Rossi and Weelkes: Examining a Knot in the Italian-English Contrapuntal Network[1]

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Abstract: Judith Cohen found, in Thomas Weelkes's madrigals, motivic allusions to Salamone Rossi's Canzonets. Further analysis of these two corpora shows, however, that the allusions are, rather than on the motivic surface, deeper, relating to subtle adaptations and modifications of contrapuntal techniques that Weelkes, inspired and influenced by both Rossi and English traditions, applied to his work.

Keywords: Judith Cohen, Salamone Rossi, Thomas Weelkes, Madrigal, Canzonetta, Counterpoint.

Judith Cohen was one of the most versatile scholars in Israeli academia during recent decades. Despite her command of many topics, ranging from the fifteenth to the twentieth centuries (as well as her passion for music education), her expertise in and dedication to her first field of study, the Italian madrigal, was insuperable. Much of Cohen's close acquaintance with the madrigal was attained through painstaking tasks that she undertook early in her career and that benefited from her being a meticulous polyglot: she translated Eduard Birnbaum's study on Mantuan Jewish musicians from the German,[2] translated the Italian texts of Salamone Rossi's *Il Primo libro delle canzonette a tre voci* of 1589 for Hanoch Avenary's edition,[3] and edited Quagliati's madrigals.[4] Her independent insights were quickly expressed in a series of articles on Italian-English connections as manifested in madrigal compositions. The present study explores some potential implications of Cohen's penetrating studies of works by Salamone Rossi and Thomas Weelkes.[5]

A cursory look at Nicholas Yonge's first collection of *Musica Transalpina* (London: 1588) and Thomas Watson's collection, *First Sett of Italian Madrigalls Englished* (London:

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[2] Eduard Birnbaum, *Jüdische Musiker am Hofe von Mantua von 1542-1628*, (Wien: M. Waizner & Sohn,) 1893. Translated to English by Judith Cohen: *Jewish Musicians at the Court of the Mantuan Dukes (1542-1628)*. Tel-Aviv: Tel-Aviv University, 1978.

[3] Salamone Rossi, *Canzonette a 3 voci (1589)*, edited by Hanoch Avenary, translated by Judith Cohen. Tel-Aviv: Israeli Music Institute, 1975.

[4] Paolo Quagliati, *Il primo libro de' madrigali a quattro voci***,** edited by Judith Cohen, Middleton, Wisconsin: A-R Editions, 1996.

[5] Judith Cohen, "Bild und Abbild: Rossi – Gastoldi – Weelkes," *Schweizer Jahrbuch für Musikwissenschaft* 3 (1983): 53–63; and "Thomas Weelkes's Borrowings from Salamone Rossi," *Music & Letters* 66/2 (1985): 110–117. As is often the case, publication dates here are not entirely compatible with astronomical time—when the 1985 article was published, the 1983 article was referred to as 'forthcoming'. Cohen was always happy to solve such mysteries in personal correspondence.

1590) might give the impression that the Italian madrigal exerted its strongest influence on the English madrigal at the very moment of the latter's inception—when Italian madrigals were being translated into English with only the little musical adaptation necessary to accommodate the English text. However, even after a distinctive "school" of English madrigalists had emerged and madrigals were no longer being translated complete, Italian influence persisted. That Italian influence was in some cases explicit—as in the use of Italian texts as basis for paraphrase—and in others implicit, for example, in the influence of madrigals on other genres like the fancy or the lute song, and in subtler borrowings of phrases or motifs.[6] Judith Cohen explored a network of such subtle connections between Giovanni Giacomo Gastoldi (c1554–1609), Salamone Rossi (c1570–c1630) and Thomas Weelkes (1576–1623).[7]

Rossi's influence on Weelkes, as analyzed by Cohen, is as unequivocal as it is subtle. Alongside clear textual allusions,[8] Cohen lists many motivic similarities between Rossi's canzonette of 1589 and Weelkes's five-part pieces from his *Madrigals to 3, 4, 5, & 6 voyces* of 1597. In "Make haste, ye lovers, plaining," for example, Cohen identifies no less than five direct borrowings from Rossi's "Correte amanti" (see Example 1). Weelkes's borrowings form a continuous chain of allusions, but it is hard to assert for whom did Weelkes aim these allusions: did he use Rossi's canzonette as a private model to stimulate his own creative process? Were the singers, who were to sing from the published set, supposed to observe these connections? Were, among the performers or the listeners, cognoscenti who would pick up subtle allusions to the recent crop of Mantuan madrigals?

Since the time when Cohen published her findings, scholars have become increasingly interested in an analytical tactic that might enable better understanding of creativity. Such an approach could, perhaps, shed new light on the Rossi-Weelkes connection. Laurence Dreyfus's seminal book on J.S. Bach's strategies of contrapuntal composition offered an innovative perspective of analyses of Bach's creative process, focusing on the composer's manipulation of imitative counterpoint.[9] Other scholars, encouraged by Dreyfus's work, have applied similar methods to the music of earlier composers, producing over the last two decades several in-depth studies of the contrapuntal techniques of Henry Purcell, Giovanni Pierluigi da Palestrina, and more recently also of Orlando Gibbons and Jan Dismas Zelenka.[10] An obstacle to this new approach was the

[6] Joan Wess, "Musica Transalpina, parody and the emerging Jacobean fantasy," *Chelys* 15 (1986): 3–25; Anthony Rooley, "New light on John Dowland's Songs of darkness," *Early Music* 11/1 (January 1983), 6–22. Indeed, Purcell's copying of the opening of Monteverdi's "Cruda Amarili" hints at the enduring awareness of contrapuntal *loci* from the Italian madrigal canon even towards the end of the seventeenth century.
[7] See note 3 above.
[8] The textual connections between Rossi's canzonettes and Weelkes's madrigals have been further explored in Eric Lewin Altschuler and William Jansen, "Thomas Weelkes and Salamone Rossi: some interconnections," *The Musical Times* 145 (2004): 87–94.
[9] Laurence Dreyfus, *Bach and the Patterns of Invention* (Cambridge, MA: Harvard University Press, 1996).
[10] Alan Howard, *Compositional Artifice in the Music of Henry Purcell* (Cambridge and New York: Cambridge University Press, 2019); Peter Schubert, "Hidden Forms in Palestrina's First Book of Four-

observation made by John Milsom, who argued that it is impossible to ascertain whether similarities in surface structure result from intentional quotation or from similarity in technique.[11] Weelkes's consistent borrowing from a single publication by Rossi, into a discrete group of five-part madrigals in a single publication, clarifies that the borrowing is intentional, and strengthens the case for a thorough analysis of the contrapuntal aspect of the Rossi-Weelkes connection.

"Correte amanti" and "Make haste, ye lovers, plaining"

Rossi	**Hebrew Translation by Judith Cohen**
Correte, Amanti,	יָרוּצוּ, אוֹהֲבִים,
A miei sospiri e pianti,	אֶלֵי דְמָעוֹת וּכְאֵבִים.
Ch'ormai questo mio core	זֶה כְּבָר לֵב בִּי גוֹוֵעַ,
Da mill' affani sconsolato muore.	בְּיַם הַצַּעַר בְּיֵאוּשׁ טוֹבֵעַ.
Ben pazzo fui	אָכֵן, שָׁגִיתִי
A seguitar colui,	כִּי לִי מֻרְדָף אִוִּיתִי,
Che con si fieri sguardi	חִצִּים כְּלַפַּי הוּאָצוּ
Mi punse; e fur dell amia donna i sguardi	וּמַבָּטֶיהָ בְּלִבִּי נִנְעָצוּ.
Ingiusto Amore	הֵן אַתְּ כּוֹזֶבֶת,
Perche m'hai tolto il core,	לִבִּי הָפַכְתְּ לָךְ עֶבֶד,
Per darlo a questa cruda,	מִנָּחָה לְזוֹ הַגְּבֶרֶת
Che più d'ogn'altra è di pietade ignuda	מִנְּשׁוֹת הַחֶלֶד הִיא לִי מִתְאַכְזֶרֶת.
Ahi dura sorte	גּוֹרָל מַר, אֲמָלֵל,
I son condotto a morte	אֲנִי אֶל מָוֶת אוּבָל,
Sol per soverchio amare	כִּי כֹּה אוֹהֵב הָנָנִי
Una crudele, che mi fa morire	אוֹתָהּ מַרְשַׁעַת, הִיא לֹא תְּחוֹנְנֵנִי.

Rossi	**Weelkes**
Correte, Amanti,	Make haste, ye lovers, plaining,
A miei sospiri e pianti,	To see my sighs and her disdaining,
Ch'ormai questo mio core	My heart his grief espying,
Da mill' affani sconsolato muore.	Comfortless is dying.

Cohen pointed at the five links between Weelkes's "Make haste, ye lovers, plaining" and Rossi's "Correte amanti" (Example 1). While link 1c of the example marks a connection between two homorhythmic phrases in Rossi's and Weelkes's respective pieces, all other four links (1a, 1b, 1d and 1e) are taken from contrapuntal sections. Thus, as convincing as such links may appear when isolated (as presented in Cohen's Example 1), the way the

Voice Motets," *Journal of the American Musicological Society* 60/3 (2007), 483–556; Jonathan Oddie, "Counterpoint, 'fuge,' and 'air' in the instrumental music of Orlando Gibbons," Ph.D. Dissertation, University of Oxford, 2015; Jonathan Oddie, "Stretto Fuga and Sequential Schemata in the Keyboard Fantasies of Orlando Gibbons," *Historical Performance* 1 (2018), 53–92; Denis Collins, "Zelenka and the Combinative Impulse: Contrapuntal Techniques in the Miserere in D Minor, ZWV 56," *Musicology Australia* 41:2 (2019), 199–225.

[11] John Milsom, "'Imitatio,' 'Intertextuality' and Early Music," in *Citation and Authority in Medieval and Renaissance Musical Culture: Learning from the Learned*, edited by Suzannah Clark and Elizabeth Eva Leach (Woodbridge: Boydell, 2006), 141–51.

motifs are deployed among the various parts may have been of essence, both for the borrower and for the composer whose music was borrowed. In fact, as has been argued with relation to Purcell,[12] some composers treated the contrapuntal use of borrowed material, more than the act of borrowing in itself, as the site for *emulatio*; by making the imitative texture denser, composers demonstrated superior compositional skill. It is feasible that this might have been the case in the Rossi-Weelkes connection as well.

When seen in context (see Example 2),[13] Rossi's motifs 1a and 1b no longer seem independent of one another; they form a single and coherent symmetrical phrase, and share the same inverted-U melodic contour. In fact, 1b may be interpreted as a simplified, unornamented, variant of 1a, or vice versa: 1a may be seen as a variant of a skeletal motif, 1b, with quavers added to it on textual reasons, such as word painting for the word *correte* (run). Thus, we can assess Rossi's own contrapuntal reworking of the two motifs by analyzing the deployment of the skeletal variant among the three parts (see Example 3). We can see that the first interval of the motif is flexed: at first it appears as a third, then as a second and finally as a unison. The following two intervals are stable throughout, and the fourth interval is again flexed. It seems, therefore, that Rossi was trying to explore the fundamental contrapuntal device of invertible counterpoint: the stable part of the second entrance begins a fifth *below* that of the first entrance (e'-f'-g' imitates b"-c"-d" after a semibreve); the stable part of the fourth entrance appears a fifth *above* that of the third entrance (d"-e"-f" imitates g-a-b♭ after a semibreve; see Example 4). With the idea of double invertible counterpoint in mind, motifs 1a and 1b are not only related, but they actually complete one another in forming a contrapuntal *inventio*. However, if Rossi was trying to show off contrapuntal skill, then his choice of motif was far from optimal: he has a significant flexed interval, and the imitation at the fifth above requires the correction of another interval in the third entrance. In fact, in standard invertible counterpoint (in an octave) a subject is first imitated at an interval below and then at the complement interval above (or vice versa), which is different from what Rossi is doing. Here, the stable parts of the motif are a fifth below and a fifth (rather than a fourth) above—an odd kind of invertible counterpoint in the ninth!

It is possible that, while transforming Rossi's canzonetta into an English madrigal, Weelkes seized an opportunity to make a witty, even if peculiar, in-joke about the two national idioms: the melismatic running figure on the three-syllable 'Corre…te', he adapted to a seven-syllable phrase "Make haste ye lovers plaining," conveying an "Englished" sense of hurry, different from that of the Italian model (see Example 5).

But did Weelkes borrow anything from the underlying contrapuntal stratum of "Correte amanti"? Examining the beginning of Weelkes's madrigal, we can see that the

[12] Alan Howard, *Compositional Artifice in the Music of Henry Purcell* (Cambridge and New York: Cambridge University Press 2019), 151–186.
[13] In the examples I retain Rossi's original part nomenclature including the second part's designation "Tenore", even in cases where it is apparently a second canto in a C1 clef.

ornamented variant of the borrowed motif is used much more extensively than its skeletal variant. The only occurrence of motif 1b in Weelkes is in the bass part (indeed, it is the only motif that Cohen, when compiling the examples for her article, had to quote from that part).

Not only did Weelkes borrow the material, but he also improved on all the weaknesses of Rossi's counterpoint [Example 6, compare with Example 4]: he eliminated the opening flexed interval, using a third in all cases except for the sole "skeletal" entry of the bass in bar 5 (for this bass entry see Example 5). Weelkes's motif outlines an ascending fifth and does not end with a descending (flexed) interval, as Rossi's motif did. By curtailing the motif, Weelkes was able to make the imitation denser, using a stretto, thereby employing three rather than two imitative intervals: at the unison (a' to a'), at the octave below (a' to a) and at the fifth above (a to e').

This type of "borrowing" points at an influence that lies under the motivic surface, and suggests that Weelkes was aware of and preoccupied by the finer contrapuntal details in Rossi's canzonetta, identifying in it a specific contrapuntal procedure. This becomes even more apparent when one inspects the links marked as 1d and 1e in Cohen's article. Instead of considering Rossi's 1d as a five-note motif , Weelkes seems to have contemplated Rossi's deeper *three-part contrapuntal complex* (Example 7), combining an imitation in unison, a minim apart, between the two upper parts (see $1d_{(i)}$ in Example 7), conjoined with a two-part canto-basso assemblage ($1d_{(ii)}$). Both components appear in Weelkes's madrigal but their order of appearance is reversed. The reversal is highlighted by its appearance twice in a row (Example 8).

Even more striking is what emerges from reconsidering Cohen's 1e, which she identified as a six-note descending figure on the text "sconsolato muore" (indeed, easily related to the phrase "comfortless is dying" in Weelkes). Here, again, the larger contrapuntal picture (Example 9) may have appealed to Weelkes more than a single motif. A reduction shows that Rossi twice imitates a variant of the motif in a fourth above (after a minim, on D, G and C) (Example 10). If we examine the relevant passage from Weelkes (Example 11) we can see that it is that very imitation that Weelkes emulates (on A, D, and G) (Example 12a), expands through a third imitation in a fourth above (on B, E, A and D) (Example 12b), and reapplies also at the unison (three times on D) (Example 12c). The contrapuntal gist, rather than the melodic motif, is the object that Weelkes borrowed from Rossi.

"Donna, il vostro bel viso" and "Lady, your spotless feature"

A comparison between "Donna, il vostro bel viso" and "Lady, your spotless feature" shows that the motivic resemblance is, once again, just the surface level of a more fundamental similarity in the contrapuntal design. Rossi surely found his cue for the musical setting in the text: the last line of each of the first three stanzas invokes the concept of hourly reiteration of crying and grieving ("Sen viv'ogn'hor in lagrim'e dolore"), of languishing

("Altro premio non hà ch'ogn'hor languire"), and of the lover's increasing cruelty ("Raddoppia ogn'hor in voi la crudeltade").[14] Probably for the purpose of emphasis, Rossi chose to set the preceding line homophonically, thus making the sheer use of imitation for the following line as word painting. The entry of one part after another illustrates the concept of reiteration [Example 13]. In fact, Rossi had taken a similar approach with the first line (set homophonically) and the second (imitative, illustrating the hourly opening of paradise, "Apr'a chi mir'ogn'hor il paradiso").

For the imitation of the fourth line, Rossi chose stock madrigal material that was often used in such contexts (most famously in Arcadelt's "Il bianco e dolce cigno," where the swan daily dies a thousand deaths).[15] On first glance, the motif—a rising leap followed by a stepwise decent—seems to appear three times: first in the basso, then in the canto, and finally in the tenore. However, as it is evident that Rossi was thoroughly aware of the contrapuntal potential of the stock imitative material, it is possible to suggest two additional entrances [Example 14]. Even if only the tails of these "implied" entrances are evident in Rossi's piece, it is easy to see that the heads of these entrances could be surmised—Rossi was surely aware that there was a five-fold chain of imitations but chose to present but three entrances from that chain. Indeed, Weelkes must have observed the underlying five-fold imitation but, unlike Rossi, he chose to explicate it, and he divided it among the five parts of his madrigal [Example 15].

Weelkes showed even greater awareness of the underlying contrapuntal fabric when he paraphrased Rossi's setting of the second line. Rossi offers a sequence of four imitations: in the octave above, in the fourth below, in the unison and in the fifth above [Example 16]. With regards to compositional technique, this imitative chain is not particularly demanding: the entrances are a semibreve apart (with the exception of the entrance on the descending fourth) and do not form a genuine stretto. Indeed, it took Rossi five whole semibreves to present the entire chain of imitations. Weelkes, apparently aware of the potential of this imitative chain, attempted an unusual feat that may be termed as "contrapuntal compression": he stacked the various imitation simultaneously and compressed them into a shorter stretch that spans three semibreves [Example 17]. As we have seen in 'Make Haste' (see Example 8 above), Weelkes stresses the significance of his contrapuntal feat by twice stating the compressed complex.

[14] Cohen's masterly translation of the text into Hebrew not only conveys the concept of reiteration as it appears in the original Italian (for example, "Raddoppia ogn'hor in voi la crudeltade" becomes 'בְּכָפֶל-יִסּוּרִים אַתְּ בִּי פּוֹגַעַת') but also attempts to "perfect" the text by introducing the concept in the fourth stanza, too, where it is absent from the original ("Si glorii e vanti delle pena mia" becomes 'גַּאֲה הִנָּהּ תָּמִיד בְּתַעֲלוּלֶיהָ' – "Ever proud in her conceit").

[15] I thank Elam Rotem for first pointing out this connection to me. While Arcadelt's famous madrigal was first published fifty years before Rossi's canzonetta, it was still held high as a model for some of Rossi's colleagues: Orazio Vecchi published his own "Il bianco e dolce cigno" (bluntly paraphrasing Arcadelt's music, including the final imitation on "di mille mort'") in the same year as Rossi's canzonetta, and Giovanni Battista Mosto published yet another setting of the same text in 1590.

In "What haste, fair lady," Weelkes once more enriched the simpler contrapuntal combinations he had found in Rossi's model, in this case "S'el leoncorno." The short opening passage in Rossi's piece (Example 18) introduces two contrapuntal combinations of the descending fourth motif (on the text "corr'al casto seno") with a running figure (on the text "Se'l leoncorno"): in the first (Example 19A), the running figure enters after a semibreve; in the second (stated twice) (Example 19B), they enter simultaneously. It seems, however, that Weelkes identified that the by-product of the repeated entrance, in itself, is an interesting interlock (Example 19C) that he could elaborate further.

If we omit the first canto and the tenor in "What haste, fair lady," Weelkes's madrigal seems like a simple reshuffling of Rossi's opening, with only the order of the interlocks reversed (Example 20a, cf. Example 18), a reversal similar to that we have already observed in "Make haste." If we then add the first canto and the tenor (Example 20b), we see that Weelkes managed to add three impressive additions (marked with a frame): first a stretto to the canon (an entrance in the tenor), and an additional entrance of each of the two motifs (both in the first canto), considerably intensifying the contrapuntal texture.

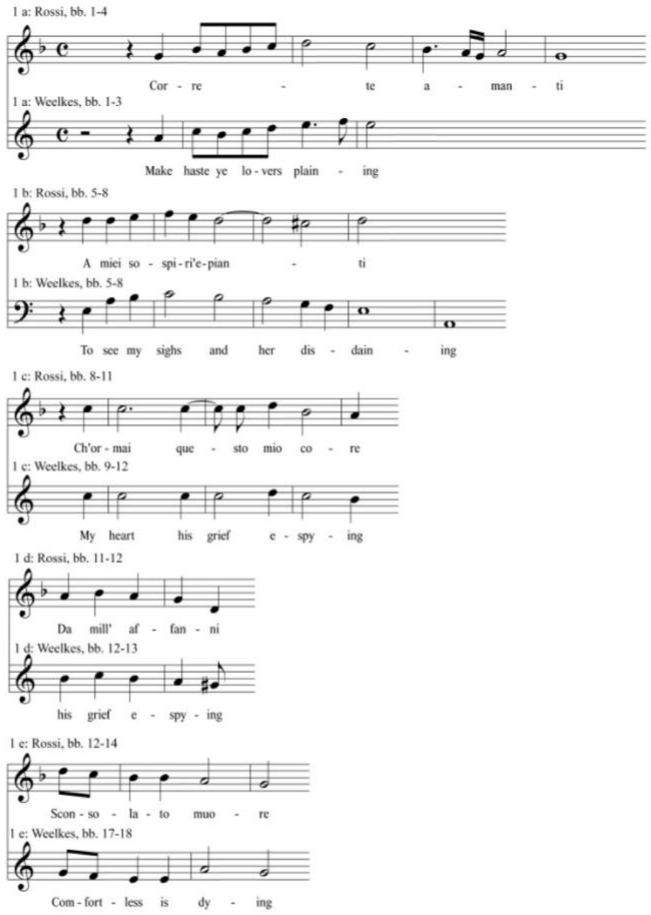
Later in the canzonetta, Rossi returns to the stock "swan" motif, and presents the same complex we have already observed in "Donna il vostro bel viso."[16] Indeed, with all surface modifications made by the composer to fit the text, it may not appear related at first (Example 21). The tail of the first entrance, however, camouflages another potential entrance (explicated in the example by a suggested quaver in brackets) that is not realized by Rossi, but picked up later by Weelkes, who identified a complex that comprises two imitations: first in the unison/octave and then in the fifth below. Weelkes, again, presents the complex twice (Example 22), first in the second canto, tenor and bass; and then in the alto, tenor and bass. Again, he enriches that complex with additional entrances (Example 23), marked with a frame. In the added entrances, he again reverses the entrances' order of appearance. The addition of an inverted entrance after the second complex is rarer in Weelkes' paraphrases and yet, it must be considered as an integral part of the composer's *emulatio* – offering contrapuntal manipulations that were not attempted by his model. Both Rossi's and Weelkes's use of the "swan" motif in pieces from the same respective sets (Rossi in "I bei ligustri e rose" and Weelkes in "Those sweet delightful lilies") are along the lines described above; Weelkes always added additional entrances. It is what Weelkes *refrained* from doing that is more interesting; his paraphrases are kept within the realm of contrapuntal elaboration and he avoids intensifying the vertical harmony, which he could easily have done when turning three-part passages into five-parts.

[16] Milsom's observation regarding the difficulty in spotting intertexts is apt in this context—should one identify the occurrence of the swan motif in two canzonets by Rossi as an intertextual relation? Do they necessarily refer to a third text, by either Arcadelt or anyone else? See John Milsom, "'Imitatio,' 'Intertextuality' and Early Music," in *Citation and Authority in Medieval and Renaissance Musical Culture: Learning from the Learned*, ed. Suzannah Clark and Elizabeth Eva Leach (Woodbridge: Boydell, 2006), 141–51.

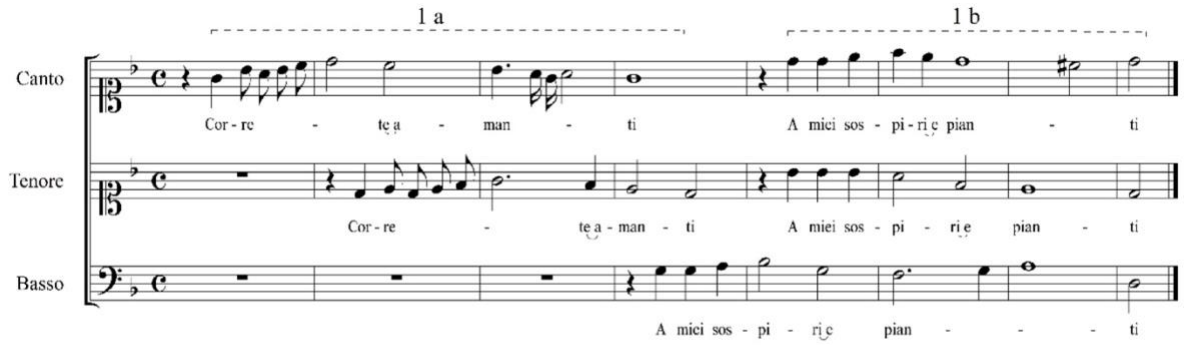
The Italian-English connection around 1600 is a dense network of influences (mostly in one direction), and the flux of Italian madrigals brought to England, either in manuscript or in print, opened the way for countless agents—composers, performers, amateurs—to contribute to that network. Weelkes's contribution was an idiosyncratic knot in that network: his madrigals reflect an able contrapuntist's study of models, and of the underlying contrapuntal structure of the models.

Weelkes typically studied the underlying contrapuntal structure of his models, divided that structure into separate imitations and then reassembled his own paraphrase. Very often he reversed the order of the various contrapuntal combinations. He repeated those complexes that he considered primary. In some cases, he left three-part complexes in their original state and used the addition of new parts to impose more elaborate imitations. In other cases, he compressed succeeding combinations into a shorter time span, and imposed them on one another.

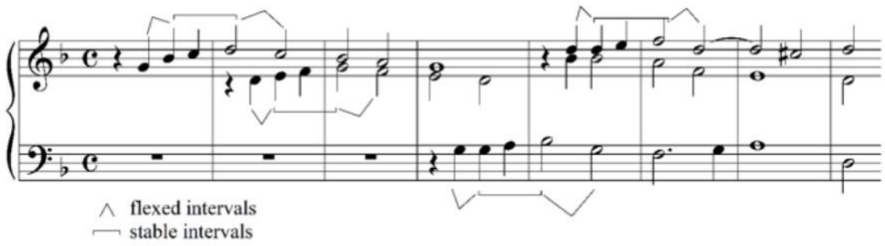
From an analytical perspective, Weelkes is sadly understudied. His keyboard music and anthems are not only interesting for the influences they reflect but for their own right as well: an analysis of Weelkes's creative process does not reveal fewer traces of *emulatio* than those of Byrd, Gibbons or Purcell. The act of "revealing" underlying entrances, which I have attempted here as analyst, is remarkably similar to the act of explicating potential entrances, which Weelkes offered in his compositions. Thus, perhaps we can read part of his work as analyses of Rossi's music. Even if Weelkes did not identify himself as a "musical analyst" (indeed, none of his contemporaries did), we can propose that the recent analytical approaches to creativity are not at all foreign to Elizabethan outlook.



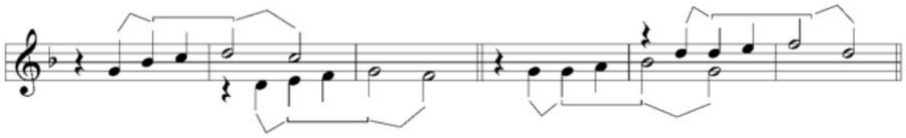
Example 1: Thomas Weelkes: "Make haste, ye lovers, plaining," borrowings from Rossi's "Correte amanti," as identified by Cohen (1983) p.55.



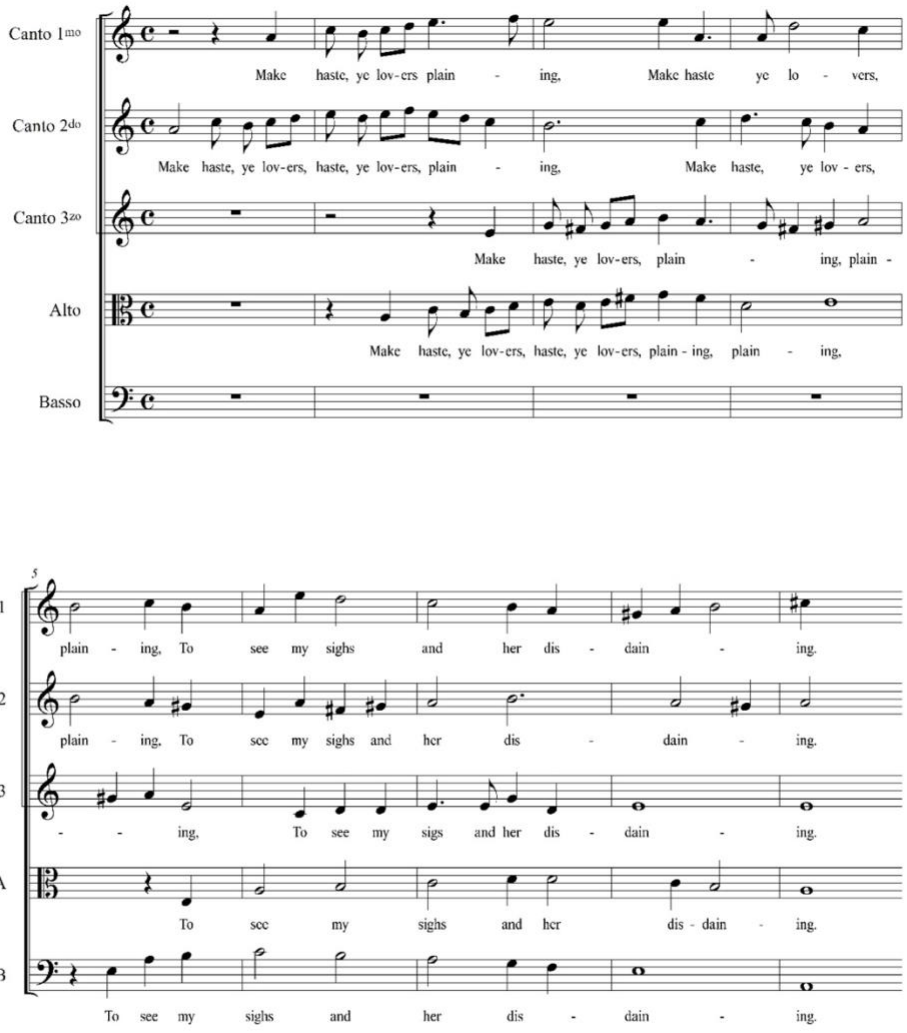
Example 2: Rossi, "Correte amanti," bars 1–8



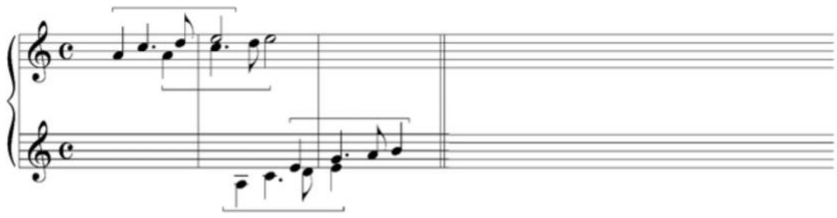
Example 3: Rossi, "Correte amanti," bars 1–8 (reduction)



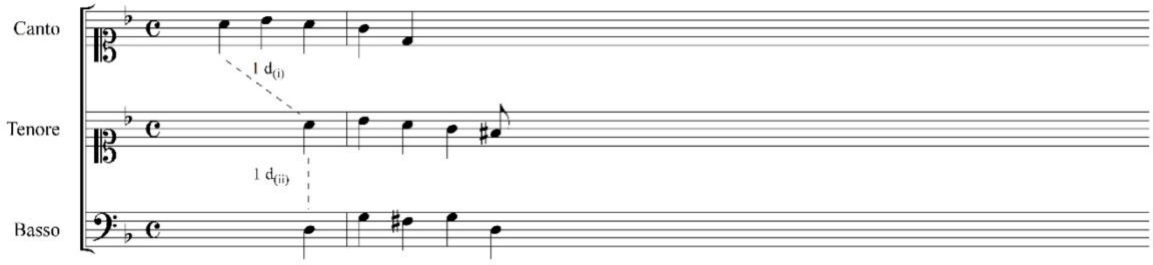
Example 4: Rossi, "Correte amanti," double invertible counterpoint in bars 1–8 (reduction)



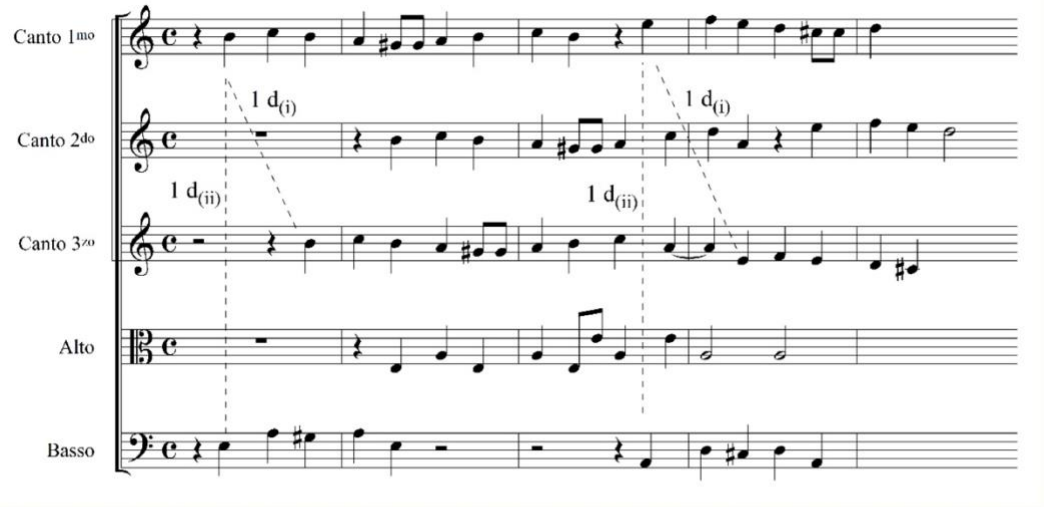
Example 5: Weelkes, "Make haste, ye lovers," bars 1–9



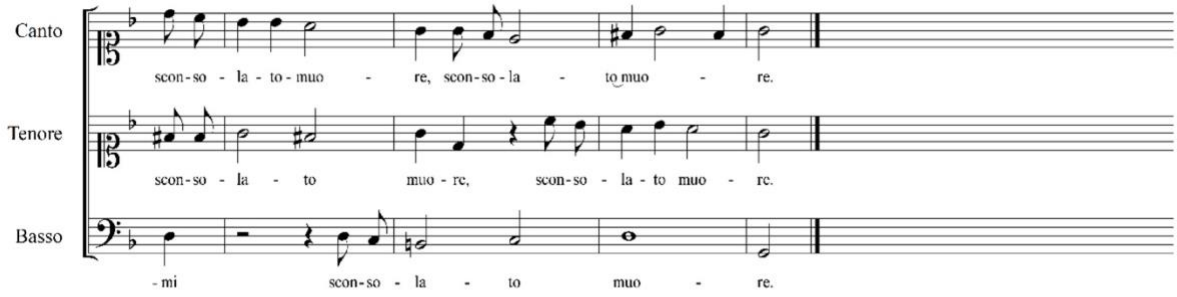
Example 6: Weelkes, "Make haste, ye lovers," contrapuntal interlocks in bars 1–3 (reduction)



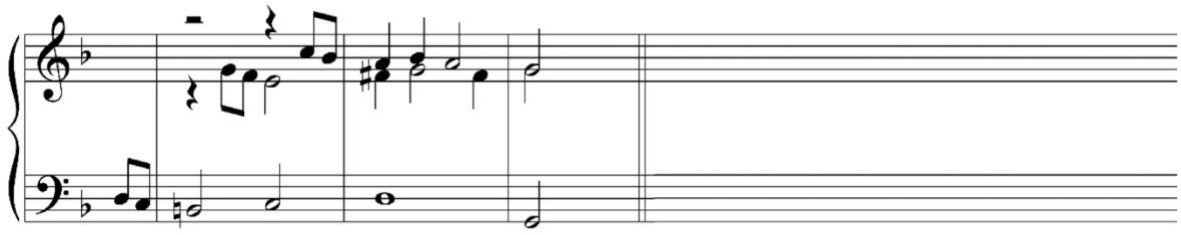
Example 7: Rossi, "Correte amanti," extended three-part aspect motif 1d



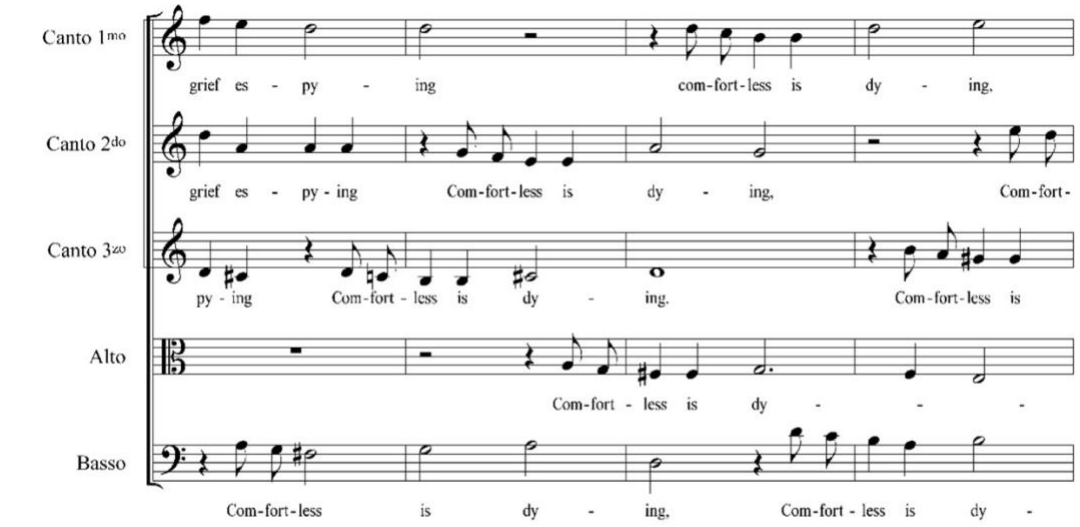
Example 8: Weelkes, "Make Haste," contrapuntal reworking of three-part motif 1d.

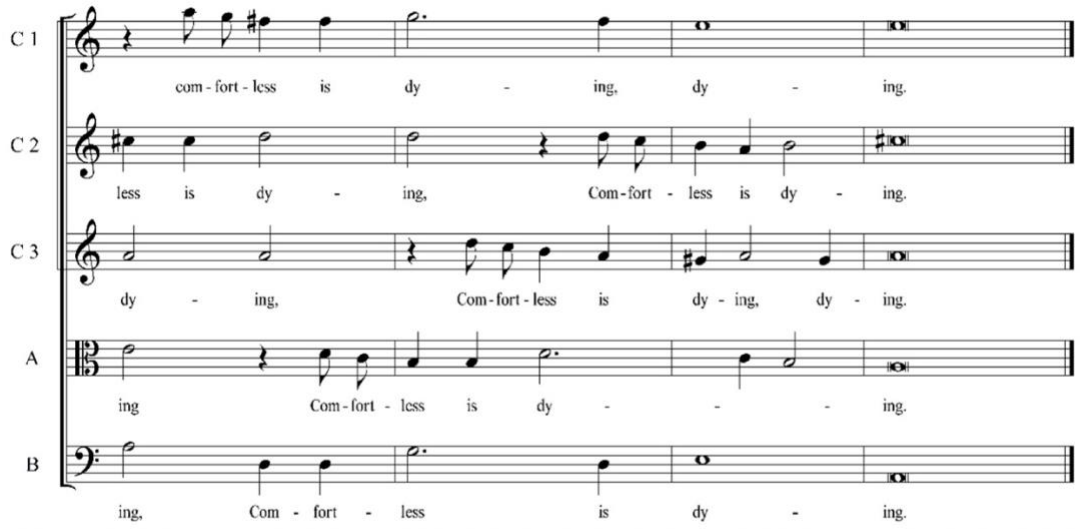


Example 9: Rossi, "Correte amanti," bars 13–16.

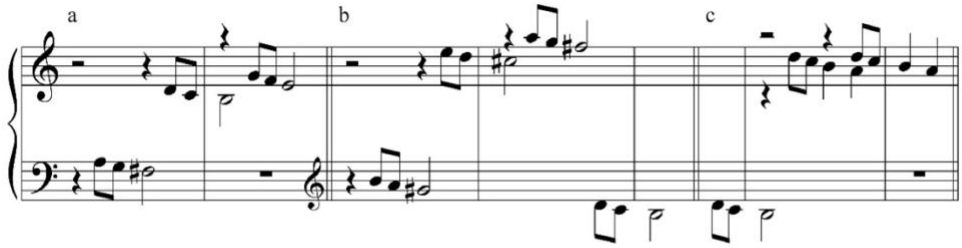


Example 10: Rossi, "Correte amanti," double imitation in the fourth above, bars 14–16.

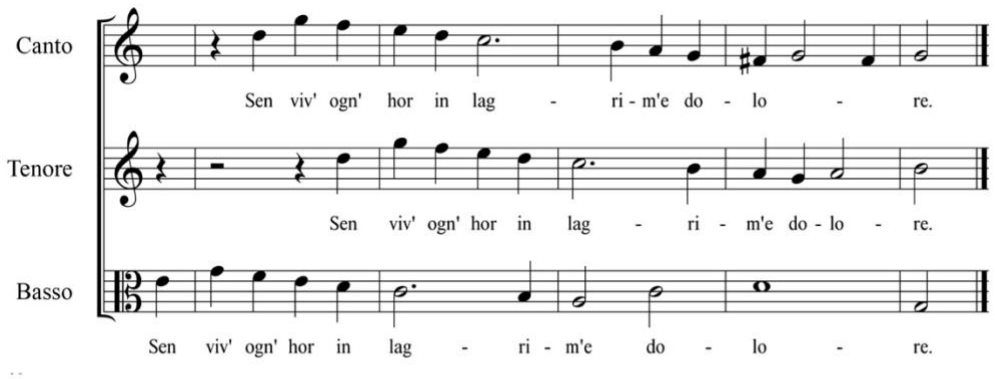




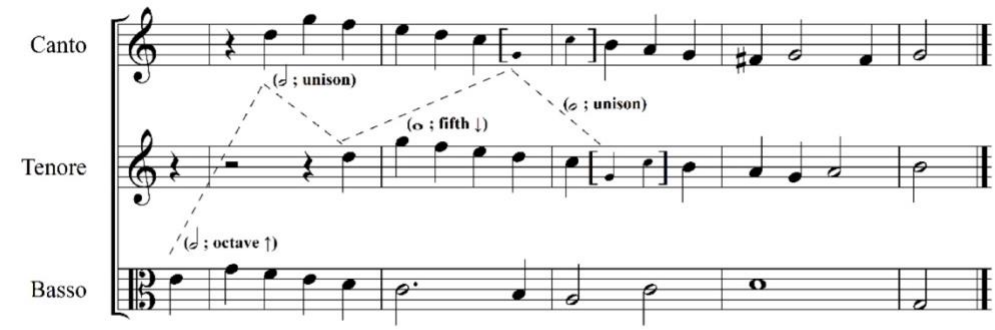
Example 11: Weelkes, "Make Haste," double imitation in the fourth above intensified.



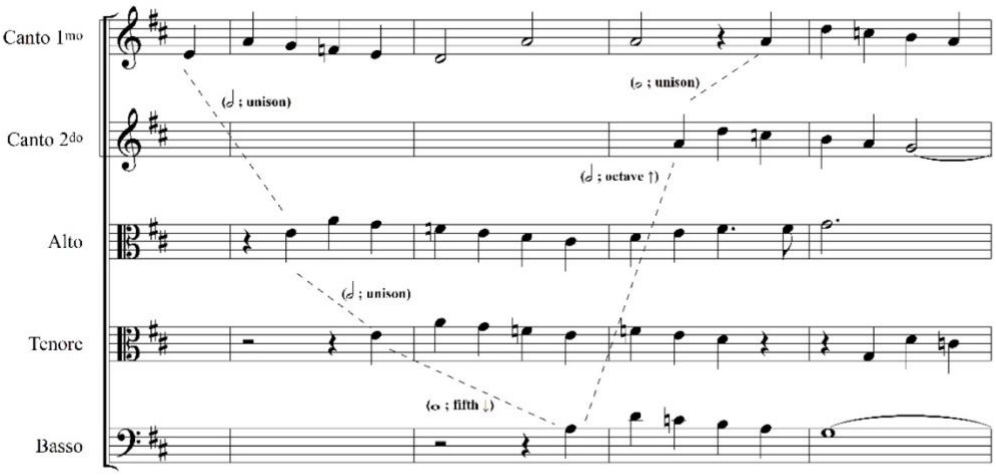
Example 12: Weelkes, "Make Haste," double imitation in the fourth above intensified.



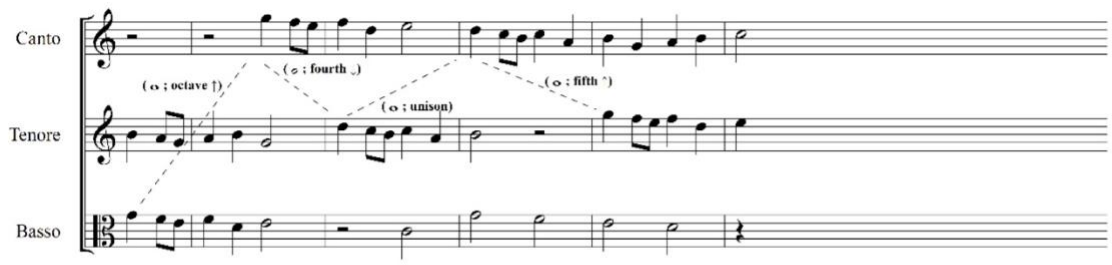
Example 13: Rossi, 'Donna il vostro bel viso', bb. _____



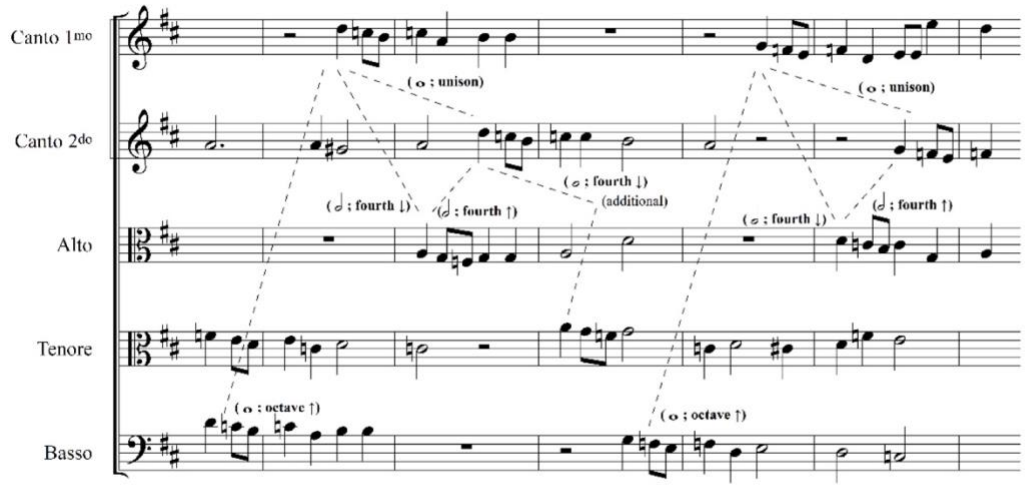
Example 14: Rossi, "Donna il vostro bel viso," implied entrances explicated.



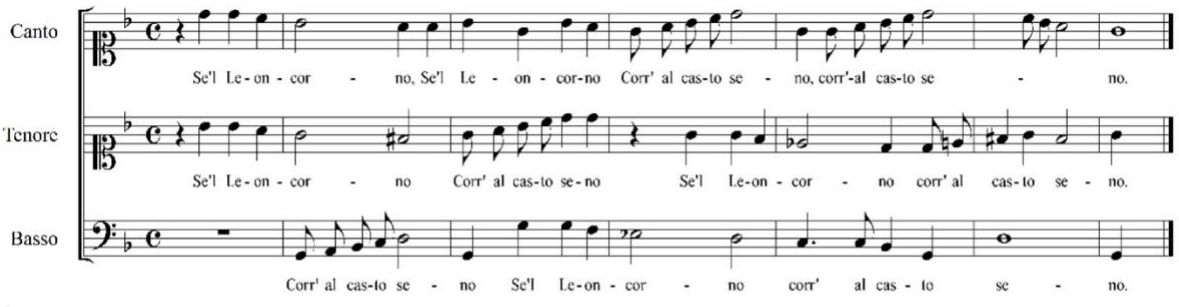
Example 15: Weelkes, "Lady your spotless feature," chain of entrances similar to Rossi's.



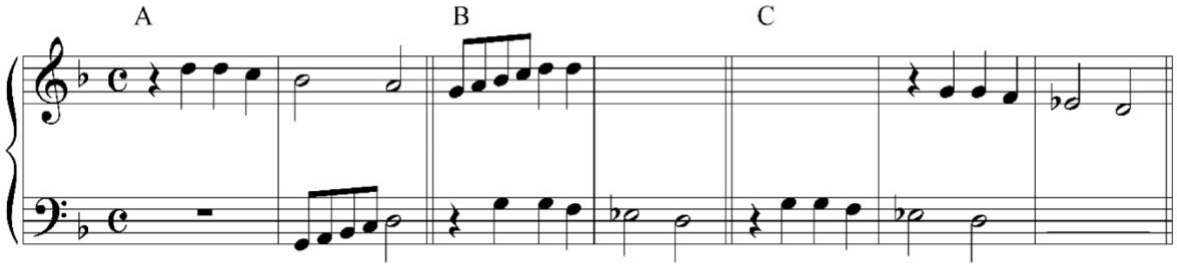
Example 16: Rossi, "Donna il vostro bel viso," a chain of imitative entrances (second line of text).



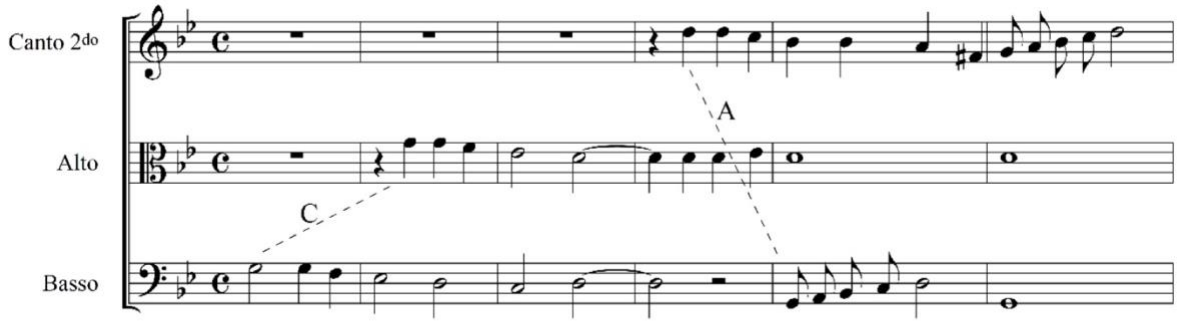
Example 17: Weelkes, "Lady your spotless feature," a chain of imitations (similar to Rossi's) compressed.



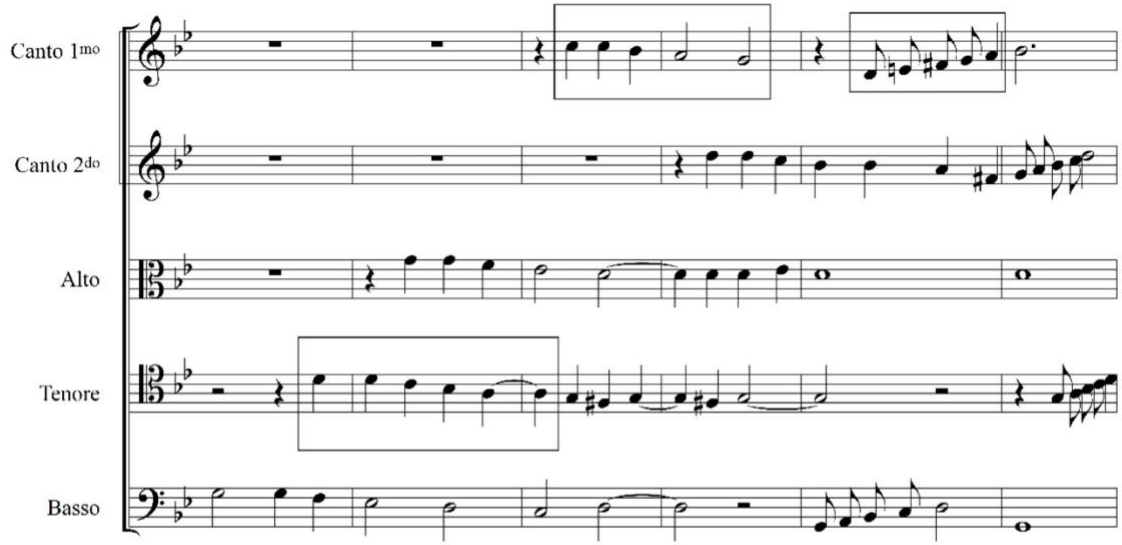
Example 18: Rossi "Se'l leoncorno," bb. 1–7.



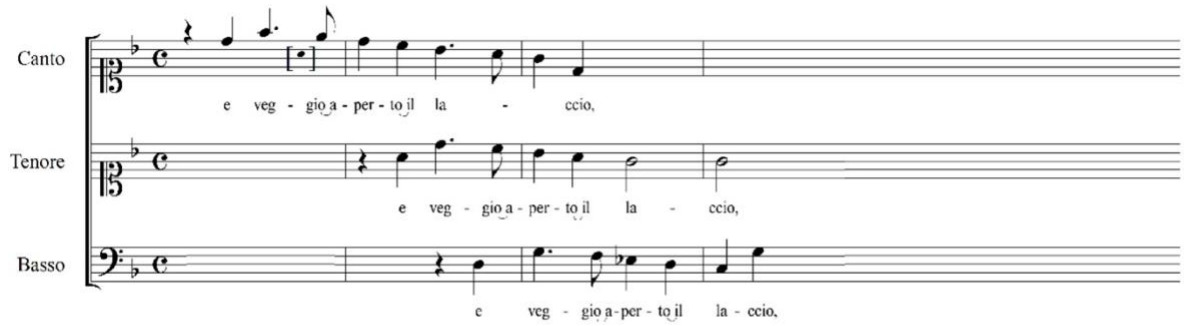
Example 19: Rossi "Se'l leoncorno," contrapuntal combinations.



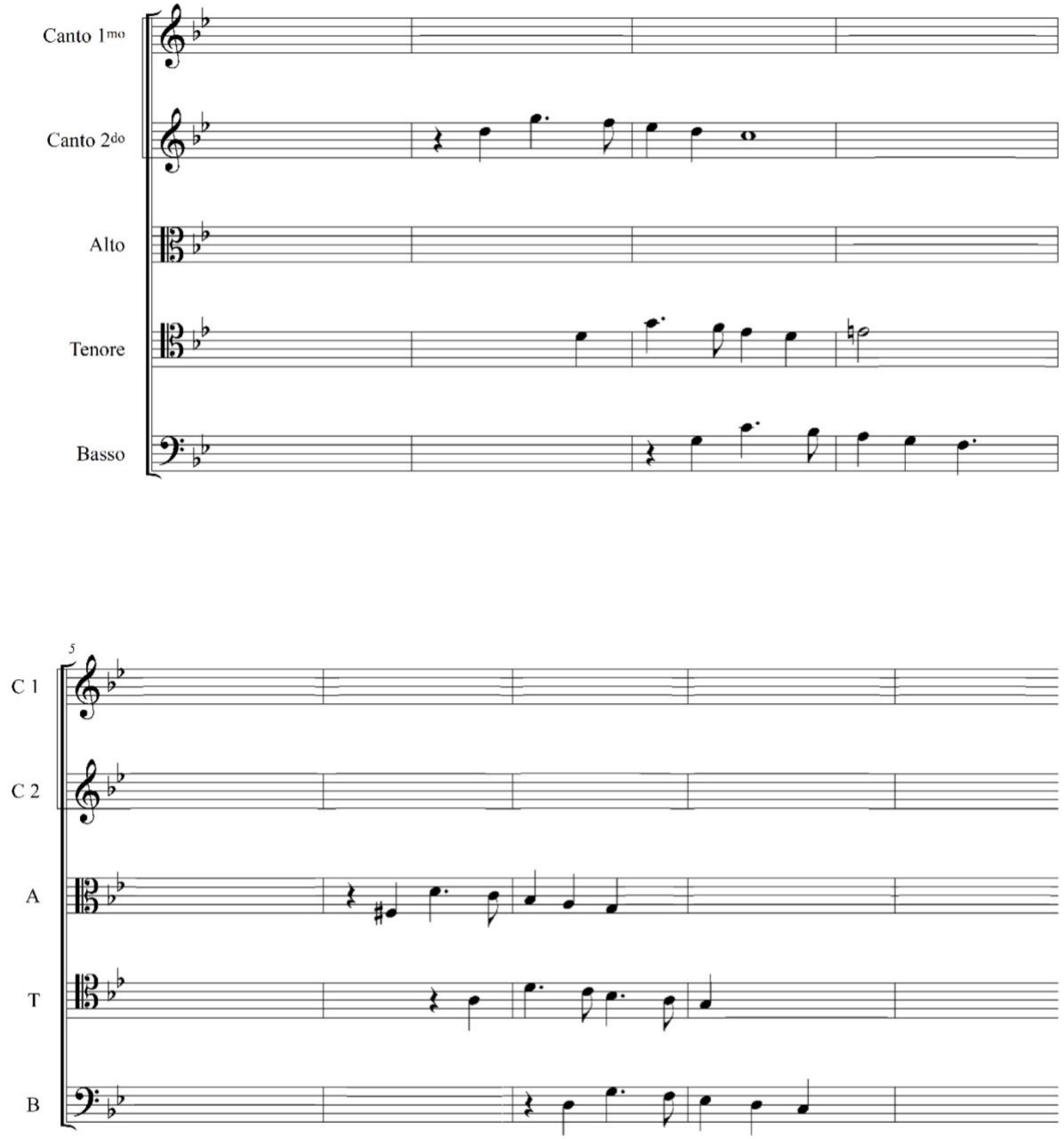
Example 20a: Weelkes, "What haste, fair lady," bb. 1–6. Canto secondo, Alto and Basso parts only. Contrapuntal combinations A and C from Rossi's "S'el leoncorno."



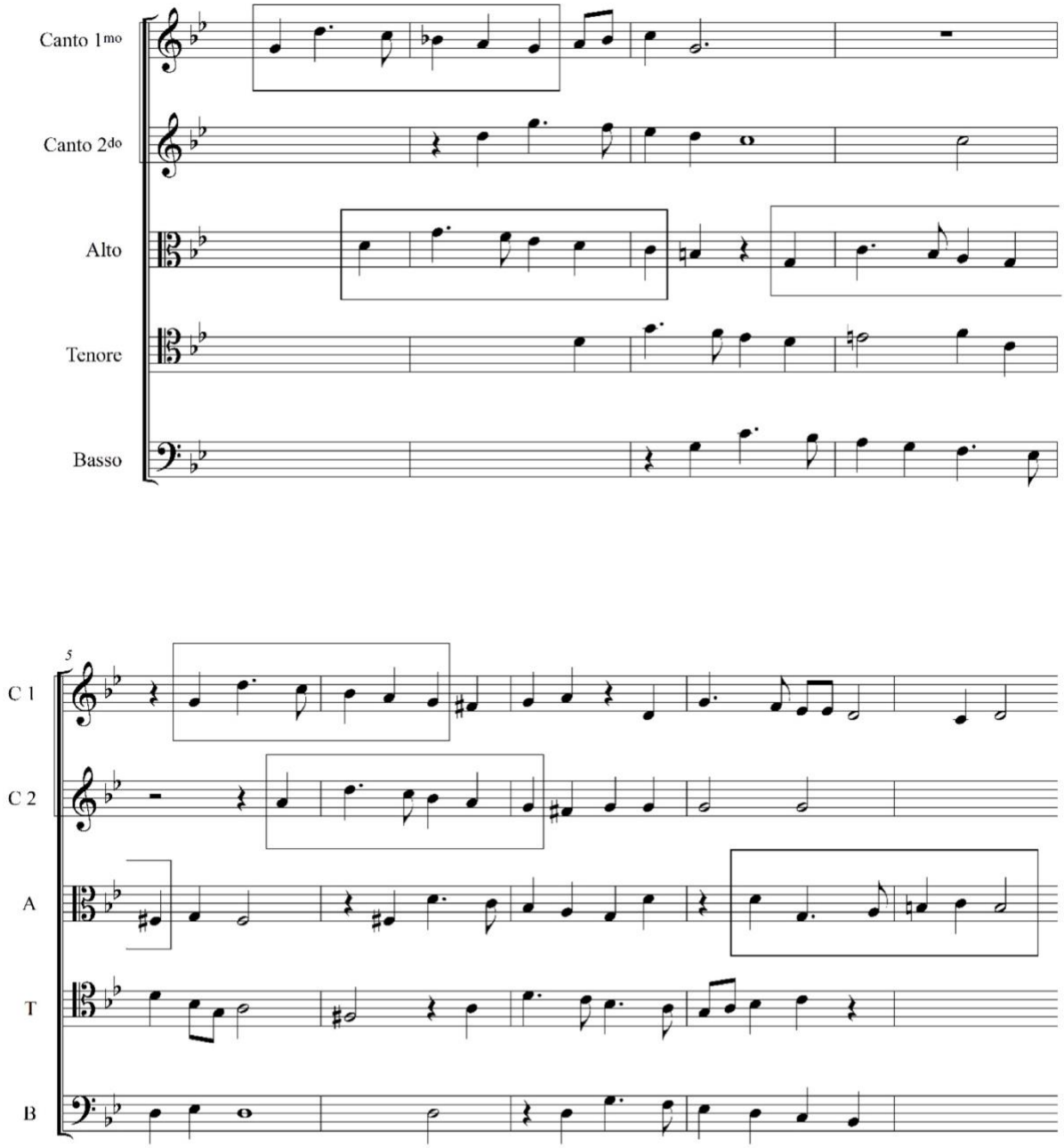
Example 20b: Weelkes, "What haste, fair lady," bb. 1–6. Additional entrances in Canto Primo and Tenore parts, intensifying the three-part framework.



Example 21: Rossi, "Se'l Leoncorno," three-part imitation of the "Swan" motif.



Example 22: Weelkes, "What haste, fair lady," two complexes of the "swan" motif.



Example 23: Weelkes, "What haste, fair lady," two complexes of the "swan" motif, intensified by additional entrances.