorrowes now.
			VI

Songs of 4 parts.

Now euerie tree renewe.	VII	Three Virgin Nymphes.	X
Yong Cupid hath proclaim'd.	VIII	Our cuntry beauties.	XI
Aye mee my wanted ioyes.	IX	Loe cuntry spoote.	XII

Songs of 5 parts.

Your beautie it sheweth.	XIII	Audy, your speecheless feature.	XVI
If thy decentfull lookes.	XIII	Make hast yee louers.	XVII
Thou sweet delighfull Lillies.	XV	What hast thoue Lady.	XVIII

Songs of 6 parts.

Forse my thoughts.	XIX	If beautie bee a treasure.	XXII
Sow deere, when will your.	XX	My teiges doe not amle mee.	XXIII
Thoue spoote you my lads face.	XXI	My Phillis lads mee pack.	XXIII

FINIS.

VIL **ALTUS.**

N Ow eu'ry tree renewe his formers greene, re- news his
formers greene, :||: why is your
hart in winters garments clad, in gar-mes clad, our beauty say, my loue is formers
greene, :||: but your cold loue like winter, :||: makes mee sad,
like winter makes mee sad, then either spring with buds of loue againe, a-
gaine, or else congeale my thoughts, with your disdaine, with your disdaine, :||:
then either spring with buds of loue againe, a- gaine, or
else congeale my thoughts, with your disdaine, with your disdaine, :||:

B.

The same is true for the Quintus, the fifth voice, and the Sextus, the sixth voice, entering at numbers XIII and XIX respectively.

Figure 6. Table and first piece in 1597 Quintus partbook.



THE TABLE.

Songs of 3 parts.

S It downe and sing.	I Cleeve wells spring not. 3 part. IIII
My flocke feede not. 1 part. II	A cuntry paire. V
In black mourne 1. 2 part. III	Cease forrowes now. VI

Songs of 4 parts.

Now euerie tree renewet.	VII Three Virgin Nymphes. X
Yong Cupid hath proclaim'd.	Our cuntry swaines. XI
Aye mee my wooed ioyes.	IX Loe cuntrye spoats. XII

Songs of 5 parts.

Your beautie it shureth.	XIII Aske your speckell'd feature. XVI
If thy decentfull looke.	XIIII Make hyllye louers. XVII
Those sweet deligatfull Lillies.	XV What lust haue Ludy. XVIIII

Songs of 6 parts.

Petre my thoughts.	XIX If beautie bee a treasure. XXII
Say deere, when will youe.	XX My teares doe not auale mee. XXIII
Those spots vpon my lades face.	XXI My Phillis bids mee pack. XXIIII

FINIS.

Of 5. voc. XIII. QVINTVS.



Our beautie it al-lureth, al-lureth, & wanton loue procureth, :||: your

beautie it al-lureth, al-lureth, and wanton loue procureth, :||: your

which makes mee wait on you, makes mee wait on you, :||:

:||: though tird, though tird with griefe I know not

how, with griefe I know not how, which makes mee waite on you, makes mee waite

on you, :||: :||: though tird with griefe, with griefe,

I know not how, with griefe, I know not how.

B.

Figure 7. Table and first piece in 1597 Sextus partbook.

THE TABLE.

Songs of 3 parts.

Sh' d'onne and fleg. I Cleere wells spring not. 3. part. IIII
 My flocke feede not. 1. part. II A countie poore. V
 In black mourning I. 3. part. III Caste farrwes row. VI

Songs of 4 parts.

Now curie tree snawes. VII These Virgin Norples. X
 Young Cupid hath proclama'd. VIII Our countie swaine. XI
 Aye mee my wouled eyes. IX Loe countie sports. XII

Songs of 5 parts.

Your beaurie is sheweth. XIII Auly your speckle feature. XVI
 If thy decentfull looke. XIII Make holl yee louers. XVII
 Those fairest deligatfull Lilles. XV What holl faire Lady. XVIII

Songs of 6 parts.

Petrie my thoughts. XIX If beaurie bee a treasure. XXII
 Say deare, when will you. XX My trares doe not amuse mee. XXIII
 Those spots vpon my ladies face. XXI My Phillis los's mee pack. XXIIII

FINIS.

XIX. SEXTUS.

Of 6. voc.

R

Erre my thoughts, vnto your selfe a- gaine, if
 gaine, vnto your selfe a- gaine, Your professed seruice may in- our deliue,
 may in- our deliue, the dice are cast, and if the gamblers please,
 He take my choice, & rest my selfe at ease, if
 and rest my selfe, He take my choice, & rest my selfe at ease, the dice are
 cast, and if the gamblers please, He take my choice, &
 rest my selfe at ease, He &c. & rest my selfe, He take my
 chance, & rest my selfe at ease.

B.

The organization and layout of Weelkes's 1597 collection is clear and orderly. The dedication page and table are uniform throughout the partbooks, there is a disclaimer at the end of each section informing the singers of an additional voice, and there is a note at the top of each page that signifies the number of voices used for each piece.

The unorthodox organization of the 1600 Collection.

Each of the first five partbooks in Weelkes's 1600 collection contains a title page with the corresponding voice part followed by a dedication page. This follows the same pattern found in his 1597 collection.

Figure 8. Title page of 1600 Canto partbook.

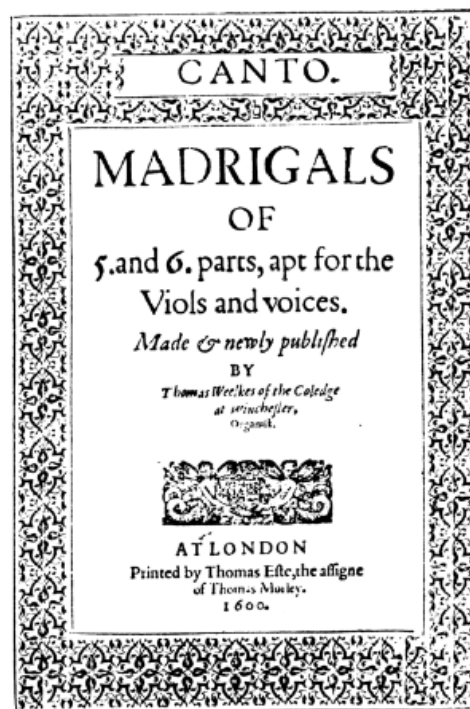
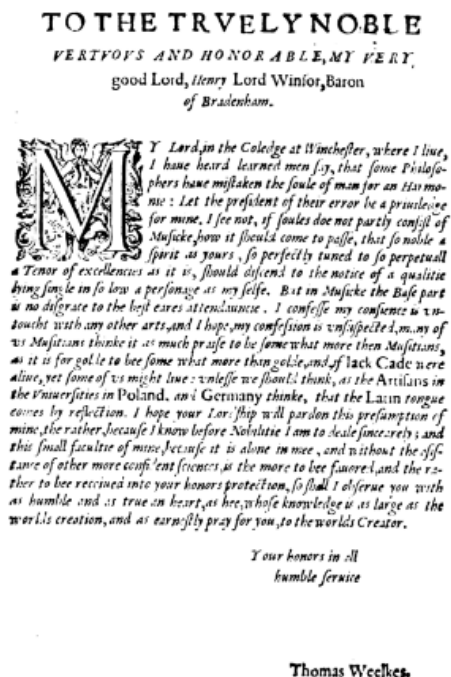


Figure 9. Dedication page of the 1600 Canto partbook.



The next page is a table that lists the order, I-X, of the ten madrigals for five voices with the inclusion of the word “FINIS” after the tenth madrigal (Figure 10). The table for the six-voice set does not appear here. At the end of the tenth piece, there is the same disclaimer, similar to the disclaimer in the 1597 collection, marking the end of the five-voice set (Figure 11).

Figure 10. Table for the ten five-voice madrigals.

THE TABLE.

C	Old winters Ice is fled and gone.	I
	Now let vs make a merry greeting.	II
	Take heere my heart, I giue it thee for euer.	III
	O care thou wilt dispatch mee. <i>The first part.</i>	IIII
	Hence care, thou art too cruell. <i>The second part.</i>	V
	See where the maides are finging,	VI
	Why are you Ladies staying. <i>The first part.</i>	VII
	Harke, harke, I heare some dauncing. <i>The second part.</i>	VIII
	Lady the Birds right fairely, are finging euer early.	IX
	As wanton Birds, when day begins to peepe.	X

FINIS.

Old winters Ice is fled and gone, And fommer brages
and fommer brages on eu'ry tree, :||
The Redbreast peepes amidst the throng, :|| Of wood borne
birds that wanton bee, :|| Each one for-
gets what they haue beene, what they haue beene, :|| And so doth *Philia*
fommers queene, :|| And to death *Philia* and to death *Philia*
fommers queene.

B.

Figure 11. End of Five Parts.

S wanton Birds when day begins to peepe. With chirping notes fa-
lute the Suns arise, the Suns arise, lute the Suns arise, the
Suns arise, So I, whom loue had lately lul'd, sleep, lo now with
Ioy, :|| pay tribute to her eyes, :|| Whole face bright beames per-
fide a happy day, :|| a happy day, :|| Long may hee live that honors
Philia, *Philia*, long may hee live that honors *Philia*, :||
Long may hee live that honors *Philia*, :||
Philia, :|| that honors *Philia*, Long may hee live that honors
Philia, dignit honors *Philia*, :||
The end of the 5 parts.

The peculiar characteristic of this collection is that following the last madrigal for five voices, a completely new title page appears followed by a new dedication, then, the ten pieces for six voices, followed by the table declaring their order on the last page of each partbook. It should be noted that this second title page specifies six parts only.

Figure 12. Second title page.

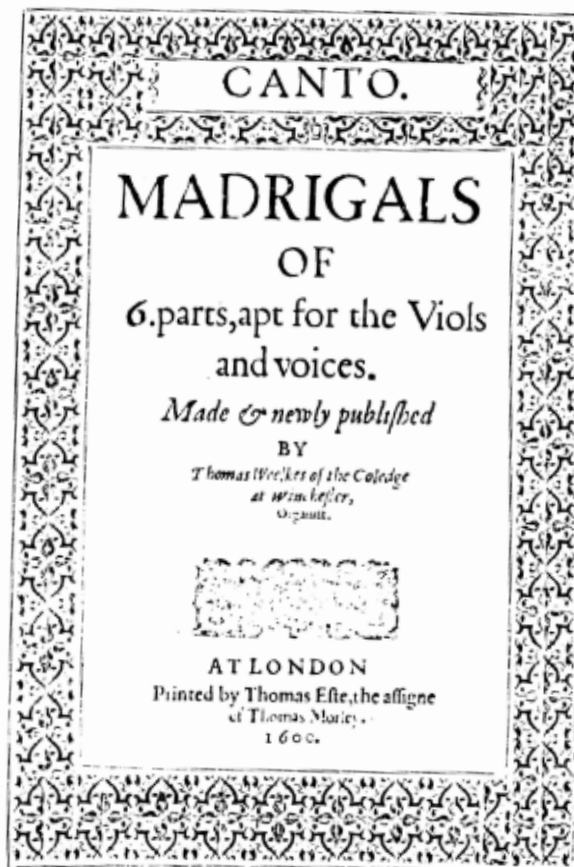


Figure 13. Second dedication.

To the right noble minded, and most
vertuous gentleman, Maister George
Brooke Esquier.

Doe not doubt (most worthie Sir) but
that, as well in a generall opinion, as in
your owne iudicious and approued cen-
sure, it may bee held for a part of little wit
and lesse manners, (vpon so weake a ground, neither
my selfe, nor my poore deferuings being knowne vn-
to you,) to present vnto you these slender labours, as
the fruits of my affected studies. But vnder the fauour
of your grauer wisdom, I humbly beseech both
your vertuous patience, and pardon heerein: for a
generall worlds report both of honour and your de-
light in this kind, hath so thoroughly possessed my
well pleased eares, as hath (forgetfully of my poore
felicitie) emboldned my spirits, to make your onely felicitie,
the true iudge, and patron of these my vnderleuing
papers. Humbly crauing heerein, your gracious accep-
tance, and in their litle worth to nourish them, as bee-
gotten for, and to your onely honorable felicitie. When
in, my heereafter times shall cuer bind me to acknow-
ledge it in all due & reuerent thankfulness, & in my
best wits, deferue it as I may. Ever resting, as best shall
become mee.

Your Worships in all seruice

Thomas Weelkes,

6. 8. 10. *1.* *CANTO.*

L The two psonde armies, marching in the field, marching in the
field, leuving a thum- dring fight, ioyning a thum- dring fight, each
comes to yeeld, ioyning a thum- dring fight, thum- dring fight, i
thum- dring fight, a thum- dring fight, each comes to
yeeld, to yeeld, So in my heart, my heart, your beautie and my reason, the other
fayes is treason, the other fayes is treason, treason, But oh your beautie sluneth
as the Sunne, And dazled reason yeeldes as quite vndone, and dazled reason
yeelds, as quite vndone, as quite vndone, as quite vndone, and reason yeeldes, as
quite vn- done.

C. llii.

Figure 14. Table for the six-voice set. (appears at the end of each partbook)

THE TABLE.	
Like two proud Armies, marching in the field.	I
When <i>Thorali</i> delights to walke, the Faies doe attend hir.	II
What haue the Gods, their comfort from heauen, <i>The first part.</i>	III
Mee thinks I heare, <i>Amphians</i> warbling strings. <i>The second part.</i>	IIII
Three times a day my prayer is, to gaze my fill on <i>Thorali</i> .	V
Mars in a furie, gainst Ioues brightest Queene.	VI
<i>Tivile</i> the period of Colmogaphic. <i>The first part.</i>	VII
The <i>Andalusian</i> Merchant, that returns. <i>The second part.</i>	VIII
A Sparow-hauk proud, did hold in wicked layle.	IX
No III, adew thou Courts delight.	X
FINIS.	

This is not a standard layout, and there is no explanation recorded for this by Wheelkes or East. As mentioned above, Fellowes, Dart, and Brown have varying theories about the unusual structure of the 1600 collection.

Edmund H. Fellowes's theory

In 1916, Fellowes compiled the partbooks of Wheelkes's 1600 collection into a scored modern edition in two volumes, one for the five-voice set, and another for the six-voice set. In the prefaces to each volume, he explains the division of the two sets in his edition. Fellowes maintained these sets were ultimately published as single entities, but that Wheelkes originally intended to issue them together, hence the first title page stating 5 and 6 parts. He believed the Wheelkes later decided to

release them separately and was unable to correct the title page of the five-part set as his decision came after the first title page had already been printed.

It is clear from his explanations within his prefaces that Fellowes was convinced of Weelkes's original intention for these sets to be issued together and that at some point, very close to or shortly after the printing had begun, Weelkes changed his mind and wished to dedicate the second set to another patron and publish them separately with their own title pages.⁴⁶ Fellowes's interpretation of Weelkes's title pages and dedications is contradicted, however, since the partbooks were printed together as Thurston Dart points out in his Reviser's Note of the Fellowes edition.

Thurston Dart's theory

In his 1966 revision of the Fellowes edition Dart included a Reviser's Note that clarified the new look of the collection, specifically regarding the structure. In it, Dart contradicted Fellowes' view of a separate publication for the two sets based on bibliographical evidence, and in the revised edition Dart re-issued them as a single volume. Dart explained that all of the surviving partbooks contained both the five- and six-part madrigals with no indication of an intentional separation.

Dart's evidence is the printer's signatures, the page identifiers (A2, B-D4), which are found at the bottom of each page. These signatures run continuously from the five-part set through the six-part set in all of the first five partbooks, clearly showing these partbooks were printed as single units with both parts included. The Sesto partbook originally had the signatures of C-D4, but was corrected in all of the

⁴⁶ Fellowes, "Preface to Vol. 12," *The English Madrigalists*, Vol. 11-12: iii.

surviving copies to A and B to show it was to form a set with the Canto, Alto, Tenore, Quinto and Basso partbooks. Regarding the two dedications Dart, like Fellowes, was left to speculate as to why this occurred. Dart assumed that Weelkes needed to find another patron because the costs of publication had become too expensive, thus needing to include a new title page and a new dedication.⁴⁷

David Brown's theory

David Brown appears to agree with both of these theories to certain extents. While he acknowledges Dart's findings of a single publication, he is inclined to agree with Fellowes that Weelkes composed the two sets separately and intended to issue them separately as well. His argument hinges on an analysis of the musical and lyrical content. Brown believes that Weelkes's set of five-voice madrigals was composed as a true set because they contain a textual cohesiveness throughout the lyrics of the ten pieces that is absent among his other sets, including the six-voice set within this collection. Brown's explanation of joining the sets into one publication differs slightly from Dart as he suggests the decision to issue them together was not made by Weelkes, but by the printer, Thomas East, for marketing purposes.⁴⁸

An alternative theory

The unique characteristic of two title pages and two dedications found within the print of the 1600 collection are the grounds for the debate regarding the theories of single and dual publications. Expanding on David Brown's approach, a synthesis of the theories of Fellowes and Dart, there is another piece to this puzzle that has not been addressed, the appearance of two tables (Figures 10 and 14).

⁴⁷ Dart, "Reviser's Note," in Fellowes, *The English Madrigalists*, Vol. 11-12: iv.

⁴⁸ Brown, *Thomas Weelkes*, 97.

These tables are separated and both numbered I-X with “FINIS” printed at the bottom of each. If these sets were to be published as a single entity, as Dart concluded, would not these tables be condensed into one and numbered I-XX as in the 1597 print? It is this question that adds to the argument of an intended separation, but in an opposite order of events to those proposed by Fellowes.

Fellowes believed the two sets were originally intended to be issued together, and that the first title page had already been printed before the decision was made to issue them separately. According to Fellowes’s theory, the second set, including the title page, dedication, table and music, was simply printed at a later time and distributed apart from the first set. The separate tables are explained by the theory that the two sets were separate and the first title page was not corrected. Following the indisputable evidence provided by Dart, however, we know that the two sets were printed together. The continuously running printer’s signatures entirely contradict Fellowes’s explanation of an intended separation after printing had begun. Dart also offered a fine argument for the two dedications, but failed to address the need for two title pages and the highly irregular appearance of separated tables in a singular publication.

There is an alternate explanation for the irregular construction of Weelkes’s collection that combines and alters the theories of Fellowes and Dart. The collection was originally intended to be issued as separate sets, one for five voices and another for six voices, hence two title pages, two dedications, and two tables of contents numbered I-X. The title page and dedication for the six-voice set had already been prepared, as was the table to be placed at the end. In fact, the entire six-voice set

may have already been typeset, as might have the five-voice set as well. The decision to print and issue them together came after, and a new “first” title page was needed to indicate the contents of the combined sets. With this decision, and the simplest solution was to alter the title page of the five-voice set to accommodate the six-voice pieces, and to embed the six-voice title page and dedication into the enlarged collection.

CHAPTER THREE

TEXTS AND WORD PAINTING IN THE 1600 COLLECTION

From its very beginnings, the madrigal has been dependant on poetry as its guiding force. Indeed, the earliest madrigal composers from Italy used texts written by the most famous Italian poet from the fourteenth century, Petrarch. His elevated poetry, in turn, elevated the madrigal to its fullest potential musically as the standards of composition were required to match the quality of the poems. The English composers, on the other hand, maintained the high standards of madrigal composition, stretching beyond their Italian models, while setting mostly new and anonymous texts. In the hands of the English, the poetry was now raised to the level of the music reversing the original scheme.

The poetic and textual choices made by Weelkes in his 1600 collection are important to a full-scale analysis of his madrigals. It is also important to consider the musical devices that Weelkes used to express these choices, because it allows for a wider view of his most famous work. Word painting is the most used device in all madrigal composition, but Weelkes's chromaticism sets his music apart, as he experimented with stretching beyond the "light" Italianate model set by Morley, and established an even more expressive "serious" form. We will discuss Weelkes's chromaticism in the next chapter. This chapter will examine the texts of the 1600 collection and the devices used to express them.

David Brown's analysis of the madrigals for five voices found that they are unified with a singular story line, and the music contains an orderly modal

succession throughout the ten pieces of the set.⁴⁹ The ten madrigals for six voices are a diverse and unrelated group. The only unifying factor of the six-voice pieces is the inclusion of two two-part madrigals, (Nos. 3-4 and 7-8), but they relate only to each other and not the group as a whole. The two two-part madrigals found in the five-voice set, (Nos. 4-5 and 7-8), fit within the developing story. Furthermore, the consistent number of lines, six, throughout the five-voice poems adds to its sense of balance, while the six-voice poems contain an uneven number of lines numbering six, seven and eight. This is not to say that the pieces of the six-voice set are in any way inferior or superior to those of the five-voice set; they are simply organized in different ways. Their general lack of organization, however, adds to the argument of an intended separation of the two sets addressed in Chapter Two, above.

The Unity of the Five-Voice Poems.

The poems set for five-voices reflect a simple love story with symbolic language and imagery. The first three poems, “Cold Winter’s Ice Is Fled and Gone,” “Now Let Us Make a Merry Greeting” and “Take Here My Heart, I Give It To Thee Forever,” are set in a major mode and describe a sense in the narrator’s hope of finding love and the promise of better days using metaphorical language to depict a shedding of loneliness and a rebirth of love’s affections.

The story turns to a feeling of disappointment with the two-part madrigal “O Care Thou Wilt Dispatch Me/Hence Care, Thou Art Too Cruel” (Nos. 4-5). These are set in minor mode and contain an ironic use of the usual light-hearted fa-la refrain.

⁴⁹ Brown, *Thomas Weelkes*, 97.

The sixth poem, “See Where the Maids Are Singing,” continues this sense of despair as the narrator is tormented by his lover’s absence.

The second two-part madrigal, “Why Are You Ladies Staying/Hark! Hark! I Hear Some Dancing” (Nos. 7-8), shows a revival of the narrator’s spirits with the dances brought by the festivals of May reflected rhythmically and a return to the major mode. Although the last two madrigals, “Lady the Birds Right Fairly” and “As Wanton Birds, When Day Begins to Peep,” are set in a minor mode they are again hopeful and salute new love at the dawn of a new day.⁵⁰ A unifying thread, the love story, can be sewn throughout the lyrics of these pieces and the following table shows the balance of modal succession in the five-voice set.

Table 2. Table of five-voice modal succession.

Madr. #	I	II	III	IV	V	VI	VII	VIII	IX	X
Mode:	Major	Major	Major	Minor	Minor	Minor	Major	Major	Minor	Minor
# of Lines:	6	6	6	4, 2 fa-las	4, 2 fa-las	6	6	6	6	6

The Subjects of the Six-Voice Poems.

The ten poems in the six-voice set do not tell a single story, but ten individual stories. In the first poem, “Like Two Proud Armies Marching in the Field,” the narrator is struggling to keep his affection for his beloved hidden. The next poem, “When Thoralis Delights to Walk,” is filled with imagery depicting mythological creatures and pastoral themes. The two-part madrigal, “What Have the Gods/Me Thinks I Hear” (No. 3-4), is a tribute to the gods for sending music from heaven to

⁵⁰ Brown, *Thomas Weelkes*, 97.

comfort those in despair. The subject of Thoralis returns in the fifth poem, “Three Times a Day.” This is the only appearance of a recurring character within the set.

“Mars In a Fury” (No. 6) is the only poem in both of these sets that was written by a known author, Robert Greene (ca.1558-1592).⁵¹ The passage is from Greene’s *Ciceronis Amor* (1589).⁵² Greene was one the first professional English writers and is considered Shakespeare’s most successful predecessor.⁵³ “Thule, the Period of Comsography/The Andalusian Merchant” is the second two-part madrigal of the six-voice set. “Thule...” depicts a fiery volcano that thaws the frozen reaches of the faraway and uncharted land of Thule. “The Andalusian Merchant” is an account of the adventures encountered by the merchant en route to and from distant lands. This two-part madrigal showcases Weelkes’s ability to evoke imagery and expresses the discoveries made explorers during this period of English history. Both pieces end with the line, “These things seem wondrous, yet more wondrous I, whose heart with fear doth freeze, with love doth fry.”

The ninth poem, “A Sparrow Hawk Proud,” is another praise to music, and the final piece, “Noel, Adieu, Thou Court’s Delight,” is an elegy to Henry Noel (d.1597). Little information about Noel exists except that he is the same nobleman to whom Morley also wrote an elegy, “Hark! Alleluia.” While each madrigal in the six-voice set is exceptional, they are a disjointed group of pieces, unlike the five-voice set, which are connected both in a lyrical and musical manner.

The table below represents the uneven modal succession of the six-voice set.

⁵¹ Fellowes, *The English Madrigalists*, Vol. 11-12: ix.

⁵² Dart, “Notes” in Fellowes, *English Madrigal School*, xi.

⁵³ Encyclopædia Britannica Online, s. v. “Robert Greene,” accessed May 8, 2014, <http://www.britannica.com/EBchecked/topic/245190/Robert-Greene>.

Table 3. Table of six-voice modal succession.

Madr. #	I	II	III	IV	V	VI	VII	VIII	IX	X
Mode:	Major	Major	Minor	Minor	Major	Major	Major	Major	Minor	Minor
# of Lines:	6	8	7	7	6	6	6	6	6	6

Word Painting.

It is imperative to understand the expressive and symbolic possibilities of word painting while analyzing madrigals of any composer. There are lengthy definitions describing the application and use of word painting over the course of music history. Interestingly, approaches to word painting have varied and can be understood as an aural and/or visual experience. In general terms, word painting is a musical reflection of a word, phrase, mood or effect in a composition.

Aurally, a word is illustrated with ornamentation and sonic stress. Visually, the notation reflects the words, for example, Bach's use of sharp symbols on the word "cross," and two semibreves to resemble eyes.⁵⁴ The application of the device during the late Renaissance is described in Grove as a standard and conventional technique of madrigal composition.⁵⁵ Kerman reduces the definition of word painting to, "a momentary illustration of [a] word."⁵⁶

The following show a few of the many examples of Weelkes's uses of word painting for a variety of expressive purposes. In Figure 15, notice an unbearable

⁵⁴ Tim Carter, "Word-painting," *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed May 8, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30568>.

⁵⁵ Carter, "Word-painting."

⁵⁶ Kerman, *The Elizabethan Madrigal*, 215.

elongation of the word “tormenter,” and the approach by leap and sudden fall after the accent on “grieve” give special attention to these words and reflect their emotional gravity.

Figure 15. Passage from VI, for five-voices, “See Where the Maids Are Singing”⁵⁷



Figure 16 shows the hurriedness of the phrase “Run, run apace,” with “running” eighth notes and the voices independent of one another, giving an impression of restrictive freedom and allowing the Canto to “catch its breath” at the rests.

⁵⁷ Fellowes, *The English Madrigalists*, Vol. 11: 32.

Figure 17. Passage from VIII, "Hark! I Hear Some Dancing"⁵⁹

Rather fast. (♩ = ♩.)

SOPRANO. (CANTO)

SOPRANO. (QUINTO)

ALTO. (ALTO)

TENOR or ALTO. (TENORE)

BASS. (BASSO)

PIANOFORTE. (For rehearsal only)

mf Hark, hark, I hear some

mf Hark, hark, I hear some

mf Hark, hark, I hear some

(♩ = ♩)

And a nim-ble mor-ris

dan - cing, some dan - cing, And a nim-ble mor-ris

dan - cing, some dan - cing,

dan - cing, some dan - cing,

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S. & B. 1772

⁵⁹ Fellowes, *The English Madrigalists*, Vol. 11: 40.

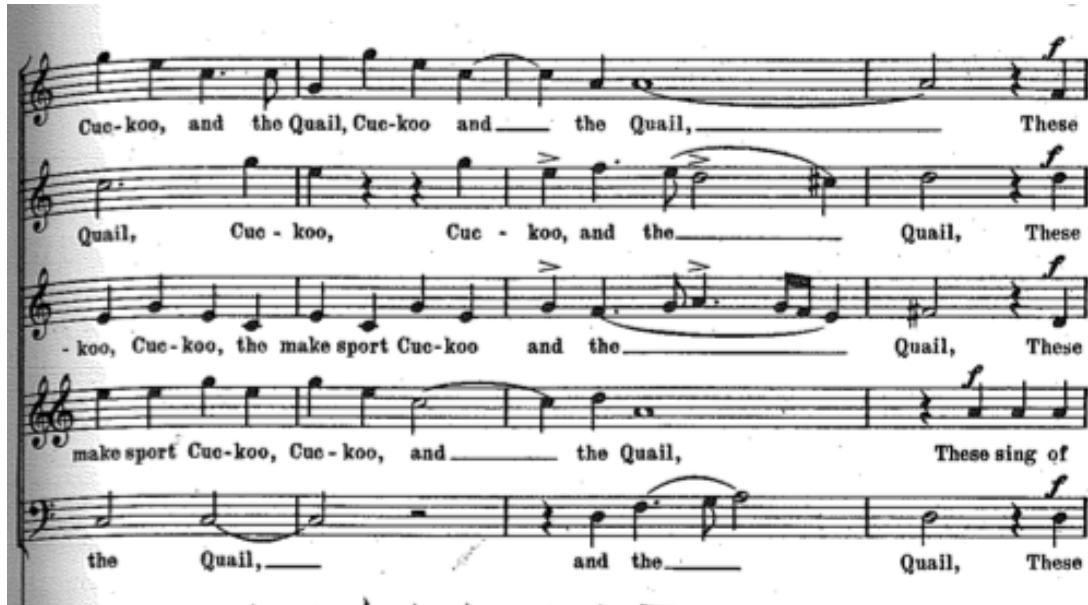
This idea of dancing is further reflected by the partnering of voices, first by the Quinto and Alto who are then joined by the Canto and Tenore (Figure 18). The rhythms are identical in all of the voices, and the two pairs move in parallels adding to the sense of partnering.

Figure 18. “Hark! I Hear Some Dancing” cont.⁶⁰

And finally, Figure 19 shows Weelkes’s application of well-known intervals, in this case bird songs, by habitually setting the word “cuckoo” in a descending third, reflecting the call of the cuckoo bird.

⁶⁰ Fellowes, *The English Madrigalists*, Vol. 12: 41.

Figure 19. Passage from IX, “Lady, the Birds Right Fairly”



Conclusion.

One of the most interesting and rewarding factors of Weelkes's madrigals in the 1600 collection is his choices of texts and the devices he used to express them. He used a variety of techniques to employ the “conventional” use of word painting reflecting musically a specific word, rhythmic idea, and recognizable sounds. His texts are mostly anonymous, a typical characteristic of English madrigals, and he gives every effort to express them to their fullest extent. His thoughtful touches to these pieces allow both the singer and listener a chance to become even more aware of the words that are sung.

CHAPTER FOUR

CHROMATICISM IN THE 1600 COLLECTION

Weelkes's brilliant use word painting enabled him to capture and reflect the meanings of the texts he chose to set to music in his compositions. The pieces of his 1600 collection are especially expressive, because he doubles the intensity of the lyrics with strategically placed chromatic inflections found in the melodic and harmonic structures. The English conception of a "serious" madrigal, characterized by extended chromatic passages, expansive sequences and organic repetition, differs from the formulaic and diatonic nature of Morley's "light" madrigals. To be sure, Morley also used these techniques, but only in a melodic and momentary manner, and never to the extent represented in Weelkes's works. This style was developed by Weelkes through experimental procedures in his earlier publications, and modified from the influences of Italian composers, such as Luca Marenzio (1553-1599) and Carlo Gesualdo (1560-1613). Its greatest potential is found in his madrigals for five and six parts from 1600.⁶¹ This chapter will analyze Weelkes's use of chromatic expansion.

At the very beginning of the first piece for five voices, "Cold Winter's Ice is Fled and Gone," Weelkes sets the tone for the entire collection by immediately introducing ambiguous chromatic harmony. In Figure 20, the harmony wavers between the minor and major modes of G with the appearances of B and B-flat in measure 4. The harmony changes chromatically from C to D in the third and fourth measures of the second system.

⁶¹ Kerman, *The Elizabethan Madrigal*, 230.

Figure 20. "Cold Winter's Ice Is Fled and Gone."⁶²

Very moderate speed.

SOPRANO. (CANTO.)

SOPRANO. (QUINTO.)

ALTO or TENOR. (ALTO.)

TENOR. (TENORE.)

BASS. (BASSO.)

PIANOFORTE. (For rehearsal only)

p Cold win - ter's Ice is fled and gone, *cresc.* *mf*

p Cold win - ter's Ice is fled and gone, *cresc.* *mf* *p*

Cold win - ter's Ice is fled and gone, cold *p*

p Cold

Cold

And summer brags

cresc. And summer brags on ev - 'ry

win - ter's Ice is fled and gone, And summer brags on ev -

win - ter's Ice is fled and gone, And

win - ter's Ice is fled and gone, And

cresc.

makes a fine display.

The two-part madrigal for five-voice, "O Care, Thou Wilt Dispatch Me/Hence Care, Thou Art Too Cruel" (Nos. 4-5), begins with a chain of chromatic harmonies that, according to Fellowes, "must have amazed contemporary musicians" (Figure

⁶² Fellowes, *The English Madrigalists*, Vol. 11: 1.

21).⁶³ The phrase is “dispatched” into a chromatic wandering of harmonies as the narrator is lost in despairing thought.

⁶³ Fellowes, *The English Madrigal Composers*, 198.

Figure 21. Opening phrase of “O Care, Thou Wilt Dispatch Me.”⁶⁴

The image shows a musical score for the opening phrase of the madrigal "O Care, Thou Wilt Dispatch Me." The score is written for five voices (Soprano, Alto, Tenor, Bass) and Piano. The tempo is marked "Four very moderate beats in a bar." The key signature has one flat (B-flat). The Soprano part begins with a whole note G4, followed by a half note A4, and then a whole note B4. The Alto part begins with a whole note F4, followed by a half note G4, and then a whole note A4. The Tenor part begins with a whole note E4, followed by a half note F4, and then a whole note G4. The Bass part begins with a whole note D4, followed by a half note E4, and then a whole note F4. The Piano accompaniment begins with a whole note D4, followed by a half note E4, and then a whole note F4. The lyrics for the Soprano part are: "O Care thou wilt des - patch me, thou wilt des - patch me, thou wilt des - patch me, O Care thou wilt des - patch, thou".

The harmonic structure of “O Care/Hence Care” is doubly curious because the first part, “O Care,” ends not on the dominant, but on the tonic, which is an ironically unstable harmony at this particular point in the piece. “Hence Care” opens in the tonic and continues with another chromatic passage that is more striking than

⁶⁴ Fellowes, *The English Madrigalists*, Vol. 11: 19.

the first. The tonal center passes from G through C to E, bringing attention to the instability of the text with unstable harmony, (Figure 22.)

Figure 22. Opening Phrase of “Hence Care, Thou Art Too Cruel.”⁶⁵

Nº 5. HENCE CARE, THOU ART TOO CRUEL.
(The Second Part.)

Four very moderate beats in a bar

SOPRANO. (CANTO)
SOPRANO. (ALTO)
ALTO. (QUINTO)
TENOR. (TENORE)
BASS. (BASSO)
PIANOFORTE. (For rehearsal only)

Hence Care; thou art too...
Hence Care; thou art too...
Hence Care; thou art too...
Hence Care; thou art too...
Hence Care; thou art too cru -

The first line of the Canto remains unresolved at its conclusion; the harmony is built on an augmented triad on G (G-B-D \sharp) and the chromatic descending suspensions hanging between the word “cruel” in the top voice add to the effect of prolonged suffering, (Figure 23.)

⁶⁵ Fellowes, *The English Madrigalists*, Vol. 11: 25.

Figure 23. Augmented tonic triad in “Hence Care, Thou Art Too Cruel.”⁶⁶



Fellowes further demonstrates Weelkes's chromatic deployment within this piece by discussing the use of cross relation, the clashing of two notes of the same name, F-natural and F-sharp. Notice the Canto and Alto lines in the first measure of Figure 24. The use of cross relation brings attention and weight to the phrase “deathly dost thou sting” and the clashing tones represent that “sting.” Cross relation is a regular feature in Weelkes's work.⁶⁷

⁶⁶ Fellowes, *The English Madrigalists*, Vol. 11: 25

⁶⁷ Kerman, *The Elizabethan Madrigal*, 224.

Figure 25. Ascending Chromatic Mediant in “Thule, the Period of
Cosmography.”⁶⁹

The next phrase concludes in F but moves to the descending chromatic mediant of D at the downward moving word “melt” (Figure 26).

⁶⁹ Fellowes, *The English Madrigalists*, Vol. 12: 111.

Figure 26. Descending Chromatic Mediant Relationship in “Thule, the Period of Cosmography.”⁷⁰

The image shows a musical score for a piece titled "Thule, the Period of Cosmography." It consists of six staves. The top five staves are vocal parts, and the bottom staff is a piano accompaniment. The lyrics are: "-phu - re - ous fire Doth melt the fro - zen". The music features a descending chromatic mediant relationship, which is highlighted by a bracket spanning across the vocal parts. Dynamic markings include "molto dim." and "p".

The final example of Weelkes's chromatic technique is from "The Andalusian Merchant" (No. 8). Notice the shifting harmony and suspensions that occur under the phrase, "How strangely Fogo burns" (Figure 27 and 28). In the text, the merchant has come upon the volcano, Fogo. Here, the chromatic placement represents the awe one would experience at the display of a smoldering volcanic eruption.

⁷⁰ Fellowes, *The English Madrigalists*, Vol. 12: 111.

Figure 27. Excerpt from "The Andalusian Merchant."⁷¹

The image displays a musical score for a vocal ensemble and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. It consists of eight staves. The first six staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2), and the last two are for the piano accompaniment. The lyrics are written below the vocal staves. The music features a mix of half notes, quarter notes, and eighth notes, with some measures containing rests. Dynamics include *p* (piano) and *pp* (pianissimo). The lyrics are: "— how strange - ly Fo - go burns, how strangely Fo - go burns, Spain how strange - ly Fo - go burns, how strangely Fo - go strange - ly Fo - go burns, how strangely Fo - go burns, Spain how strange - ly Fo - go burns, how strange - ly Fo - how strange - ly Fo - go burns, how strangely Fo - go burns, —".

— how strange - ly Fo - go burns, how strangely Fo - go burns,
 Spain how strange - ly Fo - go burns, how strangely Fo - go
 how strange - ly Fo - go burns,
 strange - ly Fo - go burns, how strangely Fo - go burns,
 Spain how strange - ly Fo - go burns, how strange - ly Fo -
 how strange - ly Fo - go burns, how strangely Fo - go burns, —

⁷¹ Fellowes, *The English Madrigalists*, Vol. 12: 120.

Figure 28. Excerpt from "The Andalusian Merchant."⁷²

how strange-ly Fo-go burns, how strange, how
 burns, how strange-ly Fo-go burns,
 -ly Fo-go burns, how strange-ly Fo-
 how strangely Fo-go burns, how strange-ly Fo-go burns,
 -go burns, how strange-ly it burns, how
 - how strange-ly Fo-go burns, how
 strange-ly Fo-go burns, A-midst an O-cean full of fly-ing
 A-midst an O-cean full of
 -go burns, Fo-go burns, A-midst an O-cean
 how strange-ly Fo-go burns, A-midst an O-
 strange-ly Fo-go burns, A-midst an O-cean
 strange-ly Fo-go burns, A-midst an O-cean

Weelkes's attention to chromatic inflection expresses not only the text of a poem, but also its emotional and harmonic depth. Weelkes's innovative approach,

⁷² Fellowes, *The English Madrigalists*, Vol. 12: 121.

developed in his first two publications, established a new style of madrigal composition in England that saw its fulfillment in his 1600 collection.

CHAPTER FIVE

LEGACY

The career of Thomas Weelkes is punctuated both with celebrated artistic achievement and personal hardship. His music is regarded as the most innovative and experimental of all of the English madrigalists, yet his inability to secure stable or reputable patronage and his reputation as a belligerent alcoholic has resulted in a negative understanding of the man. The surviving documents that scholars have used in an attempt to create a historical narrative of Weelkes's life and career are limited to unreliable records, scarce and sometimes inflated information provided in his dedication pages, and disciplinary reports. Weelkes's *Madrigals of 5 and 6 Parts, Apt for the Viols and Voices* is undoubtedly his most famous publication, and its unusual construction adds to its distinctiveness. His publications are a representation of the growing popularity and expressive limits of the madrigal after its initial introduction to England by Ferrabosco and Yonge. Weelkes's imaginative approach to the madrigal transformed it from the Italian model to an entirely English genre.

The studies of Fellowes, Kerman, and Brown are the foundations of scholarship about Weelkes and subsequent research has allowed for a wider view of his circumstances. A disproportionate amount of negative documentation survives regarding Weelkes. John Shepherd's "Thomas Weelkes: A Biographical Caution" challenged the assumption of Weelkes's individual pattern of bad behavior, by reinterpreting the disciplinary records at Chichester Cathedral. Shepherd argued

that these records have been taken out of context, and the repeated use of a limited conclusion has led to distortions and exaggerations of the truth.⁷³

One of these distortions was the assumption that Wheelkes was alone in his actions. Shepherd uses Brown's own evidence against him by reinterpreting the actual language of the reports. In the twelve decrees of the Chapter Acts of October 30, 1611, from Chichester Cathedral, Brown used two of them as individual warnings to Wheelkes's. The problem with this assumption is that neither of these decrees single out Wheelkes as a lone perpetrator, and when they are put into the context of the other ten decrees, they are actually a warning to everyone as the Cathedral was tightening up control of the entire staff.⁷⁴

The assumption of Wheelkes's habitual public drunkenness is also a matter of interpretation. Wheelkes was charged with this offense in December of 1613. He replied that the report was untrue and was told to provide the appropriate witnesses to satisfy his claim. The matter was never mentioned again. Furthermore, Shepherd points out the actual language of the charge: *fama publica ebrietatis*, denoting a singular offense; *fama publica ebriositas* would have indicated a habitual condition.⁷⁵

It is unlikely, though not impossible, that definitive evidence will be found which will establish a firmer grasp on Wheelkes's early life, but a follow-up on Glenn A. Philipps' "Patronage in the Career of Thomas Wheelkes," an investigation into the

⁷³ John Shepherd, "Thomas Wheelkes: a biographical caution," 505.

⁷⁴ John Shepherd, "Thomas Wheelkes: a biographical caution," 507.

⁷⁵ John Shepherd, "Thomas Wheelkes: a biographical caution," 508.

lives of those to whom Weelkes dedicated his works, may lead to a better understanding of his creative milieu.⁷⁶

The unusual organization of Weelkes's 1600 collection has been a topic of discussion since the publication of Fellowes's modern edition in 1916. Dart and Brown have offered different theories regarding the appearance of two title pages and two dedications within the original print, and an alternative theory has been provided here that combines all three of these theories with the consideration of the separated tables.

The most used approach to describe Weelkes's music so far has been to compare his works to those of his contemporaries. The intention of this study has been to explore the most revered collection of Weelkes's output in its entirety by itself, and to examine the characteristics found within that have defined the composer's career. Future scholarship on Weelkes might best be served by focusing on his individual works and styles, building on Philip Brett's argument, from his "The Two Musical Personalities of Thomas Weelkes," that Weelkes's secular and sacred music followed separate paths of development. Brett rejected Brown's analysis of musical style, and his advice was to approach these differing arenas individually.⁷⁷

Word painting is the most used device in madrigal composition, and in this collection Weelkes's treatment of the poetry expresses its meaning to the fullest extent by reflecting musically a specific word, rhythmic idea, and recognizable

⁷⁶ Philipps, "Patronage in the Career of Thomas Weelkes," 46.

⁷⁷ Brett, "The Two Musical Personalities of Thomas Weelkes," 369.

sounds. The most defining characteristic in Weelkes's collection is his use of chromaticism to enhance the emotional and harmonic depth of these pieces.

Weelkes's music has become standard in the English madrigal repertory. His contributions to the genre are viewed as the most experimental and expressive, and he is considered among the most important of all of the English composers of the late Renaissance. His 1600 collection stands alone for its uniqueness and brilliance.

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