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THE LIFE AND SONGS OF JOHN DANYEL

BY

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CANDIDATE FOR THE MASTER OF MUSIC
DEGREE IN VOICE

IN PARTIAL FULFILLMENT
OF COURSE REQUIREMENTS FOR
MU 690 GRADUATE RECITAL

SUMMER 1972

SUBMITTED TO:

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INTRODUCTION

The lute song or "ayre" as it was usually spelled by its Elizabethan and early Jacobean composers was a type of English song whose melody was predominant and its accompaniment carefully composed. It was usually accompanied by the lute and often the viol doubled the bass line. The term "ayre" or "aire" was used by English writers of the seventeenth century in the sense of key or mode. The texture of the lute song was generally homophonic and much simpler than that of the polyphonic madrigal. Of course, lutenist-song composers like John Dowland and John Danyel often used all of the resources of the madrigalists, and their lute songs were generally much more complicated than the rest of the lute song repertoire.

The era of the lute song was inaugurated in 1597 by John Dowland's First Book of Songes or Ayres of Four Parties with Tablature for the Lute and ended with John Attey's collection, The First Booke of Ayres of Foure Parts, With Tableture for the Lute: So made, that all the parts, may be plaide together with the Lute, or one voyce with the Lute and Base-Vyoll, in 1622. In those brief twenty-five years, there were more than two dozen collections of lute songs published in London. The lute song quickly outstripped the madrigal in popularity. But the madrigal survived while the lute song faded. The lute song as a form represented a meeting

of minds in music and poetry unlike any other time in English history. English song writing did not approach the lute song's nearly perfect blend of words and music again until the twentieth century.

Lutenist-song composers often wrote the words to their songs while the later Carolinian composers almost always used the poems of the court poets. Elizabethan song books never gave the author of the words of a lute song. The music was generally printed without bars and the irregular barring that did occur was only for ensemble purposes. The muscular accents that modern singers give to the downbeat were unknown to Elizabethan musicians. Singers, who were often the composers as well, were only expected to give a faithful rendering of the natural ictus of the words.

The lute songs of John Danyel represent a curious mixture of the older, polyphonic style of the madrigal and the newer techniques of the monodists. His quiet contemplative verse often contrasts strangely with his vivid, passionate music. He was a composer of great skill who did not rigidly compartmentalize his emotions and thoughts. Unlike his contemporaries, he was willing to experiment with larger forms and anticipated in both his music and verse the spirit of the Baroque. His music must have sounded strange to his contemporaries' ears, but it should not shock ours. Today, his music is rarely, if ever, performed and has been relegated to the shelves of the quaint and the old. It is my purpose in this paper to explore

the significance of Danyel's works and urge that his songs be included with those of Dowland in the solo singer's repertoire.

CHAPTER I

LIFE OF JOHN DANYEL

The lutenist song writer, John Danyel, lived during one of the most exciting and brilliant eras of English music and letters. He was born in 1564, as were his more illustrious Elizabethan contemporaries, William Shakespeare and Christopher Marlowe. The most famous of the lutenist song writers, John Dowland, was born the previous year in 1563. It was Dowland who initiated in his lute songs the melancholic passionate vein that was later developed by Danyel. Both men's lives spanned those years of "Jacobean Melancholy" characterized by the uncertain and troubled reign of James I (which began in 1603 after the death of Elizabeth and ended with the murder of James in 1625).

John Danyel seems to have been acutely stricken with "melancholia", as were most of his contemporaries. Melancholy seemed to be the general malaise of late sixteenth, and, particularly, early seventeenth century England. The essence of those years was best described in Robert Burton's Anatomy of Melancholy, which first appeared in 1621. Burton, when questioned as to his choice of subject, whimsically, replied that he wrote of melancholy to avoid melancholy.¹

¹Robert Burton, The Anatomy of Melancholy, ed. Rev. A. Shillet (London: G. Bell and Sons Ltd., 1912), p. 4.

His voluminous tome exhaustively treated the body fluid, which seventeenth century physicians called "black bile". When this bile was diagnosed as being predominant in the body, it was considered the chief cause of that "perpetual anguish of the soul" commonly known as melancholy.

Such divergent factors as the renaissance of Greek culture, the development of humanist thought, recurring plagues, and the deterioration of medieval spiritual and social values which resulted in the Reformation, created a time of intense social upheaval. Because England was physically isolated, new developments from the continent were often experienced simultaneously with the assimilation of the old. Cyclic waves of content and discontent alike were washed indifferently on England's shores.

Uncertain certain turnes, of thoughts forecast,
Bring back the same, then dye and dyeing last.²

Sensitive men, such as John Danyel and his innovative peer, John Dowland, were hardly immune to the conflicting tensions of their age. Dowland excelled in expressing through his music those "Petrarchean" afflictions of unrequited love and melancholy. To describe himself, Dowland often used this rhyming pun: "Sempre Doleland, sempre dolens" (always Dowland, always doleful). Melancholy was often depicted in this fashion as a poetic "conceit", or fancy; but Danyel, characteris-

²E. H. Fellowes (ed.), English Madrigal Verse (3rd ed.; Oxford: Clarendon Press, 1967), p. 451.

tically, viewed it in a more somber light:

But Sorrow, Griefe, Affliction, and Despaire
 These are the things that are sure.
 And these we feel not as conceyts in th'ayre
 But as the same wee endure
 For naught delights and lasts : 3

As noted previously, Dowland was only a year older than Danyel, but Dowland's career was certainly the more successful. A comparison of their careers can perhaps weave a fuller texture into the thin web of the known details of Danyel's life.

Both men graduated from Oxford University in music, but Danyel received his degree in 1603, fifteen years after Dowland. But by the time Danyel's only edition of lute songs, entitled Songs for the Lute, Viol, and Voice, appeared in 1606, Dowland had already published three lute songbooks (the first being in its third edition), one book of instrumental pavans, and was also the principal lutenist to King Christian IV of Denmark.⁴ In contrast, Danyel's folio seemingly became something of a collector's item. Dowland's popular first book, The First Booke of Songs or Ayres, was published in 1597, and went through five editions before its composer's death in 1626. Dowland's First Book, subsequently, became the standard format for lute songs until 1622, which is generally considered to be the last year any important lute songs of the same genre

³Ibid., p. 448.

⁴E. H. Fellowes (ed), The English School of Lutenist Song Writers (London: Stainer & Bell, 1920 et seq), Series II, VIII, pp. 1-60.

were published. Dowland's First Book found publication again in the nineteenth century, but Danyel's slender volume of twenty-one songs remained forgotten and did not appear in its entirety until its inclusion in Dr. Fellowes' 1926 edition of the English Lute School.

Does Danyel deserve such neglect? Does the seeming lack of popular acclaim and circulation of his songs indicate that his work might have shared the ignominious distinction with John Maynard's The XII Wonders of the World, of being, "the only song-book of the period which is of poor quality from start to finish without any redeeming feature, except the amusing words . . . which may be found elsewhere"?⁵ But Warlock, in his pioneering work on the English ayre, did not base his estimate of John Danyel solely on his small output and narrow diversity of composition:

As a composer of serious songs in extended form, he stands only to John Dowland among the composers of the great period of English song; and for the bold originality of his harmonic sense, which is always controlled by a polished technique and a sure instinct for beauty of sound, and, too, for the breadth and spaciousness of his style, so widely different from the almost miniature song forms of Rosseter, Campion, and others, Danyel deserves an honourable place in musical history.⁶

Bruce Pattison animatedly describes Danyel's expansive treatment of the simple air, and, like Warlock, ranks him

⁵Peter Warlock (pseud. for Peter Heseltine), The English Ayre (London: Oxford University Press, 1926), p. 122.

⁶Ibid., p. 53.

among the great English song composers.⁷ Gustave Reese, in his comprehensive treatise on the Renaissance, portrays Danyel as a composer of serious songs surpassed only by Dowland.⁸ But perhaps the most telling source of **recognition** comes from Danyel's contemporary, Thomas Tomkins, the great English choral and keyboard composer. In his Songs of 3. 4. 5. and 6 Parts, published sixteen years after Danyel's songs appeared, Tomkins dedicated a madrigal jointly to "Doctor Douland" and "Master John Daniell." All of the other madrigals in his book are dedicated singly to relatives or famous composers such as Orlando Gibbons, William Byrd, John Ward, and others. The madrigal dedicated to Dowland and Danyel is reminiscent of Dowland's famous "Lachrimae" pavan and Danyel's "Rosamunde" pavan, which bears a marked musical resemblance to the former composition. The first half of Tomkin's madrigal is dedicated to Dowland and the remaining portion to Danyel:

O let me live for true love. Fa la
 Yet let me live no longer
 Than that my life may make my life the stronger.

O let me die for true love. Fa la
 Let not Hope or Old Time come to end my Woe.⁹

⁷Bruce Pattison, Music and Poetry of the English Renaissance (London: Methuen, 1948), p. 137.

⁸Gustave Reese, Music in the Renaissance (New York: W. W. Norton, rev. ed., 1959), p. 838.

⁹E. H. Fellowes (ed.), The English Madrigalists (London: Stainer & Bell, 1922), vol. XVIII, pp. 29, 34-39.

Tomkin's word play on "live" and "die" is perhaps indicative of the respective composers' differing shades of "melancholia".

Peter Warlock was unable to give in his The English Ayre even approximate birth or death dates for John Danyel and could offer very little biographical information. Since the publication of Warlock's book in 1926, little new information has been added concerning John Danyel's life. The birth and death dates for Danyel are still given in most reliable sources as c. 1565-c.1630. But, according to research recently conducted by Joan Rees for her critical and biographical study of Samuel Daniel, John's elder brother, who was a noted poet and historian, John's dates can now perhaps be more accurately established. Rees uncovered a "John Daniell's" baptismal record, dated November 6, 1564, at Wellow, near Bath (which is within a few miles of the probable birthplace of Samuel).¹⁰ On the basis of this information, John Danyel was presumably born in 1564, rather than 1565. Rees also names a Thomas Daniel as the two brothers' father. John has been often confused with his father. For example, Fuller, in his Worthies, described Samuel Daniel as the son of a "music-master" named John Danyel.¹¹

Joan Rees refutes Anthony Wood's statement in his Alumni Oxoniensis, 1500-1741, that Samuel Daniel came from a wealthy

¹⁰Joan Rees, Samuel Daniel. A Critical and Biographical Study (Liverpool: Liverpool University Press, 1964), p. 2.

¹¹Ibid.

family. Rees cites the poet's continual financial difficulties as seeming evidence of his lack of independent means.

Conversely, David Scott, in his 1971 examination of John Danyel's life and songs, contends that the Daniel family must have been fairly prosperous, since both sons attended Oxford University.¹²

If John was independently wealthy, this might explain the seeming absence of a patron in his career (the verse dedication to his Songs seems to be addressed to a friend rather than a patron). Both Rees and Scott concur that Samuel did not finish his degree at Oxford, but they give conflicting dates for John's graduation. Rees echoes the standard information that John took the degree of Bachelor of Music at Christ Church College, Oxford, on July 14, 1604. According to Scott, who seems to have delved into the matter at some depth, John made his supplication for his degree on December 16, 1602, and was awarded the degree seven months later on July 14, 1603, rather than as Rees and other have given, on July 14, 1604.

John also had a sister, Rose, who apparently married John Floris (their child's baptismal entry has been found but not their marriage record). John Floris (or Giovanni Floris as he was also known) was an English lexicographer who compiled the Italian-English dictionary, A World of Wordes, published in 159

¹²David Scott, "John Danyel-His Life and Songs", The Lute Society Journal, 1971, XIII, p. 7.

Floris had connections with the court as he was a protege of Queen Anne, the queen of the unfortunate James I, son of the executed Mary, Queen of Scots. Floris could have helped Samuel with his translations of Paulus Jovius and Guarini's Pastor Fido. John Danyel later set translations of several of Guarini's poems to music in his book of songs. Floris also might have used his influence to secure Samuel's appointment in 1604, as "licenser of the Queen's Revels". Samuel's new duties consisted of writing and producing a series of masques, pastoral, tragedies, and comedies. The English masque flourished principally during the reign of the Stuarts (James I, 1603-25, and his brother Charles I, 1625-49). Samuel presided over the Jacobean royal productions for fifteen unhappy years. His declining health enabled him to happily turn the post over to his "faythfull brother John" in 1618, whom he also named the sole executor of his will a year later. Samuel died that same year, in 1614, at his farm retreat near Beckington.

Samuel was not particularly fond of writing masques and probably felt contempt for it as a literary form.¹³ He certainly did not share the enthusiasm of his bitter rival, Ben Jonson, for it. As a serious scholar, Daniel viewed the masque, with its dependence on dancing, elaborate processions, and incidental music, too frivolous to be taken seriously.

¹³Joan Rees, op. cit., p. 93.

Nonetheless, his Hymen's Triumph, produced in 1615, is considered his dramatic masterpiece and was later highly praised by Samuel Coleridge. This masque has the words to a song called, "Eyes Hide My Love", whose text is quite similar to John Danyel's lute song, "Eyes Look No More". This is the same song that was mentioned earlier as an instrumental pavan named "Rosamunde", which may or may not be connected with Samuel Daniel's sonnet sequence, Rosamond, published in 1592.

It is certainly feasible that Samuel would have asked his brother to compose some of the music for his masques. The two brothers seemed to have had a close relationship as Samuel used his influence repeatedly to secure positions for John. Samuel probably helped John obtain a position in 1612 as a member of the Royal Household of Musicians. Of course, John's considerable talents as a lutenist would have been a necessary corollary to the position. As David Scott has noted, John probably served as a lutenist, rather than as a singer or composer.¹⁴ There seems to be no mention of him at court in the latter capacities. Samuel's prominence also enabled him to obtain a warrant for John to train a company of young actors to perform at Bristol. Two days after Samuel received the permit, he transferred it to John, who probably could not have secured the warrant by himself. John's experience

¹⁴David Scott, op. cit., p. 10.

in this position doubtless helped him assume Samuel's duties six years later as "allower (or censor) of the plays". Samuel's former title of "licenser of the Queen's Revels" had gradually been redefined over the years.¹⁵

John's new post brought him into contact with the musician, Philip Rosseter, whose Blackfriar theatre housed the productions of the children of the Queen's Revels. Peter Warlock has suggested that this was perhaps the same company of young actors so acridly described in Hamlet:

. . . there is, Sire, an aiery of children,
little eyases, that cry out on top of ques-
tion, and are most tyrannically clapped for't:
these are now the fashion, and so berattle
the common stages--so they call them--that
many wearing rapiers are afraid of goose-
quills, and dare scarce come thither.¹⁶

To conjecture that Danyel might have known Shakespeare is beyond the scope of this paper. But Danyel certainly could have met the other musicians who were associated with Rosseter's theatre: Robert Jones, who might actually have known Shakespeare;¹⁷ Robert Dowland, the son of John Dowland; Nicholas Lanier, who composed in the new "Italianate" monodic style; and Robert Johnson, who with John Dowland, was one of the principal lutenists to King James.

¹⁵Ibid.

¹⁶Peter Warlock, op. cit., p. 81

¹⁷Ibid., p. 68.

It is not known when or if John Danyel terminated the post inherited from his brother, but the last known official record of Danyel is dated December 20, 1625. At this time, he was mentioned as still being a member of the Royal Household of Musicians, and now associated with the composers called the "Italianates", John Cooper (or Giovanni Coprario, as he liked to call himself) and Alphonso Ferrabosco the Younger, who was the favorite masque composer of Ben Jonson. David Scott believes that Danyel probably died as a victim of the plague of 1626.¹⁸ This would place his death in 1625, or a few months after December 20, in 1626, as opposed to the more frequently cited date of 1630. Coincidentally, John Danyel probably died the same year as John Dowland, his great contemporary, who died in London on January 21, 1626.

There remains a large gap of thirty-one years, from John's birth in 1564 to the supposed beginning of his studies at Oxford in 1595, that simply cannot be reconstructed at this time. These important, formative years in the life of John Danyel seem to have left no visible trace to the observer's eye. In retrospect, perhaps Samuel Daniel might have applied his own verse to his neglected brother:

Ungrateful times, that impiously neglect that
worth, that never times againe shall shew.¹⁹

¹⁸David Scott, op. cit., p. 11.

¹⁹Samuel Daniel, The Civil Wars, ed. Laurence Michel (Princeton: Yale University Press, 1958), Book V, St. 3.

CHAPTER II

THE LUTE SONG AND ITS POETRY

The lute song or ayre can be defined as a solo, secular vocal form traditionally accompanied by the lute. It was usually strophic and set to a dominant melody which was always treated as the highest part. It was also arranged for other voices and instruments for greater variety of performance. Its heyday was seen in Elizabethan England. It developed simultaneously with the budding opera experiments of the Camerata in Florence, Italy. The first opera, Jacopo Peri's Dafne, appeared in 1597, the same year as John Dowland's First Book of Ayres. But the lute song was finished only twenty-five years later, with the publication of John Attey's Ayres in 1622.²⁰ In contrast, the opera form grew rapidly and by 1656 found its way to England in the production of the first English opera, William D'Avenant's The Siege of Rhodes.

The lute song was derived from earlier, secular vocal forms such as the English madrigal, the old homophonic part-song, the viol consort song, and the native wealth of English popular song. Foreign forms such as the Italian madrigal and the lighter canzonets, balletti, frottolas, the French chanson, "air de cour", and the "vox de ville" also contributed to shape the English lute song. The degree of their

²⁰E. H. Fellowes. The English School of Lutenist Song Writers, op.cit., ser. II, vol. IX, pp. 2-41.

influence is difficult to determine, but the French contribution was probably more direct than the Italian.²¹ The Italian effect on the lute song is more conspicuous than the French. The Italian madrigalian practices of "word painting" and the breaking up of phrases into short, repeated motifs were frequently incorporated into the lute song. But the French forms, which the lighter, Italian vocal forms resemble, were probably studied by John Dowland when he was in Paris in 1582, fifteen years before his First Songs were published. Also, two of the very few music books printed in England before 1588 included French chansons.²² In addition, the closer physical proximity of France to England cannot be overlooked when determining early continental influences on the development of English song.

In 1588, William Byrd's popular Psalmes, Sonets & Songs was published; and, although it contained only viol consort songs (a strophic solo song with an accompaniment of viols), it initiated the rush of secular song publications lasting from about 1590 to about 1630.²³ Most of the lute songs of John Danyel are related to the viol consort song. His ayres are printed without an alternative four-part arrangement, as were most of the other lute songs of the day,

²¹Edward Doughtie (ed.), Lyrics from English Airs 1596-1622 (Cambridge: Harvard University Press, 1970), p. 5.

²²Ibid.

²³Gustave Reese, op. cit., p. 817.

and his accompaniments often resemble transcriptions of polyphonic viol parts (all but his last two ayres specify a bass viol accompaniment).

There were two ways in which the lute song chiefly differed from other similar forms such as the consort song and the homophonic part song. The lute song possessed the most striking dominant melodic part and its accompaniment was carefully composed to fit the melody of the voice. Unlike the English madrigal, which was through composed, the lute song was usually strophic and set to an accompanied melody. Like the English madrigal (which was one of the lute song's early predecessors), the lute song could be both chordal and contrapuntal and was essentially an intimate chamber work. Neither the lute song nor the English madrigal were deliberately written for their dramatic import, as were the later Florentine opera experiments. Both the English madrigal and the lute song were intensely nationalistic and differed chiefly from the Italian madrigal by their choice of lighter poetry.

Although there were no public concerts or professional music critics in seventeenth century England, the solo lute song did seem to lend itself more readily to performance for an audience than did the madrigal, which was primarily composed for the enjoyment of the performers. The solo lute song was part of the older tradition of the troubadour and English popular song. But its careful treatment of the words and simple

accompaniment also linked it with the new declamatory style of the Florentine Camerata and early opera composers. The new Italian style was later seen in England in the Caroline masques of the Lawes brothers and other English "Italianate" composers such as Alfonso Ferrabosco the Younger, Giovanni Coprario (or John Cooper), Nicholas Lanier, and Robert Johnson, all of whom John Danyel may have known after his appointment to Rosseter's theatre in 1618 as mentioned previously.

This Italian "stile recitativo" (or reciting style) of composition was based on the Camerata's glorification of the word and consequent subjugation of the music to the text. The purpose of the music, unlike the madrigal and most lute songs, was reduced to simply heightening the emotional meaning of the text. All kinds of ornaments were introduced for expressive purposes, unlike the spare embellishments of the lute song and madrigal. The music of these early Florentine experiments is hardly inspiring to modern ears. Banishing the counterpoint of the madrigal did bring the words into prominence. But since there were no really excellent musicians among the Camerata, most of whom were poets, the new monodic solo style with its bare bass accompaniment was musically quite monotonous. However, the Florentine monodists were not trying to create just great music. In their opinion, this was precisely the error committed by the polyphonic masters

of the early Renaissance.²⁴ The monodists believed that the composing of music for music's sake alone was responsible for rupturing the supposed ancient Greek union of words and music. They quoted both Aristotle and Plato, respectively, to justify their theories that music was but an embellishment of tragedy and consisted of only words and rhythm, with sound last of all.²⁵ The Camerata focused all of their energies on recreating this ideal union which had decreed music the handmaiden of the word.

In Greek drama, the choruses had sung in unison to melodies, which had only one note per syllable and were usually strophic. Their simple accompaniment was provided by a lyre-like instrument such as the "kithara" or the double reed "aulos". The Florentine Camerata saw in the Renaissance lute the embodiment of the Grecian lyre and, hence, the ideal instrument to accompany their monodies for solo voice:

But by far, the most common musical images in sixteenth century poetry are those connected with musical instruments and among these the figure of the lute is most prevalent of all . . . the combined lute-harp-lyre constellation . . . in the Renaissance, combine Classical, Biblical, and contemporary instruments into a kind of universal string, possessing the ethical and esthetic values of the Greek "Kithara".²⁶

²⁴Donald Jay Grout, A Short History of Opera (New York: Columbia University Press, 1947), p. 34.

²⁵Ibid., pp. 14, 36.

²⁶Loren Hollander, The Untuning of the Sky. Ideas of Music in English Poetry (Princeton, N.J.: Princeton University Press, 1961) p. 128.

In the music of antiquity, the lyre had been the sacred instrument of Apollo, the sun god, who was also the god of Music and Prophecy. His son was Orpheus, whose mother was Calliope, the Muse of Heroic Poetry. Both father and son were able to restore to the trees and flowers their original animality, spirituality, and, by implication, their original humanity:

Orpheus with his lute made trees
And the mountain tops that freeze
Bow themselves when he did sing . . .²⁷

By the seventeenth century, Orpheus with his lute was also the ruler of human passion. He represented man as artist. With his lute, the poet-musician of the Renaissance hoped to heal the rift between thought and feeling. The lute charmed not only the Italian monodists but the French and English as well. Its quiet voice and classical association with the lyre endeared it to the reactionary poets abroad. Interestingly, although the lute became synonymous with the Grecian lyre, it was of Arabic origin. The Moors brought it to Spain and from there it traveled to Italy (whose Sicilian kings were also princes of Spanish Aragon).

By the seventeenth century, the lute had six principal strings and was notated on a six-line staff. If bass strings were added, they appeared below the bottom line of the staff. The lute songs were printed in lute folio books, unlike the

²⁷William Shakespeare: The Complete Works (King Henry the Eighth), ed. Charles Jasper Sisson (New York: Harper & Bros., 1953), p. 744.

madrigal which was printed in quarto score with each voice part in a separate book. The folio books were usually arranged so that the principal part was on the left-hand page with words and lute accompaniment, while the other parts were on the right-hand page. It was printed so that the opened book could be placed in the center of a table and the performers could sit facing each other, reading their respective parts from the same folio book. The tablature notation for the lute did not specify the exact notes to be played, but instead the strings and frets to produce the notes. Over the six-line staff, were placed note-value signs, each of which held untill the appearance of another sign.²⁸

One of the "poets of the reaction" in England, Thomas Campion, who was also a talented amateur musician, paid the ultimate tribute to the lute. In his lute song set to his poem, "When to her lute Corrina sings", he hailed the lute by likening himself to the instrument itself.²⁹ It played him rather than the reverse. The lute was not relegated to the background, as with the Italian monodists, but became the very means for expressing the emotion and sense of the poet's words.

Thomas Campion was a neo-Latin poet who was primarily interested in the proper musical reading of his poems. He shared with other English poet-musicians their concern with

²⁸Peter Warlock, op. cit., pp. 7-9.

²⁹E. H. Fellowes, op. cit., The English School of Lutenist Song Writers, ser. I, vol. IV, No. VI, pp. 20-24.

the problem of setting the English language to music:

Whose monosyllables and syllables combined
are so loaded with consonants as that they
will hardly keep company with the surft
notes, or give the vowel convenient liberty
. . .³⁰

But Campion's literary interest in quantitative scansion, which was based on the meters of classical poetry, set him in direct opposition to poets like Samuel Daniel. John Danyel added his musical commentary on the controversy in his "Chromatic Tunes" song cycle, whose words were probably written by Samuel (the underlining is mine):

Can doleful notes to measured accents set
Express unmeasured grief which time
forgets³¹

The "measured accents" probably refer to Campion and his mistaken belief that English verse should be scanned quantitatively, like Greek or Classical Latin. Later, Milton referred to this practice as scanning English verse with "Midas (or an ass's) Ears".³² Campion also tried to impose his classical scansion views on music by setting long and short syllables to like musical durations of long and short notes. By trying to scan verse by means of musical notation, he hoped to recreate the fabled recited music of his ancient idols.

³⁰Ibid., ser, II, vol. I, preface.

³¹E. H. Fellowes. (ed.), op. cit., The English School of Lutenist Song Writers, ser. II, vol. VIII, no. XIII, pp. 36-37.

³²John Milton. The Complete Poetical Works of John Milton, ed. Douglas Bush (Boston: Houghton-Mifflin Co., 1965), p. 174.

But, being a good musician with a gift for melody, he only composed one song in this strict quantitative style, and then abandoned it for his freer, quasi-quantitative method of composition.³³ Unfortunately, Campion never fully grasped that "the English language will not permit a quantitative meter".³⁴ Unlike Greek or Classical Latin, the length of a syllable has little to do with speaking correct English (you can of course vary the length of an English syllable by how quickly you pronounce it).

Campion and Samuel Daniel published their opposing views, respectively, in Observations in the Art of English Poesie in 1602 and A Defense of Ryme in 1603. Campion argued that rhyme was outmoded and decreed classical scansion as the proper mode of English poetry. Daniel succinctly rejoined that accent was the natural mode of the English language and not "those imagined quantities of sillables".³⁵ Daniel also defended rhyme for its obvious pleasure and traditional use. Daniel seemed to have the last word. For according to W. H. Auden, "by the end of the sixteenth century . . . it had already been established that the normal scansion of English should be by

³³ E.H. Fellowes (ed.), op. cit., The English School of Lutenist Song Writers, ser. II, vol. VIII, no. XIII, pp. 36-37.

³⁴ W. K. Wimsatt, Jr. and Monroe C. Bearsley, "The Concept of Meter: An Exercise in Abstraction", Publications of the Modern Language Association, LXXIV (December 1959), pp. 588-599.

³⁵ Samuel Daniel, Poems and A Defence of Ryme, ed. A. C. Sprague (Cambridge: Harvard University Press, 1930), p. 151.

feet . . . (and) that these feet should consist of various combinations of 'long' and 'short' syllables."³⁶

Campion was probably more interested in English versification than music. It is not surprising then that his lyrics are usually better than his music. He was a medical doctor by profession, who also happened to be a fine lyric poet and amateur composer. He usually wrote both the lyrics and music for his songs, as did many of his contemporaries. Perhaps, in this respect, Campion came closer than later song composers to accomplishing his chief aim, which he said was "to couple my words and notes lovingly together".³⁷ However, because he was a song poet he could not escape the basic problems of setting verse to music.

One of the most distinguishing characteristics of the lute song is that it sustained a graceful balance between words and music. The peculiarly felicitous relationship between the poet and musician at this time certainly contributed to the excellence of most lute songs. Many poets specifically wrote their lyrics with the intention that they would be set to music. Immediately, this placed certain limits on the poet. He could not afford to be obscure or ambiguous because music, being a temporal art, cannot express more than one thought at

³⁶W. H. Auden, Chester Kallman, and Noah Greenburg (eds.), An Elizabethan Song Book (Garden City: Doubleday Anchor, 1955), p. xiii.

³⁷E. H. Fellowes (ed.), op. cit., The English School of Lutenist Song Writers, ser. II, vol. I, preface.

a time. The poet could not expect a poem which had complex imagery and continuous action that did not pivot on a single, unified theme to really benefit from the addition of music. Rather than heightening the meaning of the poem, the music was more likely to confuse by diverting attention from the poem's intricacies. But, if the poet was willing to recognize the composer's needs, he would be forced to be both concise and pithy, and his meter would gain rhythmic subtlety from its interplay with music.

Of course not all the poetry the lute song composers set to music was originally conceived for singing. But almost all of the poems that were set met certain specifications. If a poem was set strophically, which was the usual practice of the lutenist song writers, the opposing stanzas required a similar structure. Problems arose when the phrasing of one stanza was different from another or when the thought of one line ran on to the following line. To minimize these difficulties, the composer would usually strategically avoid placing cadences, rests, or extra words at the sources of friction. Another problem occurred when the stresses of corresponding stanzas did not match. This dilemma could usually be solved by giving equal note values to the problem syllables and giving them the same pitch. Of course, this could lead to tedious music. The current ideas about words made the composer treat them carefully. This concern was reciprocated by the poets and as W. H. Auden has said,

"there is no better period . . . to study if one is interested in the relationship between poetry and music".³⁸ But it was up to men like Danyel and Dowland to thoroughly develop the musico-poetic possibilities of the era. They too wished to pay homage to the Ancients, and in their hands the pretty little ayre became not only a distillation of past and present styles but also represented the beginnings of modern art song.

³⁸W. H. Auden, op. cit., p. xi.

CHAPTER III

LUTE SONGS OF JOHN DANYEL

On April 9, 1606, Thomas Adams entered in the Stationer's Register a claim to publish "A booke of Songes in folio for the lute, violl, and voices by Master John Daniell bachelour in Musicke". That same year Songs For the Lute Viol and Voice composed by J. Danyel, Batchelar in Musicke was published by Thomas East (or Este) " at the Signe of the White Lyon, Paules Church Yard". Over three hundred and fifty years later, three copies still survive. They may be found in the British Museum (shelf mark: K. 2. g. 9), the Folger Shakespeare Library in Washington, D. C. (shelf mark: 6268), and the Huntington Library in San Marino, California (shelf mark: 34971). The Huntington copy lacks a signature and has been restored in facsimile from the British Museum copy. Scolar Press has also issued a facsimile edition of Danyel's songs.³⁹

Danyel's book of songs contains, consecutively, eighteen songs, two duets, and a concluding lute solo. Like many of the lute song books of the period, this volume has twenty-one songs. Peter Warlock has conjectured that the figure "twenty-one" is the popular product of the traditionally auspicious numbers "three" and "seven".⁴⁰ Lute and viol accompany all of the solo songs, but the duets are scored quite differently.

³⁹David Greer (ed.), The English Lute Song, No. XIII (Menston: Yorkshire, England: Scolar Press, Ltd., 1970), pp.1-48.

⁴⁰Peter Warlock, op. cit., p. 67.

They both offer accompanying, texted vocal parts and a diversity of performance. This was probably in deference to the current vogue for part singing. All of John Dowland's songs in his popular First Booke included an alternate part song arrangement. Danyel was probably hoping to duplicate Dowland's success.

The final lute solo is a set of fourteen variations on the popular "Browning" tune. This tune was particularly favored by instrumental composers who reveled in constructing complicated polyphonic antics around it.⁴¹ There is a large number of compositions based on "Browning" or "The Leaves bee green", which is another name for the tune. William Byrd, John Dowland, Robert Parsons, William Inglot and other English composers also elaborated intricate, "Browning" variations. One of the remarkable aspects of Danyel's lute solo is its tuning, which according to Anthony Rooley, is the first instance of an English lute composition using the new French "cordes avalee" tuning, which Danyel gives as "f#".⁴² This is a fairly difficult key for the lute, but it creates an opulent resonance for Danyel's solo, which he named "Mrs. Anne Grene her leaves be greene". The "Browning" tune gave Danyel not only an opportunity to demonstrate his ample virtuosity, but also an excuse to pun the name of the dedicatee of his Songs, "Mrs. Anne Grene the Worthy Daughter (of) Sr. William Grene of Milton Knight".

⁴¹Gustave Reese, op. cit., p. 810.

⁴²Anthony Rooley, "The Lute Solos and Duets of John Danyel", Lute Society Journal, XIII (1971), p. 21.

This is the only dedication in verse form to be found in the lute song books of the period, with the exception of Campion's verse dedications. The dedications of the other song books are written in prose rather than verse.⁴³ From the tone of the dedication, Anne Grene would seem to be a friend of Danyel's rather than a patron. Anne's family were commoners when they bought the Manors of Great and Little Milton, which is mentioned in the verse dedication, from its destitute owners in 1588. The Grene family's fortunes ascended when fifteen years later, William and his son, Michael, acquired titles and were created Knights Bachelor by King James. But by 1610, only seven years later, they had begun the disposition of their property, and their hopes finally foundered in 1620 when Michael was incarcerated in Fleet Prison for non-payment of debt. David Scott has hazarded that if John's relationship to the Grene family was that of a music tutor rather than a friend, he would have undoubtedly been discharged as an initial economy, particularly since John does not seem to be associated with the family after 1612, when he became a member of the Royal Household of Musicians.⁴⁴ But the personal tone of the verse dedication suggests that Anne Grene and Danyel were probably friends rather than pupil and teacher:

That which was only priuately compos'd
For your delight, Faire Ornament of Worth,
Is here, come, to bee publicly difclos'd:

⁴³ E. H. Fellowes (ed.), op. cit., The English School of Lutenist Song Writers, ser. II, vol. XIII, preface.

⁴⁴ David Scott, op. cit., p. 10.

And to a vniuerfall view put forth.
 Which hauing beene but yours and mine before,
 (Or but of few befides) is made hereby
 To bee the worlds: and yours and mine no more.⁴⁵

Edward Doughtie suggests that the pun in Danyel's first song on Anne Grene's surname, appearing in the last line, "She rests still Greene and so wish I to bee", is an indication of Anne's possible authorship of the song's words.⁴⁶ Certainly the concluding lines of the song book's dedication to Mistress Grene could reinforce Doughtie's supposition:

. . . . Which I muft ftill addrefse t'your
 learned hand,
 Who mee and all I am, fhall ftill command.⁴⁷

Neither Danyel nor his brother, Samuel, whom Grosart described as "infirm and oversensitive", seemed anxious to appear in print.⁴⁸ Samuel had been piqued in 1591 when twenty-seven of his uncorrected Delia sonnets were published without his permission in Newman and Nashe's cribbed edition of Sir Philip Sidney's Astrophel and Stella.

John Danyel, like any artist, questioned the propriety of publishing that which would reveal so much of himself, but

⁴⁵E. H. Fellows (ed.), op. cit., The English School of Lutenist Song Writers, ser. II, vol. XIII, preface.

⁴⁶Edward Doughtie, op. cit., p. 549.

⁴⁷E. H. Fellows (ed.), op. cit., The English School of Lutenist Song Writers, ser. II, vol. XIII, preface.

⁴⁸Samuel Daniel, The Complete Works in Verse and Prose, ed. A. B. Grosart, Vol. I (New York: Russel and Russel, 1885-96), p. xxvii.

he justified his song book's disclosure by calling it his "Child", whom he wished to have known:

So that in this for giuing it to you,
 I giue it from you, and therein doe wrong,
 To make that, which in priuate was your due:
 Thus to the world in common to belong.
 And thereby may debafe the eftimate,
 Of what perhaps did beare fome price before:

 But fearing leaft that time might haue beguild
 You of your owne, and me of what was mine,
 I did defire to haue it knowne my Child:
 And for his right, to others I refigne.⁴⁹

When did Danyel compose his songs? From his verse dedication, one would gather that the songs had been written some time before their publication in 1606. Others besides Anne Grene had heard them as he indicated in the beginning of his verse dedication to her:

Which hauing beene but yours and mine before,
 (Or but of few befides)⁵⁰

The dating of Danyel's songs could hinge on his relationship with the Grene family. If he was Anne's music tutor, he might have written his songs during the three years following his graduation from Oxford in 1603. But Danyel could have been a music tutor to Anne and gone to Oxford at the same time. David Scott has pointed out that there seems to be no way of determining if Danyel was required to "live in" at Oxford, because the music students at his college, Christ Church, were

⁴⁹E. H. Fellows (ed.), op. cit., The English School of Lutenist Song Writers, ser. II, vol. VIII, preface.

⁵⁰Ibid.

apparently treated quite differently than the other students.⁵¹ Of course, if Danyel was only a friend of the Grenes, he could have written his songs any time before their publication in 1606.

Another question of equal importance but even more difficult to answer centers around who or what might have influenced Danyel's musical development. As a fascinating sideline on Danyel's musical career, Anthony Rooley has explored the thesis that Danyel might also have been an Elizabethan lutenist named Daniell Batchelar:

If it could be proved that there was any substance in this theory, John Danyel would be a major composer, not only for the quality of his lute songs but also for the number and quantity of lute solos, amounting to almost seventy pieces and placing him only to Dowland in this medium.⁵²

Interestingly, there seems to be no biographical information on Batchelar, even though he wrote over fifty solos for the lute. A tantalizing glimpse of Batchelar is afforded by Thomas Lant in his engravings of Sir Philip Sidney's spectacular funeral procession. It is entitled "Sequitom Celebritus et Pompa Funeris" and also depicts the pages who served Sidney. One of the pages bears the label, "Danieel Batchiler", which is spelled slightly different from the composer, "Daniell Batchelar". But, of course, spelling variations were more the

⁵¹David Scott, op. cit., p. 7.

⁵²Anthony Rooley, op. cit., p. 27.

rule rather than the exception in Elizabethan England, and, therefore, Edward Doughtie considers both page and composer the same person.⁵³ Lant's engravings are dated 1587, and this would seem to contradict Rooley's supposition that Daniell Batchelar's surname was derived from the phrase, "Batchelar of Musicke", if Danyel the musician was Daniell the page. This title was commonly appended to any composer's name who held such a degree. On the frontispiece of Danyel's Songs for the Lute, Viol, and Voice, his name appears as follows: "I. Danyel, Batchelar of Musicke".⁵⁴ But John Danyel graduated from Oxford in 1603, sixteen years after the date of Lant's engraving of the page, "Daniell Batchiler". Thomas Lant died in 1600, three years before John Danyel received his "Batchelar of Musicke" degree from Oxford. So, if the page in question was really John Danyel, then Lant could not have added "Batchiler" to Danyel's name because Danyel would not yet have received his degree. Sir Philip Sidney, the subject of Lant's engravings, was also acquainted with Samuel Daniel and might have engaged his brother, John, as a page and musician in his service.

Anthony Rooley carefully documents his theory and makes an interesting case for the identification of the names of the

⁵³Edward Doughtie, op.cit., p. 585.

⁵⁴E. H. Fellows (ed.), op. cit., The English School of Lutenist Song Writers, ser. II, vol. VIII, "frontispiece".

two men, John Danyel and Daniell Batchelar. It could be added that John Danyel might have felt it necessary to always use his degree with his signature if only to distinguish himself from his older, more famous brother, who did not finish his degree at Oxford. But perhaps more compelling was the necessity to differentiate his name from that of another John Daniel who in 1600 was in the service of the Earl of Essex and imprisoned by Queen Elizabeth for attempting to blackmail the Earl's wife.⁵⁵ The Earl's wife, incidentally, was also the widow of Sir Philip Sidney, the subject of Lant's funeral engravings.

Is there a connection with John Danyel and the Earl of Essex, who was also known as the romantic Robert Devereaux, the only man for whom Queen Elizabeth supposedly ever cared, although she had him beheaded for treason in 1601? Was John Danyel the same "Daniell Batchelar", whose lovely song "To Plead My Faith" (which curiously resembles John Dowland's famous "Lachrimae" and John Danyel's "Eyes Look No More", which employs the "Lachrimae" theme) was included in Robert Dowland's Musical Banquet? It seems strange that Batchelar's song is apparently the only vocal work he ever composed. He was known as a prolific composer of instrumental compositions for the lute. The text of Batchelar's song is attributed to the Earl of Essex.

⁵⁵Robert Lacy, Robert, Earl of Essex (New York: Atheneum, 1971), pp. 316-17.

Two of its lines seem directed to Queen Elizabeth:

I loved her whom all the world admire
I was refus'de of her that can love none.⁵⁶

The Earl of Essex certainly figured painfully in the literary career of Samuel Daniel. In 1605, four years after the execution of the Earl, Daniel presented before the court his new play, Philotas. But its historical theme bore a dangerous parallel to the fate of the unfortunate earl. Daniel was called before the Privy Council and accused of explicitly trying to draw seditious comparisons on the trial and execution of Essex in 1601. Daniel vehemently protested his innocence and was apparently forgiven, but he was deeply offended by the accusation and later commented bitterly:

. . . all our labors are without successe
For either favour or our vertue failes.⁵⁷

Echoes of his brother's tribulations can be heard in John Danyel's verse dedication to his Songs for the Lute, Viol, and Voice in 1606, a year after the production of Philotas:

Though I might have beene warn'd by him, who is
Both neare and deare to mee, that what we give
Vnto these times, we give t'vnthankfulneffe,
And fo without vnconftant cenfure, liue.⁵⁸

Another aspect of the puzzling case of John Danyel v.s. Daniell Batchelar is that Samuel Daniel may have also been

⁵⁶Edward Doughtie, op. cit., p. 348.

⁵⁷Joan Rees, op. cit., p. 98.

⁵⁸E. H. Fellowes (ed.), op. cit., The English School of Lutenist Song Writers, ser. II, vol. VIII, preface.

confused with Batchelar. Daniell Batchelar often appended to his signature, the title, "A Groome to Her Majesties Privie Chamber".⁵⁹ But an examination of the records by Rooley shows that the only groom to the Queen at this time with a name even remotely similar to that of Daniell Batchelar was none other than Samuel Daniel.⁶⁰

The favorite keys of the lutenist song writers seemed to be "G, D, C, and F".⁶¹ John Danyel uses all of these keys and composes three additional songs in "A" minor. The Elizabethan use of major and minor keys was more related to poetic mood rather than definite key centers. It is indicative of Danyel's pervasive, melancholic style that only six of his songs are set in a major context and the remaining sixteen in a minor one. This music has a quasi-modal flavor, which Ivey attributes to the period's "still-embryonic sense of tonality".⁶² Harmonically and technically, Danyel's songs resemble those of his contemporaries, the English madrigalists, Thomas Weelkes and Giles Farnabye. Danyel may have known Weelkes for they attended Oxford simultaneously.

Danyel's melodies do not resemble the "deliciously pretty" little tunes of Campion and Jones.⁶³ They are much more closely

⁵⁹Edward Doughtie, op. cit., p. 348.

⁶⁰Anthony Rooley, op. cit., p. 27.

⁶¹Donald Ivey, Song: Anatomy, Imagery, and Styles (New York: The Free Press, 1970), p. 143.

⁶²Ibid.

⁶³Peter Warlock, op. cit., p. 105.

related to his harmonic and rhythmic accompaniment which often resembles polyphonic viol-consort writing, for Danyel was primarily an instrumentalist and not a singer. According to Rooley, he was probably a lutenist virtuoso like Dowland. Danyel's songs are not just instrumental adaptations for voice and lute. He treats his text with great deference and often achieves that musico-poetic synthesis which characterizes the work of all great song composers.

It is particularly his concept of form that distinguishes Daniel as an outstanding composer of the Elizabethan period. Three of his songs are grouped in a song cycle, which is a formal innovation unlike any achieved before him or soon after. Three other songs are unified by their elaborate chromatic treatment, which sounds like a contradiction in terms since the function of chromaticism is usually more destructive to form than the reverse. But Danyel's chromaticism does not result in a splash of colors at the expense of the song's structure. Like the English madrigalists, his chromatic progressions were a means of heightening the musical expression inspired by the text. Ironically, it is Danyel's superb control of such disintegrative elements as chromaticism that has brought him to the attention of music historians and, simultaneously, typed him as being only a clever manipulator of chromatic tunes.

Almost all of the lute songs of the Elizabethan period were cast in a strophic format and Danyel duly contributed

six songs in this form and three more which were quasi-strophic. The eleven remaining songs are through composed and two of them are treated fugally. Danyel's lighter songs are more typical of the lute songs of the period. They are usually strophic, match the musical phrase to the poetic line, set one syllable per note, limit the vocal range to about an octave, utilize little or no introductory material and end with a rhythmic, sequential refrain.

Daniel's serious songs, for which he is better known, employ all of the resources of the English madrigalists. The false relations, chromaticisms, suspensions, points of imitation, striking discords, tritones, fluid counter rhythms, and ambiguous tonalities are both the product of treating the voices in a horizontal manner and the desire to musically illustrate the text. Suspended over this lush harmonic palate, Danyel's vocal lines of singular grace subtly render a careful declamation of the text. It is precisely this mixture of the older polyphonic techniques of the madrigalists combined with a sharp awareness of the current demands of poetic structure that stamps Danyel's unique vocal style.

The first song in Danyel's song book is "Coy Daphne Fled", which is based on the popular Greek tale of Phoebus and Daphne. It was frequently used by Renaissance and Baroque composers. The first opera by Jacopo Peri, Dafne, was based on the story as was Handel's cantata Apollo and Daphne. When Apollo appeared as the sun god, he was known as Phoebus rather than Apollo.

He was also the god of Music and Prophecy.⁶⁴

In the story of Phoebus and Daphne, Phoebus had laughed at Cupid, questioning whether he had the strength to pull his own bow string. Incensed, Cupid aimed love arrows at both Phoebus and Daphne. But, by shooting both arrows simultaneously, Cupid caused Daphne to be repelled rather than attracted by Phoebus. When Phoebus saw Daphne, he was consumed with human desire and gave chase. Poor Daphne called on her mother, Earth, to save her and the earth opened and transformed Daphne into a laurel tree. Phoebus, then took one of its branches, placed it on his head and proclaimed it the wreath of victory.

The metamorphosis of Daphne into a laurel tree prompted the poet, Petrarch (1304-74), who was responsible for so much of the revived interest in antiquity, to compare Daphne to poetry. He said that he had invented the beautiful name of "Laura", but in reality, "Laura" was the poetic "laurel" he constantly pursued.⁶⁵ The story also appeared frequently in seventeenth century ballads and miscellanies; and Doughtie lists over fifteen musical settings of the same poem used by John Dowland, "When Phoebus first did Daphne love", which includes the amusing lines:

⁶⁴Wilfred Mellers, Harmonious Meeting. A Study of the Relationship between English Music, Poetry, and Theatre, 1600-1900 (London: Dennis Dobson, 1965), p. 228.

⁶⁵Joseph Campbell (ed), Myths, Dreams and Religion (New York: E. P. Dutton, 1970), p. 93.

When Phoebus first did Daphne love,
 and no meanes might her favour move,
 he crav'd the cause, the cause quoth she
 is, I have vow'd virginities.
 Then in a rage he sware, and said,
 past fiftene none but one should live a maid.⁶⁶

The more sedate poem used by Danyel was also set as two separate madrigals by Francis Pilkington in his Second Set of Madrigals in 1624.⁶⁷

The musico-poetic dimensions of the ancient tale, its popularity, and the delightful opportunity the poem afforded to pun the surname of Anne Grene, the dedicatee of Danyel's songs, all supplied a happy coincidence of theme and subject. The poem was in the popular Italian "proposta-riposta" (question and answer) form, and its two stanzas were parallel in structure. Danyel quite naturally chose a strophic setting and musically balanced his six-line strophes with a sequential two-line refrain.

The only time Danyel uses the key of "D" major is in this song. Over a third of his songs are written in his favorite key, "D" minor. Appropriately, Danyel depicts this ancient Greek tale of such contemporary appeal with scattered scale fragments of the Dorian mode. He paints the words "complained" and "passions" with tritones and poignantly sets the line, "He begged her stay, she still kept on her course" to an ascending and descending line which temporarily modulates

⁶⁶Edward Doughtie, op. cit., p. 514.

⁶⁷E. H. Fellowes (ed.), op. cit., The English Madrigalists, vol. XXI, No. VIII, IX, pp. 40-51.

to the dominant. Danyel does not miss the musico-pictorial possibilities of the word "glory", in the second strophe. He approaches it with a winding sequential phrase and uncoils with a springing, octave leap on "glory". In the previous strophe, this climatic device is less effective on the words, "she had". This is an example of one of the basic problems of setting music in a strophic form. What works musically for one strophe is frequently inappropriate for another.

Like the other composers of the period, it is difficult to determine whether Danyel was thinking in either a tonal or modal fashion, but the effect of the recurring subdominant in the closing section is very similar to the "braking" action so typical of tonal harmony.⁶⁸ His musical punning of the word "rests" with quaver rests and lengthened note values also arrest the harmonic action. These devices combine to musically illustrate the reiterated word "transforms" and creates a quiet synthesis of musical and poetic imagery.

The second song, "Thou Pretty Bird", is a translation of Giovanni Battista Guarini's "Aventuroso augello" from his Rime.⁶⁹ Samuel Daniel knew Guarini and translated Guarini's Pastor Fido. It is possible that the translation used by John Danyel was written by his brother. Other translations

⁶⁸Richard Franko Goldman, Harmony in Western Music (New York: W. W. Norton & Co., Inc., 1965), p. 56.

⁶⁹Edward Doughtie, op. cit., p. 550.

of the same poem were set by Orlando Gibbons in The First Set of Madrigals and Mottets of 5 Parts, No. IX in 1612, and by Thomas Vautour in the First Set: Beeing Songs of Divers Ayres and Natures of Five and Sixe Parts, No. XVIII in 1619.

For this pretty little poem, Danyel uses a two-part form with a different musical idea for each line of the poem rather than a melody constructed from rhythmic motifs, which he saves for the closing bars of his song. As in almost all of his two-part songs, Danyel repeats the second section. The song is in "G" major, which next to "D" minor, is Danyel's most frequently employed key. Without benefit of introduction, the voice begins immediately to an accompaniment of successive chords on the tonic which predictably move to the dominant. But after the first six measures, the accompaniment switches to an imitative anticipation of the voice entry, a device which continues to the end of the song.

The composer describes with a tritone the "merciless" ear of the impassive subject of the poem. In both the voice and accompaniment, Danyel proceeds to juxtapose in jolting counter rhythms the descending scale fragments set to the syllables of the word, "difference". Suddenly, the voice soars a ninth to express the poet's yearning to sing as beautifully as the bird of his poem. But the composer painfully demonstrates the singer's tin ear with another tritone. The song is brought to a conclusion on the remarkable passage inspired by the final line as shown in Example 1.

Ex. 1

graced so am not I. Thou sing- ing livst, sing- ing, sing- ing, sing
 - ing livst and I must sing - ing die. die.

This closing section begins with a descending canon which unfolds on off beats at the interval of a perfect fifth between the bass and the voice. It fades into the final cadential pattern and the song slowly ends on the word, "die". The lilting suspensions and their resulting cross rhythms suggest both a languorous and ecstatic death. The singer has overreached himself in an attempt to match the bird's singing and expires not only of Jacobean melancholy but seems to anticipate the "Weltschmerz" of the early Baroque.

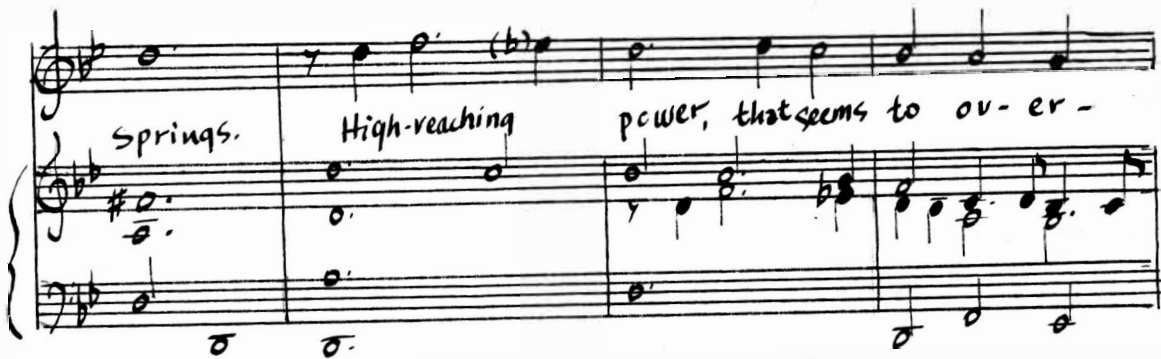
The weaving sequential line of Example 1 is one of the

most characteristic traits of Danyel's style. It appears in the third song, "He Whose Desires Are Still Abroad", and this time ascends rather than descends. It almost seems to loose its moorings at the climax of the song when it reaches for a musical image to express the power of creative imagination.

The poet of the song, "He Whose Desires Are Still Abroad" is unknown, and David Scott suggests that the song was originally a galliard with the words being set later. The repeating eight bars of the final section are missing, and it seems feasible that the song originally was a dance. In the beginning of the song, the repetition of the words, "are still", and the more effective repetition of "come back" indicates that Danyel was trying to fit words to a preconceived melody. The song is set in a two-part form with a repetition of each section. An additional eight-measure extension forms both the climax and conclusion of the song.

In the first section which fluctuates between "G" minor and "G" major, the wandering, chromatic theme with its walking bass suggests the restless searching that marks the chronic traveler. He is always more at home abroad than within himself. The second section begins in "B^b", the key of the relative major, and the tension of the unwinding, sequential line is here unleashed on the highest notes of the song which are set to the words, "High-reaching". This climatic moment, as seen in Example 2, is controlled by a dominant chord held in the bass that is doubled at the octave.

Ex. 2



Tension is created by the additional device of a cross relations between the preceding "F#" in the accompaniment and the following high "F" of the voice. The words, "High-reaching" also inspire Danyel to take the lute up to its top string on its seventh fret. The line quickly descends while the thin texture of the accompaniment grows into thick lines with the word, "overgrow". The final line, "Doth creep, but on the earth lies base and low" inches along in close, syncopating suspensions until it reaches the last chord. This line seems almost anticlimatic in comparison to the intense excitement that precedes it. But, any repetition of the last eight bars at this point would destroy the musical effect. Did the poetry inspire the musician or the musician the poetry? Perhaps the two were conceived simultaneously.

Samuel Daniel wrote the poem which Danyel set in his fourth song. "Like as the Lute" is from the poet's Delia, Sonnet Fifty-seven. This is one of the finest songs ever

composed by John Danyel and is certainly superlative to his "Time, Cruel Time", which is the only one of his songs to appear in An Elizabethan Song Book published by W. H. Auden and Noah Greenburg. In this poem, it is the poet who is the instrument of his Muse. The Muse is perhaps his lady and so the sonneteer would become his lady's instrument. But this song also affords a glimpse of Danyel, the lutenist virtuoso whose Muse is his instrument, the lute.

Danyel's song is through composed and he begins it with a prelude. The voice imitates the bass line at the octave, and a half measure later the bass picks up the canon at the twelfth. The opening key is "C" minor, and, after flirting with the keys of "C" major and "E^b" major, Danyel leads into the perfect concord of the sounding of his Muse. This is celebrated with a little lute flourish on the musical pun, "heart strings". The voice leaps an octave to illustrate the words, "high tuned" and remains suspended in this tessitura until it quietly descends on the words, "Her touch", which is nestled in quaver rests. For two beats, a tranquil silence amplifies the reverberations of "Her touch", and the following musical warble puns the word "warble", rippling like silk in echoing imitations between voice, lute, and viol. A descending scale fragment is set to the syllables of "lamentable wise", and it is mournfully mirrored in both voice and accompaniment.

Danyel then uses an ascending bass on the "E^b" scale, which slowly moves in half notes to "C" and returns to "E^b", the

tonic of the relative major. Over this bass, the voice keens the words, "a wailing descant". Sharp syncopations result from the descending bass and the offbeats in the melody from the elongation of the word, "sweetest". At this point, the Elizabethan singer might have inserted an ornament, perhaps a mordent on the word, "sweetest". To the words, "whose due reports", the bass and voice proceed to successively imitate one another, first at the fifth and then the ninth. This energetic impetus is halted with the phrase that culminates in a melismatic vocal flourish depicting the word, "relish". The contrasting section which follows is set to the line, "Else harsh my style, untunable my Muse". It is bombarded with tritones, cross relations, and a pounding vocal line, which on the word, "untunable", sounds as out of tune as the word suggests.

The closing section is in "C" major rather than in "C" minor. In this respect, it is unlike any other of Danyel's songs. When Danyel begins a song in one key or mode, he usually ends it in the same manner. This is ignoring, of course, his traditional use of the tierce de picardie on medial and final cadences. Another interesting aspect of this closing section is Danyel's use of tritones to depict the word, "sweet". In his sixth song, "Why Cans't Thou Not", he gently casts the same word in major thirds. In contrast, the clashing tritones that are set to "sweet" in "Like as the Lute" languish in contrary motion. This latter treatment of the

word, "sweet", achieves an unexpected poignant effect.

The fifth song, "Dost Thou Withdraw Thy Grace" seems to utilize the proverb, "That fire which lights us at a distance will burn us when near".⁷⁰ The last line of the poem set by Danyel is similar in meaning:

As fire is far more fire
Where it burns than where it shines⁷¹

The verse of this brief song suffers in comparison to the beautiful sonnet that precedes it. But its simple imagery gives Danyel an opportunity to concentrate on his textual declamation, which is particularly effective in this song. Scott refers to the opening of the song as a "telescoped 'Lacrimae' kernel". "Lachrimae" was written by John Dowland and was probably the most popular song written by any lutenist song composer. The beginning of Danyel's song does resemble a compressed "Lachrimae" theme, but it could just as easily be related to Danyel's "Rosamunde" pavan, which is set in his song book as "Eyes Look No More". The accompaniment of the second portion, which is repeated, uses the Dorian scale pattern that appeared in the first song, "Coy Daphne Fled". The relation of "Dost Thou Withdraw Thy Grace" to the other songs is obvious. But its ability to express so much in only eighteen, short measures allows the song to

⁷⁰Edward Doughtie, op. cit., p. 551.

⁷¹E. H. Fellowes (ed.), op. cit., The English School of Lutenist Song Writers, ser. II, vol. VIII, p. 15.

stand on its own merits.

The repetition of the word, "Dost", from the tonic note, "G", up a fifth to the dominant "D" is not particularly unusual. But, when the sequence is repeated in "B^b", the relative major, and culminates on high "F", a relatively simple process results in an electric effect. The image of the physical outstretching of one's hand with the words, "O dost thou withdraw thy grace" is difficult to dismiss. Because the song is short and its imagery so vivid, its impact is greater than one might imagine. Physical movement is again implied when the second section uses an ascending, stepwise chordal progression combined with an energetic dotted rhythm. This lively progression is also a telescoped version of Danyel's winding, sequential line, that surfaces in all of his compositions. The words, "beauty" and "wounds", appear at identical points in the strophe as do "fair eyes" and "burning (that) shines". The immediate repetition of the stanza allows the mind to retain the image of one phrase and superimpose it on the other. These double meanings linger after the song is over and lend an unexpected subtlety to this seemingly unsubstantial song.

The song, "Why Cans't Thou Not", is one of Danyel's half dozen lighter songs, and, like the second song, "Thou Pretty Bird", it is also in "G" major. But its form more closely resembles the first song, "Coy Daphne Fled", whose modal scales

it also borrows. It is a two-part song set strophically, and with the second section built on a short, rhythmic motif that is extensively imitated in the accompaniment. Darting figures innocently dash through the fabric of the piece creating a quick-silver effect. Danyel uses the tritone to illustrate such words as "unwounding" and "killing". Parallel thirds appropriately depict the words, "sweet" and "graces". As in his third song, "He Whose Desires Are Still Abroad", Danyel saves his high "F" for the final phrase. But, even though it is surrounded by dramatic tritones and prepared by a quickening of the rhythm, the climax is hardly as spectacular as that of the earlier song. The overextension of the ubiquitous spiraling line in the second section weakens the climax of the song. But in spite of its faults, this is still an attractive little piece with its plaintive tones and agile repetition of the words, "only look but do not wound".

"Stay Cruel Stay" is John Danyel's seventh song and is particularly impressive for its striking textual declamation. According to David Scott, Danyel also uses several different registers of the lute and they "color the words more than the actual notes".⁷² The song begins on an emphatic unison chord and is answered immediately by the voice on the imperative, "Stay", which is set to a line that expressively asserts the sorrow of the unknown poet. The high, open lute registers

⁷²David Scott, op. cit., p. 13.

vibrate to the interjective, "Ah! how can you be so unkind". The following, noble "D" minor chords on the temporary dominant minor are steadily tolled until they subside on the dominant of the dominant to the word, "grieve". The voice lingers a few beats, savoring its dolor, until it concludes the cadential pattern. It swings into a lighter, rhythmic sequence set to "And if you will go". Vigorous cross rhythms tug at the melodic fragments tossed between the voice and accompaniment until the voice abruptly stops. It returns on a long, monotone "B" that serves as a dominant pedal to the rich harmony of the moving accompaniment. The voice numbly repeats the words, "But will you go" as if in disbelief. The bass proceeds to descend a tenth from the dominant of the relative minor step by step until it reaches the low "G" of the tonic major. This process seems to waken the dazed singer, and he pitifully begs his love not to neglect him, with the final repetition of "neglect" set to an "escapee tone".

The closing section of the song is repeated as in the previously discussed song, "Like as the Lute", which was also through composed. The phrase, "Yet say farewell", moves through a succession of secondary dominants until, as in the previous section, the descending bass line signals its end. The bass descends scalewise through an eleventh this time and anchors the dominant pedal which controls the weeping time change on the final cadence.

"Time Cruel Time" is Danyel's eighth song, and, as the

earlier "Like as the Lute Delights", it is also set to a poem by Samuel Daniel. It derives its text from the twenty-third Delia sonnet. John Danyel uses only the first two quatrains of Samuel's sonnet for his song. He also adds two different quatrains which are not included in his brother's published works. It is possible that Samuel could have rewritten the second half of the poem for his brother's musical setting or John might have rewritten it himself.

The key of "Time, Cruel Time" is "C" minor, which is also the key of "Like as the Lute". But the format of the two songs is quite different. The former is set strophically and the latter is through composed. Because of the inverted stresses at the same point on the corresponding lines, "Time, cruel time", and "Or art thou", Danyel gives equal note values and the same pitch to both syllables for the first eight measures. This effect seems to suggest the striking of a clock, but unfortunately it also creates a dull beginning for which Danyel tries to compensate by lifting the first vocal phrase to a perfect fifth on "D". The accompaniment is constantly shifting from running lines to sparkling little lute flourishes, and this also helps to relieve the tedium of the opening line. The second section of this two-part song is musically more interesting than the first. The voice and accompaniment busily imitate each other and melismatic

runs depict the running of years. When Danyel reaches the commanding words, "Hold Still", he suspends all movement and lets the voice ascend alone a minor sixth on the word, "Still". He seemingly stops "Time" with this musical device, but he cannot contain it for long. It soon returns in a sinuous, chromatic line that wanders aimlessly on the word, "wonder", and literally turns around on the words, "turn back again". Danyel uses tritones for both the words, "beguile" and "merciless", and includes a unifying cadenza flourish at the end of each section. He has skillfully set this timeless poem, but his elegiac setting of the following song cycle, "Grief Keep Within", is far more inspired.

"Grief Keep Within" is the first composition which is generally referred to as a song cycle or more properly a rondo in "ABCBD8" form, including three songs which are unified by a recurring refrain. This elegiac cycle numbers nine through eleven is dedicated to "M^{rs} M. E., her Funerall teares for the death of her husband".⁷³ At the time of the publication of Danyel's songs in 1606, the only well-known surname of a widow beginning with "E" was the wife of the Earl of Essex, who was executed in 1601. The initials of his widow were "F. E." rather than "M. E.".

The opening bars of the first song slowly rise through

⁷³E. H. Fellowes (ed.), op. cit., The English School of Lutenist Song Writers, ser. II, vol. VIII, no. 13-15, pp. 24-31.

four measures and descend through a long, vocal phrase, dully repeating the single word, "grief", four times. The following phrase, set to the words, "Since joy can weep as well as thou", ascends on a dotted rhythm which is answered in the second song by the descending phrase of the second refrain. A quick, little turn captures the frivolous nature of the words, "slender cares", and the song proceeds to the relative major. But the refrain which is to act as a unifying device beginning with the words, "And only let my heart", returns to the tonic, "D" minor. The phrase set to the words, "Pine, fret, consume, swell, burst, and die", gradually swells upward, and arches over the tonic to the ninth, "E", on the dominant, creating a marvelous combination of tension and arrest on the elongation of the word, "die". Unexpectedly, the voice climbs to the tenth, "F", climaxing on the word, "Burst", and ends on the tonic an octave higher than it began. The popular misconception that only descending movement can depict sorrow and grief is here refuted. Instead, the lines of Danyel's song ascend at the beginning and the end. The refrain with its tuneful, dance-like melody lightens the heavy texture of the polyphonic accompaniment and quickens the sombre text. In his music, Danyel demonstrates a diversity of expression for both grief and sorrow. He laments in his third song that these twin afflictions have no proper "vent" of their own but must borrow from the other passions to make their "inward feelings"

known.⁷⁴

The second song begins in "F", the key of the relative major on the word, "drop". The repetition of this word inspires a succession of off-beats, alternating between the vocal line and the accompaniment, which descends a major sixth. Hence, a full circle seems to have been made since the ascending phrase of the first song, which began "Pine, fret". A short, connecting figure, which is later seen in the lute interlude between the second and third songs, precedes the descending syncopated phrase set to the repetition of the words, "trickle, trickle, trickle, down so fast", as seen in Example 3. This

Ex. 3



winds downward in complicated cross rhythms to the key of the dominant, "A" major. The following section is extensively imitated and the effect of the return of the refrain, to slightly

⁷⁴Ibid., pp. 29-30.

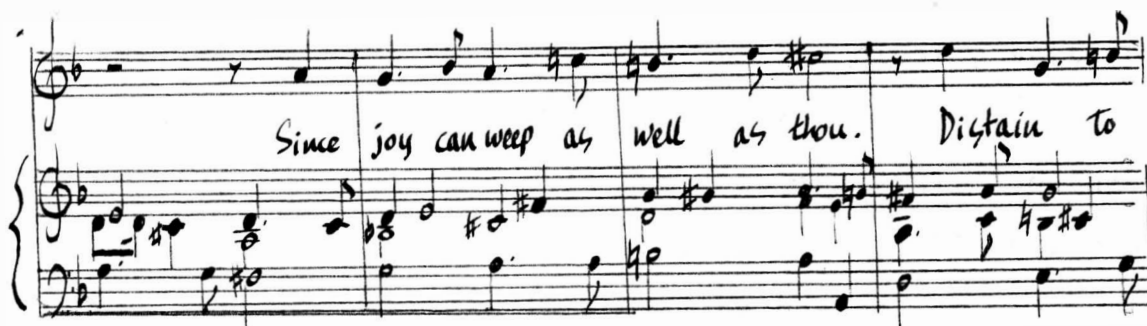
different words, "Then only thou poor heart", seems muted in comparison to that of the initial refrain. The second refrain does not build to the tenth as did the first, but, instead, turns back after the elongation of the word, "die", and descends in drooping syncopations to "D" major rather than returning to the tonic of the first song, "D" minor. An interlude of four measures separates the second and third songs. The third song's thick accompaniment, replete with syncopations, tritones, and suspensions seems to require a consort of viols for a clear delineation of its narrow polyphonic lines. The first section of the song is rhythmically quite complex and difficult to sing, with the voice taking a back seat to the restless, roaming accompaniment. The words, "lamenting part", are treated in a more simple, sequential pattern. And the return of the familiar refrain comes as a relief to the intricacies of the preceding section. The song cycle concludes with the voice acting as a tonic pedal, as seen in "Stay Cruel Stay". It tolls nine times on the tonic note, "D", and finally expires with the word, "die". Pattison describes this "dying away on a monotone (as) an effect only a solo singer should attempt".⁷⁵

This composition shows Danyel's ability to sustain a large-scale form. He gives free rein to the emotional implications

⁷⁵Bruce Pattison, op. cit., p. 137.

of the words and lets their meaning shape his music. It is in this respect, that he particularly excels as a song composer. Only Dowland compares to Danyel in his instinctive feel for the natural speed and weight of the words and the music they suggest. The following example from the first song in the cycle demonstrates Danyel's subtle feeling for textual declamation:

Ex. 4



According to David Scott, the twelfth song, "Let Not Cloris Think", seems to be another vocal adaptation of a galliard, as is "He Whose Desires Are Still Abroad".⁷⁶ But, unlike the latter song, it is in a complete, three-part form which repeats each of its sections. It uses a distinctive rhythm and tuneful melody, and its spirits are lighter and more frolicsome than the other song. The first section begins

⁷⁶David Scott, op. cit., pp. 12-14.

in the key of "D" minor ending with a tierce de picardie, moves to the relative major, "F", in the middle portion, modulating to the dominant of the tonic and returns to the tonic minor in the closing phrase of the third section. Danyel encounters some trouble in setting the second strophe of the middle section. In the first strophe, he elongates the initial syllable of the word, "others", in the final phrase of the section. But at the corresponding point of the second strophe, the preposition, "to", is uncomfortably accented. The attractive rendering of the natural ictus in the first strophe cannot be duplicated in the second. The rhythmic motif of the closing section is derived from the opening melody and the word, "fly", is imitated in running parallel tenths in the lute and viol. On the word, "above", the vocal line leaps an octave via a fifth and a fourth and then unravels in a jogging descent on the Dorian. As with the other dance tunes, "He Whose Desires Are Still Abroad", and the pavan, "Eyes Look No More", Danyel uses the unifying lute flourish at the end of each section. He also does this in such disparate songs as "Time, Cruel Time", "I Die When As I Do Not See", and the religious "If I Could Shut the Gate". The lute flourish is a particularly useful device to brush a quick stroke and color the singing voice with the timbre of the reverberating lute. This song is one of the three songs in Danyel's song book that is in triple time. The other songs are "Coy Daphne Fled" and the first quasi-galliard,

"He Whose Desires Are Still Abroad". The metrical fluidity and tunefulness of this song make it a joy to sing.

The three-part set, following "Let Not Cloris Think" includes, in order, numbers thirteen through fifteen, "Can Doleful Notes", the better-known, "Chromatic Tunes", and "Uncertain, Certain Turns". If considered as a single unit, the three songs comprise one hundred and eight measures and form the longest vocal composition in Danyel's book of songs. The first song cycle is of exactly the same length, but it is padded by a repetitive refrain.

The music is inextricably bound with the text and the composition is Danyel's virtuostic masterpiece. It begins with a long fugal introduction, as seen in Example 5. The lute

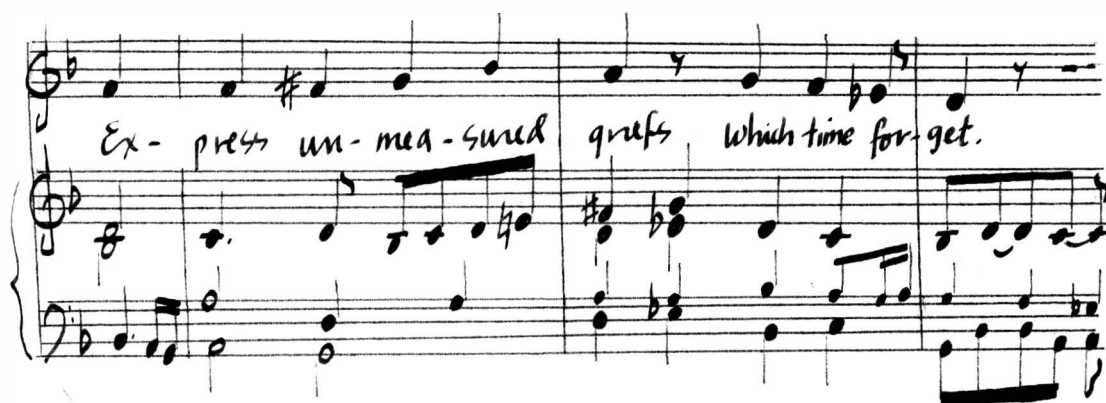
Ex. 5



enters in the tonic key, "G" minor, and is answered four measures later by the bass viol at the octave. The voice responds in turn four and a half measures later on the dominant. The diminished fourth set to the word, "measured", aptly describes

the song's "doleful notes". The first subject spans a diminished fifth, or tritone, and prepares the listener for the clashing, chromatic harmonies that appear in the following song, "Chromatic Tunes". The words, "Express unmeasured griefs", are treated in a strikingly expressive fashion as seen in Example 6. The repetitions of the words, "which time forget", literally

Ex. 6



forget time and move on off-beats. The octave leap on the final anguished repetition of the words, "Express unmeasured griefs", is anchored by a long, dominant pedal which holds through the final chord.

The second song, "Chromatic Tunes", begins with a prelude that could be from one of Purcell's songs. But in 1606, as see in Example 7, it must have had a startling effect on Elizabethan ears. The solo voice enters on a descending chromatic line and the entire song proceeds to explore almost

Ex. 7



every possible facet of chromatic harmony. One can hardly hope to describe its ambiguous tonalities. Because of its remarkable nature, the song has attracted more attention than any other song composed by Danyel. In fact, the song is so unusual and Danyel's total output of songs is so small, that "Chromatic Tunes" is generally the only song that musicologists discuss when referring to Danyel's songs. Interesting as the song may be, its overripe harmonies, which are an inherent aspect of the song's chromatic nature, are not necessarily typical of Danyel's style. Danyel uses the words of this song as a vehicle for his brilliant musical virtuosity rather than for their expressive declamatory potential. It is in this latter aspect that Danyel particularly excels as in the song, "Stay Cruel Stay". To deny this aspect of Danyel's work is to deny his full stature as a composer.

The prevailing keys of "Chromatic Tunes" seem to be "G"

and "D" minor. The voice enters on a descending chromatic melody to the words, "No let chromatic tunes". After the word, "ground", both a four-note figure appears in the lute and a descending chromatic scale in the bass. These devices are extensively imitated until the last repetition of the words, "be sullen music for a tuneless heart", where the bass is transformed into a long "D" pedal. The phrase, "chromatic tunes most like my passions found", is passed repeatedly from voice to voice in an almost dizzying fashion for over twenty measures. Ambiguous harmonies dazzle the ear with their ceaseless churning and the effect is mind-boggling. Yet, it is the meaning of the words, as the Italian monodists decreed, that dictates the music. Danyel uses his consummate skill to align both poetic and musical imagery in a breathtaking manner.

The song finally returns to "G" minor and unwinds over a four measure pedal to the phrase, "As if combined to bear their falling part", which falls to "B", the lowest vocal note in Danyel's book of songs. Abruptly, the voice thrusts up a minor tenth on the repetition of the text and then quietly murmurs its parting words on the final "D" major chord.

The text of the third song consists of a single sentence: "Uncertain certain turns, of thoughts forecast Bring back the same, then die and dying last".⁷⁷ The music of the song turns

⁷⁷E. H. Fellowes (ed.), op. cit., The English School of Lutenist Song Writers, ser. II, vol. VIII, pp. 42-43.

turns in on itself as its rhetorical oxymoron suggests. The uncertainty of its direction is depicted in its twisting, fluid rhythms. David Greer paraphrased the song's obscure message in the following manner: "uncertainly remembered melodies, evoking past thoughts, bring back the grief, and then-though the music dies away again-the grief remains."⁷⁸

Edward Doughties' interpretation seems more successful:

"Certain uncertain turns of anticipated thoughts (like certain chromatic tunes) occur and recur, then die: but having been set down in song, they will last".⁷⁹ The meaning of the text will probably always be ambiguous. But its bare oxymoron suggests that it might have been written by the composer's brother, who particularly "liked antithesis especially when concentrated in oxymoron . . . as in 'orderless order'".⁸⁰ It seems possible that the texts of both of Danyel's large song cycles were written by his brother. Himelick describes Samuel Daniel as a man whose "tireless insistence upon the serene integrity of the liberated self is perhaps the most characteristic note of (his) most characteristic writing".⁸¹ Certainly the text

⁷⁸E. H. Fellowes (ed.), op. cit., English Madrigal Verse, p. 736.

⁷⁹Edward Doughtie, op. cit., p. 552.

⁸⁰Samuel Daniel: Musophilous, Raymond Himelick, ed. (West Lafayette, Ind.: Purdue University Press, 1965), p. 50.

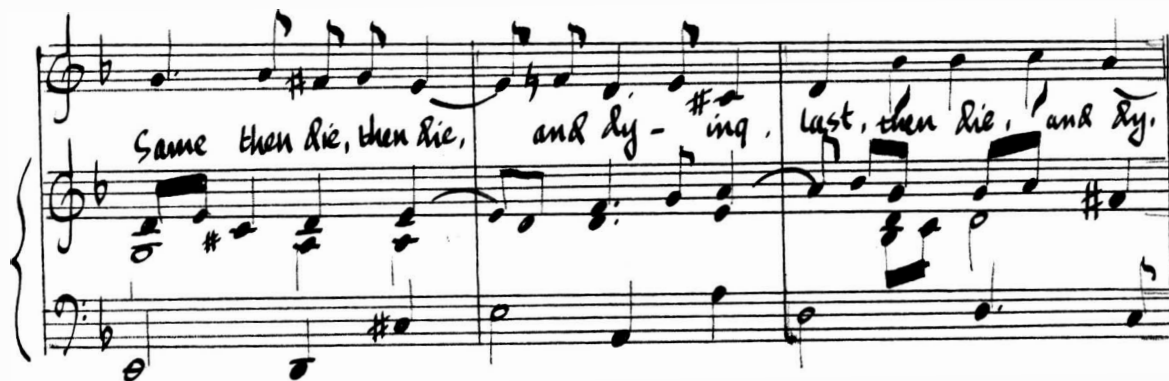
⁸¹Ibid., p. 35.

of the first song of John Danyel's elegiac cycle, "Grief Keep Within" is reminiscent of Samuel Daniel's verse written for the *Ladie Lucie of Bedford*, which includes the couplet:

Unless we find us all within
We never can without us be our own.⁸²

The lengthy extension of the final words, "dying last", as seen in Example 8 suggests the monodic style of the later

Ex. 8



Jacobean composers and also anticipates the rapturous death that permeated Baroque musical poetry. Peter Warlock describes this song as being "one of the finest songs ever written by an Englishman".⁸³

"Eyes Look No More", the sixteenth song, first appeared in the form of a pavan named "Rosamunde", which was a lute solo

⁸²Grosart, op. cit., vol. I, p. 211.

⁸³Peter Warlock, op. cit., p. 62.

by Danyel. The words of the song were added later as in the case of Dowland's well-known pavan, "Lachrimae", which became the song, "Flow My Tears". There is perhaps more than a superficial resemblance between Danyel and Dowland's pavans. An allusion by Thomas Tomkins in his Songs of 3. 4. 5. 6. parts, published in 1622, seems to confirm their relationship.⁸⁴ Tomkins jointly dedicated the two sections of a single madrigal to both composers, and this led Peter Warlock to make an interesting supposition relating Tomkin's madrigal and the two pavans:

. . . it is just possible that the opening phrase of the madrigal in question, as well as certain phrases in Danyel's song, "Eyes Look No More", are deliberate quotations from Dowland's most famous work, "Lachrimae"—although, it must be admitted, musical quotations were rarely met with at this time, and the phrase is by no means an uncommon occurrence in the work of composers who knew nothing of Dowland's song.⁸⁵

Interestingly, "Rosamund" was the name of a famous sonnet sequence by Samuel Daniel. Rosamund Clifford, the murdered mistress of King Henry II, is the subject of Daniel's sonnets. She returns as a ghost and in stanzas of exquisite pathos bewails her fate. The Rosamund and Delia sonnet sequences were Samuel Daniel's two most celebrated works.

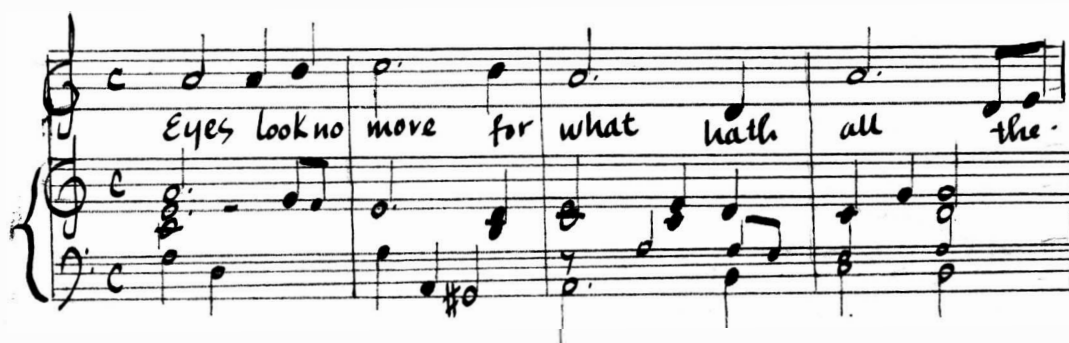
⁸⁴E. H. Fellowes (ed.), op. cit., The English Madrigalists, Vol. XVIII, pp. 29-39.

⁸⁵Peter Warlock, op. cit., p. 52.

John Danyel used two of his brother's Delia sequences for his fourth and eighth songs. Although the words of "Eyes Look No More" do not appear in the Rosamund sonnets, it is certainly conceivable that Samuel might have written them.

Unfortunately, there does not seem to be a surviving viol consort arrangement of Danyel's Rosamund as there is for Dowland's "Lachrimae". This would have greatly assisted in comparing the two pavan-songs. The initial accompanying material of "Eyes Look No More" uses Dowland's "Lachrimae" theme, as seen respectively in Examples 9 and 10. The lute

Ex. 9

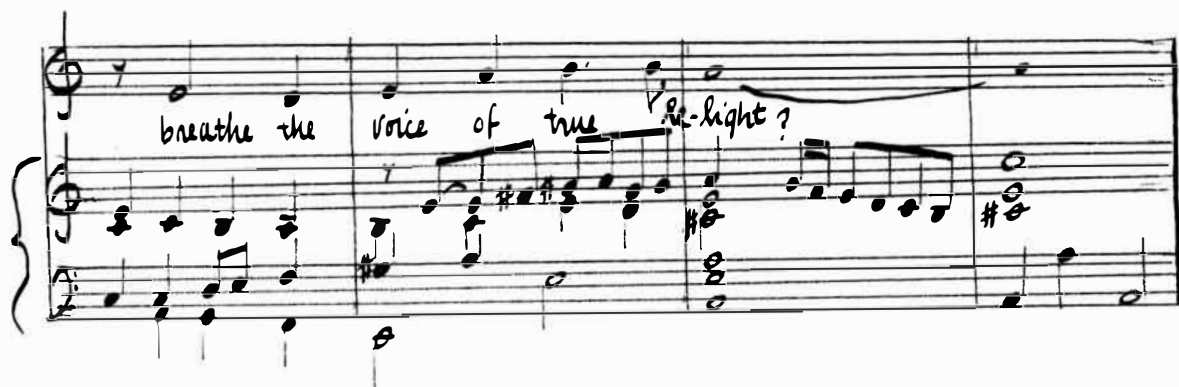


Ex. 10



melisma following the word "delight" is practically identical to that used by Dowland as seen respectively in Examples 11 and 12. Danyel begins his middle section in the

Ex. 11



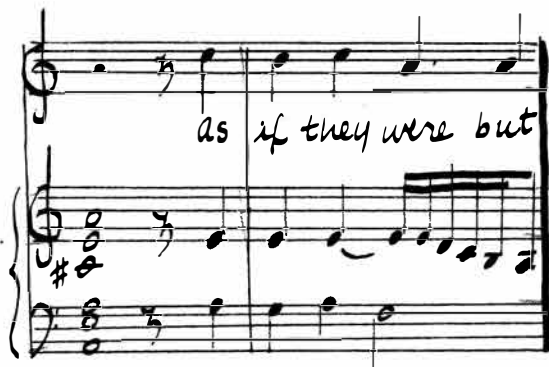
Ex. 12



relative major as does Dowland. Also, like Dowland, Danyel ends the middle section on the dominant of the original "A" minor key with a variation of Dowland's lute flourish. Danyel begins his final section with a long, dominant pedal and uses a theme similar to Dowland's but starts a third lower. Danyel

continues to ascend by using his favorite compositional device, which is a spiraling, sequential line. Danyel's phrase set to the words, "As if the were" is identical to Dowland's "Learn to contemne", as seen respectively in Examples 13 and 14. The

Ex. 13



Ex. 14



ascending line set to the words, "For griefs, distrusts, remorse", seems to be an attenuated version, transposed a fourth higher, of Dowland's phrase, set to the words, "And tears, and sighs, and

groanes", as seen respectively in Examples 15 and 16. The

Ex. 15

Handwritten musical score for Example 15. The score consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "for griefs distrusts, remorse I see must dom - ineer the heart -". The music is in a minor key, with a key signature of one flat (B-flat). The tempo is marked "4/8". The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and moving lines.

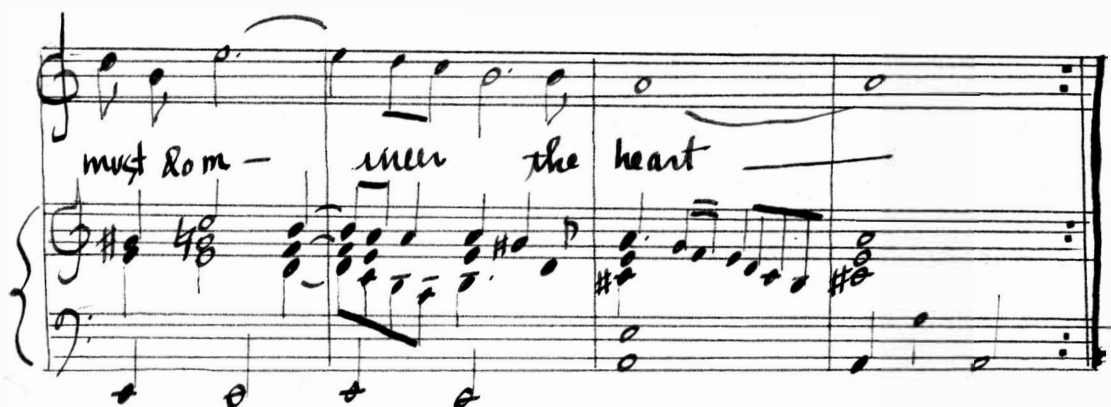
Ex. 16

Handwritten musical score for Example 16. The score consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: "and teares and sighs and groanes my wearie days, my". The music is in a minor key, with a key signature of one flat (B-flat). The tempo is marked "3/4". The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and moving lines.

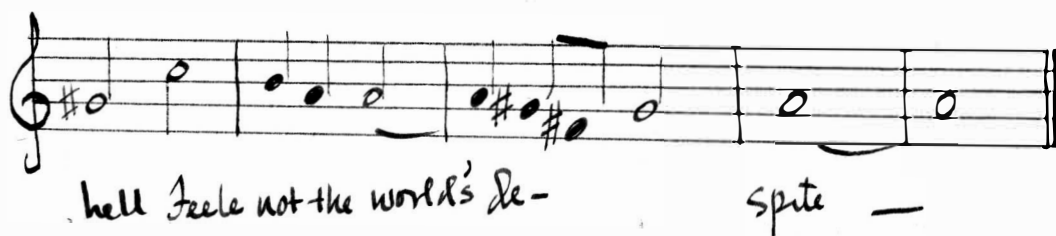
ending line of Example 17 is praised by Warlock for its "sombre passion" and it climaxes on the word, "domineer".⁸⁶ This phrase is also similar to the refrain phrase set to the

⁸⁵ Ibid., p. 62.

Ex. 17



Ex. 18



words, "Pine, fret, consume, swell, burst, and die", found in the song cycle, "Grief Keep Within". It is held over a telescoped version of Dowland's concluding phrase (see accompaniment of Example 17 and melody of Example 18) as seen in Example 18. Danyel also ends his song with the identical lute flourish utilized by Dowland, as seen in Example 17.

The resemblance between these two songs is marked and perhaps Danyel's song is a deliberate musical quotation of Dowland's "Lachrimae". Nonetheless, Danyel's song has a beauty all of its own, and it shows Danyel's consummate

transformation of Dowland's materials rather than their mere imitation.

"If I Could Shut The Gate" is the only song by Danyel which uses a religious subject. Its three verses are set strophically in a simple, two-part form. The song's brief, sixteen measures are wonderfully expressive and employ practically all of the compositional devices that appear in Danyel's larger compositions. One lute flourish is particularly exceptional for its ability to paint portions of three different verses and yet maintain its traditional, unifying function. The flourish brilliantly slides down the scale, depicting the words, "unthink my sin", "clamorous crying", and "repose me free". At this point, the song moves from the dominant to "A" major rather than the tonic, "A" minor, and surrounds the words, "how free", "how clear", "hat peace", and "what joy", with quaver rests. A long pedal follows and the words, "loathsome", "horrors", and "divides", are described by tritones. The return of the words, "how free", in their spatial setting contrasts strikingly with the gloomy depression of the preceding tritones.

The key of the song is "A" minor, the same as the previous song, "Eyes Look No More", and it also bears a slight resemblance to Dowland's "Lachrimae". One melodic fragment as seen in Example 19, is identical to another from "Lachrimae", as seen in Example 20. Despite this cursory resemblance, Danyel's

Ex. 19

notes of my mis-deeds of my misdeeds and I un-

Ex. 20

my wear-ry rays my wear-ry rays

song is completely his own composition. Its use of syncopations, suspensions, points of imitation, false relations, tritones, lute flourishes, long descending bass lines, drawn-out pedal points, and a stunning synchronization of poetic and musical imagery all combine to create a beautiful, melancholy song. According to David Scott, it can also be found in Giles Earle's book (British Museum Add. MS 24665) in a highly ornamented

version, which Scott includes in his article on Danyel's life and songs.⁸⁷

The last solo song is "I Die Whenas I Do Not See". According to Doughtie, this song is based on two madrigals by G. B. Guarini from his Rime of 1598 and appears as No. 18 in Danyel's book of songs. The first stanza of Danyel's translation is similar to Guarini's Madrigal Fifty-five and the second adapts Madrigal Fifty-four. Earlier, Danyel used another translation of a Guarini poem for his second song, "Thou Pretty Bird". Guarini was also a favorite poet of the Italian monodists.

This is one of the lighter songs composed by Danyel. The humorous theme of the poem is the impossibility of ever pleasing the poet's love. It is set strophically and repeats its second section. It resembles in both text and form the first song, "Coy Daphne Fled", and the sixth, "Why Canst Thou Not". But unlike these songs, it is set in "A" minor, the key of the preceding serious songs, "Eyes Look No More" and "If I Could Shut The Gate". It starts immediately, sequentially descending on Danyel's favorite melodic line and then ascending in the same fashion. The beginning of the second section is in parallel thirds which imitate the voice part and move a beat earlier, creating the walking "on beat - off beat" pattern which

⁸⁷David Scott, op. cit., p. 16.

was used in the third song, "He Whose Desires Are Still Abroad". The phrase, "both when I see her", is fragmented and imitated at the fifth in the lute and at the octave in the bass. The music serves as an unobtrusive vehicle for the whimsical text. In this respect, it provides a certain amount of relief from the preceding melancholy laments.

The first duet, "What Delight Can They Enjoy", is arranged for "Canto Primo" and "Canto Secundo" voices, which are accompanied by both a texted alto and bass part. The latter parts are duplicated by the lute. For the first time in Danyel's book of songs, there is no part specified for the viol.

This is also the first song to deviate from the solo norm previously employed in Danyel's songs. In addition to its initial duet arrangement, the song offers a diversity of performance, either as an a capella four-part ayre, or a solo (or duet) with lute and viol accompaniment. Dr. E. H. Fellowes in his edition of Danyel's songs arranged the duet for solo voice. An arrangement of the original duet can be found as a musical supplement to David Scott's article on Danyel's life and songs.⁸⁸

This duet begins in "F" major, and prior to the beginning of the second section, it modulates to the relative minor. At this point, a false relation occurs between the notes, "F#" and "F", and the duet immediately returns to the tonic major. It

⁸⁸Ibid., p. 18.

continues in "F" major until the final cadence, which abruptly concludes with a tierce de picardie on a "D" major chord. This ending cadential pattern is similar to the modulation to the relative minor mentioned previously. The key of the duet vacillates between "F" major, "D" minor, and "D" major, but like many of the other lute songs of the period, no definite key can be easily assigned to it. If the key is "F" major, it would be the only instance of its use in Danyel's book of songs. All of Danyel's other keys appear at least twice.

This bright duet is similar to the previous song with its running scale figures and its numerous parallel thirds. Its initial circuitous theme is similar, although differing in mood, to the wandering music of the first galliard, "He Whose Desires Are Still Abroad". The word, "abroad", also appears in the duet in the line, "but are gone abroad astray". Both galliard and duet use a thin, unison accompaniment to underscore the voice part's highest note, "F", which occurs, respectively, on the words, "High-reaching" and "rise". The latter word is depicted in the duet by an ascending accompaniment, and the word, "turn", is musically punned by a turn in the vocal line.

The duet is also similar to the second galliard, "Let Not Cloris Think", in both its buoyant spirit and deployment of running scale figures. The duet is in duple meter rather than the triple meter of the galliards, and all three songs are in a different key. Despite these dissimilarities, the songs are

interrelated by both their musical form and content and their inclusion of the two words, "abroad" and "Cloris". Like the second galliard, the duet also mentions the name of "Cloris". It appears, specifically, in the line, "And therefore Cloris will not love". In several of Samuel Daniel's masques, there is a character called "Cloris". It is certainly conceivable that these three songs, like the "Rosamunde" pavan mentioned earlier, could have been originally written as incidental music for one of Samuel Daniel's masques.

"Now the Earth, the Skies, the Air" is the second duet and final song to appear in Danyel's book of songs. Its words seem to be derived from two different sonnets by Petrarch, whose use of classical subjects written in the vernacular rather than Latin was the basis of his appeal to both the sixteenth century Neo-Classicalists and Humanists. His sonnets also became very popular with Renaissance madrigalists and "the madrigal became the appropriate musical counterpoint of Petrarchean poetry".⁸⁹

According to Edward Doughtie, the first line of Danyel's duet is similar to Petrarch's "Or che'l ciel e la terra e'l vento tace" from Sonnet CLXIV, and the remainder of the text used by Danyel resembles Petrarch's Sonnet CCCX, "Zefiro torna".⁹⁰

⁸⁹Bruce Pattison, op. cit., p. 120.

⁹⁰Edward Doughtie, op. cit., p. 553.

This latter sonnet was frequently set by composers. Alfonso Ferrabosco, the elder, set an English translation of the sonnet's first eight lines to a madrigal, which appeared in Nicholas Yonge's Musica Transalpina . . . The Second Book, published in 1597.⁹¹ Michael Cavendish used portions of two different translations of the same sonnet in his single book of songs, 14 Ayres in Tabletorie to the Lute expressed with two voyces and the base Violl or the Voice and Lute only. 6 more to 4 voyces and in Tabletorie, And 8 madrigalls to 5 voyces, which appeared in 1580.⁹² Both Yonge's and Cavendish's publications were "firsts" in their field. The former was the first collection of Italian madrigals to be published in English and the latter volume was the first English book of songs for solo voice and lute.

This duet is arranged for two high voices. The "Canto Primo" is accompanied by both a tenor voice (or viol) and lute. The "Canto Secundo" is accompanied by both a bass voice (or viol) and a bass lute, which is the only instance of this instrument's appearance in Danyel's songs. This is a big composition and it becomes unwieldy when lutes and voices together accompany the main duet parts rather than just lutes and viols. The latter arrangement seems preferable and the piece shall be described in that context.

⁹¹Ibid., p. 530.

⁹²E. H. Fellowes (ed.), op. cit., The English Madrigalists, vol. XXXVI, part I, no. 22-25, pp. 8-18, 35-40.

The introduction is ten measures long, two measure more than the beginning of the "Chromatic Tunes" cycle. Like the cycle, the duet begins as a fugue with the first lute's initial stentorian entrance on the dominant and the bass lute appears six measures later on the tonic, which is "G" major. The "Canto Primo" answers at the dominant and after two measures, the bass viol responds in turn at the tonic. The "Canto Secundo" first appears on an offbeat in the new key of the dominant, "D" major. It uses a variation of the majestic first subject, which originally dipped an octave at the beginning of its second measure. At the same point, the second subject narrows, instead, to a minor third.

The duet eventually returns to the tonic and a little echoing phrase set to the words, "Whilst the returning Spring joys each thing", is flipped from voice to voice. Its noisy, abbreviated entries become increasingly complex until they are hushed by the stark entrance of the "Canto Secundo" on the words, "When only I alone". These words are set to a scale fragment reminiscent of the angular first subject. It emerges on a held tonic chord and is sung alone, as suggested by the words, until it is imitated at the octave by the bass viol. The section returns to the key of the dominant and heavily descends to a tritone preceding the word, "mean". This is followed by a succession of syncopated entries of the phrase beginning, "Find no time born for me", which slides into the concluding section.

The "Canto Secundo" sadly opens the concluding section on the words, "No flowers", and the "Canto Primo" initiates at the tonic the repetition of the section. The final word, "misery", is frequently repeated and inspires several tritones and cross relations. The ending cadence of this extensive duet is braked by a two-measure dominant pedal and the elongation of the notes set to the word, "misery". This composition is a close relative of the earlier song cycles and shares their resemblance to a transcription of polyphonic, viol consort music. As in the cycles, Danyel displays an imaginative use of diverse materials and a facile ability to control a large-scale composition, totally unlike the miniatures of Campion and Jones. Because Danyel uses so many voices in such a complex form, he is unable to achieve the subtle textual declamation of most of his other songs. But this duet stands alone as do the other large works of Danyel. All of them show a mastery of form and harmony which anticipated the compositions of Purcell.

CHAPTER IV

CONCLUSIONS

John Danyel's music has been unaccountably neglected. In contrast to the songs of Dowland, his vocal compositions have stirred little excitement in musicological circles. Lip service has dutifully been paid to the clashing harmonies of his single "Chromatic Tunes", while entire books have been written on the ditties of Campion. Campion's output was much larger, and he was also a fine lyric poet and amateur musician. But, Danyel was also closely associated with poetry. His brother, Samuel, was one of the finest poets of the time. It was he who brilliantly challenged Campion's erroneous theories on quantitative meter.

Danyel's compositions are often discounted because they were published after the chromatic and structural innovations of Weelkes, Byrd, and Dowland. But Danyel was as much a part of the current musico-poetic scene as were these composers. If Dowland had published after Danyel, would he have been less of a composer? Ofcourse, this is a rhetorical question and the final assessment of Danyel's contribution to the art of song lies in his compositions themselves. There can be no doubt that Danyel was an excellent composer and that he had a native

gift for subtly blending both music and text. In addition, his command of the harmonic resources of the polyphonic madrigal and his experiments in extending existing vocal forms combine to distinguish him as an outstanding composer of his time.

His style is characterized by his use of bold discords, long pedal points, frequent suspensions, imitation, intricate rhythms, careful textual declamation, poignant word painting, his selection of quiet, melancholic texts, and perhaps an over use of the spiraling, sequential line that is woven into the fabric of most of his songs. He saw polyphonic chromaticism as a means of further intensifying the sentiments of his text. He was just as interested in music as were the madrigalists, but he was perhaps even more attracted to the demands of the text. These elements combine in Danyel's music to create an amalgamation of the old and new in both his music and verse. His passionate songs can hardly come alive on paper. They only require the attention of the singer to once again breathe life into them.

CHRONOLOGY OF LIFE OF JOHN DANYEL

YEAR	AGE	FACTS
1564	Born	John Danyel born and baptized, November 6
1592	28 yrs	Publication of Samuel Daniel's <u>Rosamunde</u>
1595	31 yrs	John probably began studentship at Oxford
1602	38 yrs	December 16, John makes supplication for degree
1602	38 yrs	Samuel Daniel answers Thomas Campion with publication of <u>Defence of Rhyme</u>
1603	39 yrs	John receives Bachelor of Music on July 14
1604	40 yrs	Samuel Daniel becomes "licensor of Queen's Revels"
1606	42 yrs	Publication of John's <u>Songs for Lute, Viol, and Voice</u>
* * * * *		
1612	48 yrs	John becomes member of Royal Household of Musicians
1615	51 yrs	John given grant for forming company of actors
1618	54 yrs	John becomes "allower of the plays" at Philip Rosseter's Blackfriar Theatre
1618	54 yrs	Production of Samuel Daniel's <u>Hymen's Triumph</u>
1619	55 yrs	John named executor of Samuel's will
1622	58 yrs	Thomas Tomkins dedicates madrigal jointly to John Danyel and John Dowland
1623	59 yrs	John Danyel writes dedication to posthumous edition of his brother's <u>Works</u>
1625	61 yrs	Last recorded mention of John Danyel on December 20, 1625, as a member of the Royal Household of Musicians
1626	62 yrs	John Danyel presumably dies of plague of 1625

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