SOMETHING STRANGE:
A STUDY OF THE RELATIONSHIPS BETWEEN TEXT AND MUSIC
IN ENGLISH SONG
1588 - 1759

Though my songs be somewhat strange
And speaks such words as touch thy change
Blame not my lute.

Sir Thomas Wyatt

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PREFACE

ABSTRACT
This study is concerned with the ways in which linguistic texts combine with music to form song, essentially an art of relationship. It argues that the relationship has never been a very stable one outside folk song, and traces the development of the relationship in English song from the appearance of the first English madrigals in 1588 to the death of G F Handel in 1759. The different sorts of relationship during this period are discussed in detail, with particular attention being paid to the sort of lyric poetry that is most suitable for musical setting. The conclusion is reached that, in the art of setting a poem to music, the late Elizabethan masters, Thomas Campion and John Dowland, were supreme in the period under discussion. After them, the development of a new system of tonality and of denser textures of accompaniment resulted in music's assumption of a more and more dominant role in the relationship, to the neglect and detriment of poetic text.

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PROCEDURAL NOTES

1 The system of referencing used in the text is the Harvard System, giving the author's name, year of publication, and, if necessary, the page referred to. For further bibliographical information, the Bibliography should be consulted.

2 All references in the text to Primary Sources have the year of publication printed in **bold**, e.g. (Yeats, 1950, 36); works referred to in ordinary type, e.g. (Boas, 1955), can be found among the Secondary Sources in the Bibliography.

3 All Shakespeare quotations have been taken from *The Riverside Shakespeare*. And all Ben Jonson quotations have been taken from the edition of C H Herford & Percy & Evelyn Simpson.

4 The holdings of South African libraries in English music before Handel are meagre, with the consequence that I have not always been able to make reference to recent scholarly editions of the music. This is regretted.

Umtata
St Cecilia's Day 1984
SONG: A RELATIONSHIP

The English words "charm" and "enchant" have a set of linked etymologies through French and Latin, including words such as chanson, chanter, carmen, canere, cantare. Other derivatives in English, like "chant", "cantata" and "cantor" are inclined to be used in more learned or technical contexts; "charm" and "enchant", perhaps commoner, have shed their histories so far that they are no longer commonly associated with song and singing but rather with magic or seduction or with a combination of seduction and magic. But if we take linguistic history as a mirror of culture, we can see a remarkable reflection of an age-old association between song, and by metonymy all music, and the dionysian, a recurrent theme of the social history of music. Extraordinary powers, far beyond rational explanation, have been attributed to music. The capacity to soothe a fretful child is the mildest of these; music has been used to instil martial courage, to lull supermarket shoppers into an acquisitive stupor, to train touch-typists, to induce religious fervour, to increase industrial productivity, and to stimulate sexual desire. It has been damned at various times as a hindrance to pious devotion, as a dangerous encouragement to licentious behaviour, and as an inhibition to rational thought. Yet it survives its detractors: during the Second World War the BBC chauvinistically banned the music of Wagner, but the British 8th Army appropriated a German song, "Lili Marlene", making it virtually a signature tune.

The tendency of the music of a song to assimilate the linguistic meanings, emotion and significance of its text can be seen somewhat simplistically as a triumph of Dionysus over Apollo. Certainly a good song is something different from, and something more than its text; and certainly the "language of music" is less denotative than is human speech. This study is concerned with the strange relationship between text, more particularly poetic
text, and music. Song is, in fact, that relationship, although the assumption that the music is primary has led many a commentator to treat song simply as part of music. Any such study must concern itself with a number of questions that are, in one sense, highly theoretical: what sort of communication is song? how is it made? what sort of experience is it to perform a song? what sort of experience to hear a song? what transformations are wrought in the nature of linguistic experience and of musical experience in song? But the approach taken here towards such questions will be to explore them in relation to a particular time and a particular place: the study will focus analytical attention on the period of English musical and literary history between the rise of the Elizabethan madrigal and the death of Henry Purcell. We shall return to this choice, and the reasons which govern it, but I want first to try very briefly to place the discussion in some sort of anthropological and cultural perspective.

The metaphor that music and literature are original contracting members of a relationship is an analytical convenience, reflecting a condition of European culture since the Renaissance. The fact that one can analyse song into its literary and its musical components, and then analyse each of these, must not be assumed to be evidence of a liaison of two established art forms somewhere in history. For song is one of the most primitive - using the word in its technical anthropological sense - of all man's aesthetic activities. In a seminal study, Primitive Art, Franz Boas claims, The only kind of music that is of universal occurrence is song; and the source of music must therefore be sought here. (1955, 340) He named song and story as the two basic forms of literature, adding that song is much the older (ibid, 301). Poetry divorced from song, he claimed, is a less primitive art form and invariably develops later; without music, therefore, poetry cannot develop. What we know of the development of folk song in Europe, and of the activities and influence of minstrels would seem to confirm Boas's conjecture. The pattern repeats itself: minstrels precede
Homer—indeed Homer may have been a group of minstrels (see, e.g., Finnegans, 1977, 58-60). By the time a society produces a Dante or a Chaucer there must already be a substantial poetic literature in the form of song.

But why should song precede poetry? Not because the linguistic component is insignificant. Song is perhaps man's earliest attempt at ontological exploration, and it needs language. The Eskimo hunter sustains his spirits and celebrates his kill in song; Hebridean women sing mournfully of love and death; African cattle-herders sing of their cattle and of the weather; convict labour gangs sing their hardships and injustice; football fans celebrate their tribal loyalties in song. At work and in play, in urban communities and in rural, alone and in groups, men, women and children sing a great range of human predicaments and emotions. The universal appeal of song is no doubt connected with the accessibility of its means: a single voice will suffice, indoors or out, in light or in dark, and, short of extreme physical exertion, song may accompany and even assist other activities. But why song rather than poetry? Possibly because musical rhythms are more insistent than linguistic rhythms; it is certainly a very common feature of song that its musical rhythms predominate over and assimilate its linguistic. Probably then, the combination of rhythm and melody assists memory, and aids the oral preservation of the poem. It is common experience that one learns the words of a song without conscious effort. Then again, we can observe that children show a remarkable skill at producing new and topical texts to favourite old tunes. This suggests that a tune offers a firm framework into which new poetry may be cast. It is an aid which poets as different as Jonson, Burns, Blake and Yeats have not scorned.

But I believe there is a deeper reason for the primacy of song. Boas has observed (ibid, 301),

In simpler cultural forms the music of language alone
does not seem to be felt as an artistic expression, while fixed rhythms that are sung occur everywhere.

Literature employs materials far more intimately common than those of any other art form. Language is a common human function, so common that it is taken as much for granted as walking. But it is in fact a basic defining characteristic of *homo sapiens*. It is a commonplace of modern linguistics that language is fundamentally creative. Almost every sentence we utter is original, and yet to communicate, it must be constrained within a very complex and demanding set of rules. The enormous variety of linguistic rules, features, levels and functions affords considerable opportunity even to the common user in everyday situations to exercise creative choice even beyond the norms of usage. There are universally popular acts or linguistic play: puns, alliterations, incongruous collocations and the like. In such play lies a fundamental impulse towards literature: it harnesses the patterns already used in language to make yet other patterns. Further steps towards literary art could formalise the superimposed patterns, establishing an eloquent conflict of patterns. But this conflict always threatens the ordinary communicative function of language. In poetry, meaning may be extended and compounded even to breaking point. One way of looking at the Romantic movement in poetry is as an assertion of connotation over denotation. The Romantic preoccupation with the sweetness of unheard melodies survives, and poets like Edith Sitwell, Dylan Thomas and E E Cummings seem often to be reaching through their aural sensuality for a significance behind linguistic meaning, as if they longed for a language without denotation, a "language" such as music tends to be. It is this dangerous disjunction that I believe song mollifies. Song ritualises language, thus making the disjunction between the familiar and the aesthetic clearer and more acceptable.

At this point, the argument returns to the opposition between Dionysus and Apollo. It has been suggested, on the one hand, that the assimilation of language into song can be seen as a
triumph of Dionysus over Apollo; on the other that that assimilation alleviates the threat of the irrational – the Dionysian – in language. The contradiction is only apparent, for the claim is not that the irrational in language is removed in song, but that its threat is diminished. Certainly language does contain irrational elements, and it can be made to serve at the temple of Dionysus. Such service is profoundly disorienting, perhaps because it casts doubts on the rational validity of any linguistic discourse. Consequently, it seems easier to accept song as something beyond rationality than to accept purely linguistic literature. A splendid example can be found in the history of Beaumarchais’ play, Le Mariage de Figaro, first banned and later heavily censored by the Ancien Regime in France on the grounds that it was dangerously subversive of social order. Transformed by the genius of Mozart and of Lorenzo da Ponte into the opera, Le Nozze di Figaro, the social comment was more profound, more challenging and more disturbing, and yet no government felt threatened enough to ban it. Early in this century, however, a standard history of music sought to dissociate the music of that opera, and of Don Giovanni, from their meanings with a revealing piece of critical nonsense (Stanford and Forsyth, 1925, 253):

It is no small tribute to the artistic purity of Mozart’s work that two plays which, in the hands of a less refined and high-minded composer, might have been made impossible, became so clarified and elevated in his, that no Mrs Grundy could find it in her heart to protest against a bar or them.

It is not simply the quaint prudery of this remark that makes it interesting, but the fact that Sir Charles Stanford, friend of Brahms and Cambridge Professor, could so far ignore the meaning of the works while acknowledging their greatness. The music functions and is loved at a level beyond linguistic meaning. Mrs Grundy might not protest at a single bar, but every scene indicts the sexual exploitation under which Grundyism flourishes. We have here one of the fundamental problems of song: how can we appreciate a song without an appreciation of its text? The phrasing of the question implies the author’s answer, but it should be
noted that a great deal of song is performed before an audience that does not comprehend the linguistic message involved, either because the message is lost in the music or because it is in a language foreign to the audience. This state of affairs, like so much else in song, is a consequence of cultural history.

Let us look at a simple example of what is involved in the relationship between text and music. John Bunyan's famous Pilgrim's hymn has been set to a splendid tune adapted by Ralph Vaughan Williams from a traditional melody. The tune matches the forthrightness of Bunyan's language. However, in The English Hymnal and some other hymnbooks Bunyan's vigorous poem has been emended without apology, the text being attributed to "J Bunyan, 1628-88, and others" (Dearmer, 1933, 546). The abuse is strange, since Vaughan Williams, a great admirer of Bunyan, and as we shall see a careful matcher of text and music, was the original musical editor of The English Hymnal!

The tune and the two versions follow, Bunyan's original (Bunyan, 1965, 354) on the left.
Who would true valour see
Let him come hither;
One here will constant be,
Come wind, come weather.
There's no discouragement,
Shall make him once relent,
His first avowed intent
To be a pilgrim.

Who so beset him round,
With dismal stories,
Do but themselves confound;
His strength the more is.
No lion can him fright,
He'll with a giant fight,
But he will have a right,
To be a pilgrim.

Hobgoblin nor foul fiend
Can daunt his spirit;
He knows he at the end
Shall life inherit.
Then fancies fly away,
He'll fear not what men say,
He'll labour night and day,
To be a pilgrim.

He who would valiant be
'Gainst all disaster,
Let him in constancy
Follow the Master.
There's no discouragement
Shall make him once relent
His first avowed intent,
To be a pilgrim.

Who so beset him round
With dismal stories,
Do but themselves confound;
His strength the more is.
No foes shall stay his might,
Though he with giants fight:
He will make good his right
To be a pilgrim.

Since, Lord, thou dost defend
Us with thy Spirit
We know we at the end
Shall life inherit.
Then fancies flee away!
I'll fear not what men say,
I'll labour night and day
To be a pilgrim.

Vaughan Williams used Bunyan's careful rhythmic parallels between the first pair of lines and the second pair in each stanza to repeat the musical phrase. Bunyan's syntax supports this; The English Hymnal version cuts across it. The contrast is the stronger since, in the second half of the stanza, the lines are not paired, but lead on to the climactic last line, a syntactic and semantic pattern reinforced by the triple rhyme. In the tune, the phrase allocated to lines 7 and 8 answers its predecessor; and the triple rhyme is accommodated by the dotted minims of its first two instances, but they run on into the upbeat of the next line. The infelicity of "'Gainst all disaster" deserves no comment, unless it is a particularly subtle preparation for the disaster of the powerful emphasis placed by the tune on the last syllable of "constancy". The tune moves in an easy four-in-a-bar measure, so that Bunyan's fairly regular metric ictuses fall on the odd beats of the bar. The two minims of the third bar, which are repeated in the seventh, provide the only variation to this
pattern. With Bunyan's words the variation is functional, because it permits the displacement of stress in the second line: "Let him...", a deft touch, emphasising the challenge to the witness. At the same time, the more regularly stressed fourth line, and the corresponding lines in subsequent stanzas are not disrupted, and careful singing will place the emphasis accurately. This freedom of stress does not work in the fourth line of The English Hymnal version, with its resounding false emphasis, "to...llow". Perhaps the reason is that in Bunyan the second minim of the pair and the following crotchet all fall on separate words. It is interesting that the crucial last line of every stanza, whose melody echoes that of the second and fourth lines, is written in crotchets throughout, permitting no ambivalence or variation of emphasis. The powerful concrete image of Bunyan's fifth line in the second stanza is reinforced by the splendid assonance in the text and the higher tessitura of the melody, an effect The English Hymnal destroys. The English Hymnal mis-match is an instance of a typical pattern in hymnbooks, and only a congregation immune to the meaning or the text could endure it.

The music for this simple example has been discussed only at the level of melody. The underpinning provided by a Dowland lute part, or by a Bach ostinato expands the expressive range of song tremendously. The interweaving or the vocal line with the string ostinato in the tenor chorale, "Lion hört die wächter singen", or Bach's Cantata no. 140, Wachet auf, is a famous example. In Schubert's songs the piano assumes an even more pervasive and prominent part in the whole effect. Accompaniment, and a host of other features, offer the song-writer the opportunity to exploit the expressiveness of the harmonic dimension of music, another matter that has not yet been commented on. Moreover hymns are sung in blocked harmonies; polyphony enormously complicates the relationship between text and music and obscures or obliterates many of the most important features of poetry.
The relationship between text and music has been discussed by several critics in terms of various marital metaphors (see Stevens, 1956), often without irony. The relationship has been a particularly tense one, each member girding at times against the restraints of relationship and seeking independence. Even when strain is not apparent, one member tends to dominate. In Classical times literature reached a far greater degree of sophistication than did music, and enjoyed a dominance until the development in Europe of polyphony. But with the spectacular development since the Renaissance of the resources of expressiveness in music, it has been the text that has had to struggle for adequate recognition. The point, then, of the historical dimension of this study is to analyse and account for the shifting patterns of domination during that period of development in music. These shifting patterns of domination are radically affected by changes both in the language of poetry and in the resources of expressiveness of music. The period of English musical and literary history chosen for study saw a most remarkable set of transformations; notwithstanding the subsequent development of the resources of harmony and musical texture, all the great problems of song are apparent in some form during our period. The main themes we have mentioned - the opposition between Apollonian and Dionysian modes of expression, and the tendency of either text or music to dominate - manifest themselves against rapid change in social attitudes towards them and against a set of dramatic changes in the language of poetry and in the "language" of music.

Two vital prolegomena to the period study constitute chapters two and three. First, an examination of the formal resources, particularly the phonetic resources, of the English language as it is used in poetry. It may seem surprising that no corresponding examination of the formal resources of music, melody, harmony and rhythm, is undertaken. However, most of the critical literature on song is the work of musicians, and shows a fair degree of sophistication in musical analysis. Perhaps because the fundamental
means of literature are such common human property, acquaintance with them is taken for granted. But there is no warrant for this: the analytical linguistic knowledge of the average educated man is a set of superstitions. Among the most pervasive of these is the belief that the word is the fundamental unit of language; another is the belief that meanings innhere in the words rather than in their intricate network of syntactic and semantic relationships. It is significant that two or the most important figures in this study, Purcell and Handel, are renowned for their "word-painting" abilities. One of the contentions of this study is that it is precisely their word-painting that so often betrays the literary integrity of their texts. It will already be apparent that the conventional dichotomy of song into "words and music" has been studiously avoided here. A concern for "words" is not an adequate concern for literature, and the term "text" will be used throughout for the linguistic component of song. Only where words alone are under discussion will that term be used; except, alas, where other scholars are quoted! The second prolegomenon to the historical study is a glance at the relationship of text and music in folk song. Folk song underpins all other vocal music. In the form of lullaby and nursery rhyme it is, for many of us, our earliest experience of music. Folk song is the bed-rock of experience and of common sense in the union of music and literature. Part of the success of The Beggar's Opera (1728) is attributable to the reminder it contains of this fact, with its parodies of baroque opera: the florid vocal lines, the fatuous lyrics, the thin plots, the heroics.

An important premise of the whole study emerges here. Many studies of the relationship that is song confine themselves to a particular sort of vocal music: art-song, for instance. While this limitation is a useful analytical convenience, it will not suit our purposes. The terms "song" and "vocal music" are used here more or less interchangeably, for this study is concerned with the whole problem of relating text to music, whether the text is charm
or poem or liturgy or drama. Wagner may very well have been right in seeing opera as the most complex and sophisticated of human aesthetic expressions, but its Dionysian charm is part of the same continuum as a lullaby. As Edward T. Cone puts it,

If every song is to a certain extent a little opera, every opera is no less an expanded song. (1974, 21)

Opera cannot be excluded here, although only Dido and Aeneas is to receive detailed examination.

Our historical survey of English song begins in chapter four with the English Reformation. The reason is apparent in a trenchant observation about that movement by John Stevens:

It was... part of an intellectual revolution manifested in an intense concern with words, and above all, with God's words as revealed in Holy Scripture... One of the most striking effects of the intellectual revolution (of which the Reformation in the Church was part cause, part effect) was to enhance the status not merely of the Bible but of language as such. (1979, 75-76, emphasis Stevens's)

In a cultural milieu in which language is paramount, song falls sooner or later under suspicion because of its Dionysian associations. Thus we find repeated complaints by religious reformers that church music is far too ornate in character, and that the message of the text is being obscured by the sensualities of the music. Hus, Wyclif, Savonarola, Erasmus, Cranmer and Queen Elizabeth I all condemned the tendency. Erasmus, for example:

Modern church music is so constructed that the congregation cannot hear one distinct word. The choristers themselves do not understand what they are singing, yet according to the priests and monks it constitutes the whole of religion. Why will they not listen to St Paul? In college or monastery it is still the same: music, nothing but music. There was no music in St Paul's time. Words were then pronounced plainly. Words nowadays mean nothing.... If they want music let them sing psalms like rational beings, and not too many of these. (quoted in both Robertson and Stevens, 1963, 43 and Le Huray, 1978, 11)

Or Cranmer:

The song that shall be made for the English service would not be full of notes, but, as near as maybe,
for every syllable a note, so that it may be sung distinctly and devoutly. (Letter to King Henry VIII, 1544, quoted by Pattison, 1970, 64)

Such resistance to the Dionysian in music has a long and continuing history in the Church. But the musicians have a habit of asserting their art. Two Tudor composers, John Taverner and Christopher Tye wrote parochial masses based on the popular love song, "Westron wynde when will thou blow?" There is a great tradition behind the ingenious organist I once heard respond to a hell-fire sermon with a lugubrious improvised fugue on

O du lieber Augustin
alles ist nih!

Elizabethan culture paid homage to both Apollo and Dionysus, for ambivalence was a vital part of its character. When its church music was being established, the dominating figure was William Byrd, a recusant Catholic. When its vernacular literature burst into self-assertive bloom, one of its most powerful influences was Petrarch. And when its music liberated itself from church patronage, it was by means of the madrigal, a form imported from Italy via the Low Countries, which owed a great deal to the Petrarchan conventions. The Elizabethan madrigal is the subject of the fifth chapter. In chapter six, the lute song, an assertion of a more native tradition, is dealt with, and we see, especially in the work of Thomas Campion, a concern with the issue of domination. Here and in the following chapter, that on Cavalier song, the nature of Elizabethan and early Seventeenth Century lyric poetry is a major issue. In the Sixteenth Century, lyric poets knew that there was a possibility that their work might be used for song, although John Stevens (1979 and 1982) has demonstrated that it is not true that their lyric poetry was invariably written for music. The conversational rhythms of Skelton and of some of Wyatt's lyrics from early in the Century were revived at the end of the Century by Shakespeare and Donne. These rhythms were not amenable to song setting, whereas something like "It was a lover and his lass", which
obviously was written to be sung, was written in a definite and artful convention.

The changes in poetic fashion in the early Seventeenth Century coincide with changes in harmonic structure in English music. The development of *stilo recitativo* was determined by the search for a more stable tonal system. With few exceptions, the accompaniments to Cavalier songs are pallid, merely providing a harmonic underpinning for the melody. In mid-century, the trauma of the Civil War and the Commonwealth experiment make a fundamental break in stylistic continuity. After the Restoration a disjunction is apparent between music and good poetry. As chapter eight demonstrates, virtually the only texts set by Henry Purcell that can be read without embarrassment are the biblical and liturgical texts, prose texts, in other words, of his anthems. Nahum Tate would surely have been deservedly forgotten if he had not authored some of our most popular hymns and many of the texts set by Purcell. Dryden wrote some appalling verse for Purcell; *King Arthur* is typical, where patriotic warriors are found,

Honour prizing,
Death despising,
Fame acquiring,
By expiring. (1958, 567)

The remarkable gifts of Purcell flourished in an England, and more particularly in a court, in which French and Italian manners and dress and music and language were much admired. Dryden himself excused "our uncouth numbers" in his preface to *Albion and Albanius* (1685) by declaring the unfitness of English as a singing language (1912, 175-182). The early death of Purcell, the arrival in London of George Frideric Handel, and the accession of the Elector of Hanover to the English throne left English music, not least English vocal music, under an overwhelming foreign presence. Chapter nine looks briefly at the consequences of this accident. For nearly two centuries thereafter English music laboured under a sense of innate inferiority to Continental. The revival of
English song at the end of the Nineteenth Century, and the relationships between English music and English poetry in the Twentieth are material for another book. Stephen Banfield makes a start on this in his Sensibility and English Song: Critical Studies of the Early Twentieth Century (1984). We close our study with a glance beyond the Eighteenth Century.

The Romantic movement, which falls outside the period we have chosen, nevertheless casts a retrospective light on which the student of the earlier period cannot help being aware. Two interdependent features of this light concern us here: first, the declared attitudes to song of composers and poets since Purcell's time, and secondly the example of German Lieder, more particularly, the work of Schubert. What links them is the light thrown by Schubert's practice onto the nature of the relationship.

Composers have taken many different attitudes to the texts they have used for vocal music, and some have been men of acute literary sensibility while others have not. Yet vocal music is a vital part of the repertoire and it is difficult to think of an important composer who has not taken it seriously. Some, like Schubert, have been able to derive great inspiration alike from great poetry and from worthless doggerel, shaping any text to the needs of their music. Others, like Britten, have displayed a powerful literary discrimination, yet have still sought to fit the text, by violence if necessary, into a musical matrix. A few, Wolf and Finzi for example, have approached very carefully chosen texts with great care for poetic integrity and have sought to fit the music to the poem rather than the other way round. On the other hand, major poets of the last three centuries have shown little enthusiasm for providing song texts. Because of the changes we shall be exploring, lyric poetry since the Seventeenth Century has meant "song-like" poetry, not poetry for singing; during the same period, a "language of music" has been created, as Deryck Cooke (1959) has demonstrated, that can claim independence
or natural language, and that is inclined to dominate any text used with it. As sensitive and literate a composer as Sir Michael Tippett has said (1970, 462),

"As soon as we sing any poetry to a recognisable melody we have at that instant left the art of poetry for the art of music."

"The art of music", says Tippett, not the art of song. He adds that chanted recitation of poetry permits the listener to strain after the poem, but "once the chanting has gone over into song, then our appreciation of the words virtually ceases" (ibid). If it is clear that not all song writers would agree with Tippett, it is also apparent that the struggle of the text against total domination by the music is real enough. The caution - to put it at its mildest - or so many poets about having their poetry set to music undoubtedly springs from the conviction that they have, in writing a poem, spent a great deal of craftsmanship on "musical" effect; that the poem is, in its sound patterns, as in other respects, self-contained. Stanford recognised this.

The secret of the harmony of [Tennyson's] verse lay in his incomparable ear for the juxtaposition of vowels and the exact suitability of each consonant. This makes it difficult to set his poems adequately to music. The music is so inborn in the poetry itself that it does not ask for notes to make incompleteness complete, and music is set to it rather for additional illustration than from inherent necessity. (Studies and Memories, 1909, quoted by Danfield, 1979, 54)

Such a conception of poetry was rare before the Seventeenth Century. It is a function of an increasing specialisation of professional skills after the Renaissance. Yeats's experiments in reciting his poetry to harp and drum accompaniment may be seen as ambivalent evidence of independence. Musicians in the Twentieth Century have experimented with the use of Sprechstimme, the spoken voice with music, and Heitor Villa-Lobos made notable use of textless human voice in his Bachianas Brasileiras.

At least two great poets have gone out of their way to praise minor composers for their song settings: Milton paid tribute
to Henry Lawes's "tuneful and well measur'd song" in a famous sonnet (Milton, 1966, 174); and Goethe praised Carl Friedrich Zelter's song settings at the expense of Schubert's (Stein, 1962). Why? Surely because Lawes's airs for Comus, and Zelter's settings of Goethe's lyrics did no violence, in the poets' views, to the essential structures of the texts. Given the terms in which he praised Lawes, it is inconceivable that Milton would have approved Handel's settings of L'Allegro and Il Penseroso had he lived long enough to hear them. Goethe objected very specifically to Schubert's settings of poems such as "Erkönig", "Gretchen am Spinnrade" and "Wanderers Nachtlied" for their repetitions and for the liberties they took with the lineation and rhythm. He was not the last poet to resent the domination of music; Yeats employed a censor in his old age to examine all settings of his poetry prior to publication, and permission to publish was not easily given.

I am a poet, not a musician, and dislike to have my words distorted or their animation destroyed even though the musician claims to have expressed their meaning in a different medium. (Yeats, quoted by Clinton-Baudeley, 1941, 46; see also Danfield, 1984)

It is possible that song-writers were included among, or representative of "the fools" in "The Coat" (1984, 127):

I made my song a coat
Covered with embroideries
Out of old mythologies
From heel to throat;
But the fools caught it,
Wore it in the world's eyes
As though they'd wrought it.
Song, let them take it,
For there's more enterprise
In walking naked.

And just as poets have often shown a preference for cautious, respectful settings of their poetry, so musicians have often chosen rather pallid poetry to carry their musical inspirations aloft. Friedrich Müller owes most of his fame to musical settings of his work. And in English, Newbolt and Massfield have had
some decidedly inferior poems preserved by settings. As an interest in Stanford's music has revived in recent years, we have been far more willing to take seriously his plangent Brahmsian harmonies and his gift for melody than his not always convincing posture as a professional Irishman, or his jolly tarriness in, say, Songs of the Fleet. An age more cynical of nautical xenophobia must find it more difficult, however fine the music, to tolerate

If the Bons sight Devon, I'll quit the port o' heaven,
An' drum them up the Channel as we drum'd them long ago.
(Newbolt: "Drake's Drum" in Guiler-Couch, 1912, 839)

Schubert presents an enthralling perspective on the problems of song. In a fascinating work on German Lieder, Jack A. Stein argues that, before Schubert, melody and harmony were a modest embellishment to a poem. The point is perhaps overstated for German Lieder; certainly overstated if we move outside Germany or outside Lieder; into Purcell or Bach or Mozart, for example. But few would quarrel with his evaluation of the effect of Schubert's work on the Lied:

... the poem became, in a sense, embattled, by virtue of the fact that music had developed more precise and also more powerful means of extending poetic ideas into its own more abstract sphere. (1971, 17)

Though a few composers since, like Wolf, Debussy and Finzi, have sought to rescue the poetic text from total subordination to music, Schubert's genius for remaking a poem set a trend. First, Schubert was notoriously undiscriminating in his choice of poems for musical setting. Two of his major song cycles, Die Schöne Müllerin and Winterreise, are inspired by the insipid pastorals of Friedrich Müller. Secondly, many critics have argued that he misses Heine's characteristic irony in Schwanengesang (Stein, 1971, 80-91), although Edward T Cone has queried this argument (1974, 39-40). But thirdly, and more important, he adopted a proprietorial attitude towards the text, being prepared to reshape even the greatest of German poetry to suit his musical purpose. It was no doubt this that so distressed Goethe.
Two of his Goethe settings deserve brief comment in this respect. In "Wanderers Nachtlied" (Schubert, n.d., 74) Schubert contrives a remarkable musical analogue to the mood of the poem, while totally destroying its internal structure. (For Goethe's text, see Forster, 1957, 208.) The line, "Die Vöglein schweigen im Walde", is broken into two complementary musical phrases to the words, "Die Vöglein schweigen, schweigen im Walde". Thus the word "schweigen" becomes a key-word in the atmospheric nocturne that Schubert constructs. And Goethe's conclusion,

Warte nur! Balde
Kunst du auch.

is subtly transformed so that the admonitory exclamation "Warte nur!" is sortiy repeated to a rising musical phrase climaxing on the word "Balde" which is held on a pause, before dropping again on the final phrase, Goethe's last line, which is given one simple, four-note bar. The whole conclusion is then repeated. Goethe emphasizes "Balde..." only by its placement and function as a rhyme-word. Schubert's setting transfers emphasis from the rest promised the addressed to the immensity of that rest.

The interesting question arises whether the poem is destroyed, or re-made, or, in George Steiner's term, translated. Steiner admits the manifold distortions of the translation process, but argues that they are essentially similar to the distortions that operate even - or especially? - between intimately acquainted speakers of the same language. He extends this argument to song.

The composer who sets a text to music is engaged in the same sequence of intuitive and technical motions which obtain in translation proper. (1975, 415)

The argument is a powerful one, but there are problems. Since language has a more precise semantics than music, the "cultures" might be said to differ in this respect, and the possibilities of misunderstanding arising out of the translation process to be multiplied. In any case, changes to such features of the poetic message as lineation, rhythm and parallelism of sound or syntax are changes of meaning. The efficient translator knows
where and how he is distorting meaning, and tries to keep such distortion to a minimum; the composer, on the other hand, may well use the text as a starting point for a meditation on a similar theme. An insistence that recognisable distortion does occur is not incompatible with the recognition that the composer is setting, not the poem, which is an abstraction, but a reading of it (see Cone, 1974, 15-20). The critic must reserve the right to distinguish valid from invalid readings.

But if the poem is an abstraction, so is the song. It is a performance that we react to and comprehend. The story is told of the aged Goethe being reconciled to at least one of Schubert's settings of his work, "Erikönig", because of the performance of a particular singer (Isel, 1928, 221). Would he have forgiven Schubert the distortions of the first stanza of "Gretchen am Spinnrade" (Schubert, n.d., 10) if he had heard Elisabeth Schwarzkopf and Edwin Fischer perform it (recorded on EMI ALP 3043). Most performers seem to treat this product of Schubert's teens as a rather bland declaration of young love. Neither Goethe's fiction, nor the dramatic context of the lyric in Faust will permit such a reading. Miss Schwarzkopf sings the song with a palpable awareness of its context in Faust, as Schubert, no doubt, wrote it. The performance is Dionysian, proclaiming the alienating power of the libido; the three sections of the song, marked off by the repetitions of the opening stanza, are sung with rising intensity, moving from bewilderment to defiant desperation. To some extent this must be seen as Miss Schwarzkopf's own interpretation, in the urgency of her singing, and in the deliberate articulation she gives to the consonant clusters in such lines as

\begin{verbatim}
Hein armer Kopf
ist mir verrückt,
Hein armer Sinn
ist mir verfickt.
\end{verbatim}

But she is guided by the song, by Schubert's reading of Goethe, in other words. The famous accompaniment imitating the movement of Gretchen's spinning wheel has a relentlessness in which we
may hear the relentlessness both of Faust's fate and of the fate of Gretchen. And the magnificent climax on the line "Und ach, sein Huss!" is written into the music. Part of Miss Schwarzkopf's contribution is to break one of the rules of good singing by prolonging the pause on the final consonant and hissing its sibilance. Schubert's reading of the poem, therefore, and Fischer's and Miss Schwarzkopf's reading of the song make them remarkable statements of that characteristic Romantic conflation of love and death; an early exploration of Liebestod.

Nevertheless, the "intense concern with words" (supra, 11) reasserts itself from time to time through subsequent history, and in more secular contexts. In the last decade of the Sixteenth Century members of the Florentine Camerata, in seeking to recapture what they took to be the principles of performance of ancient Greek poetry, developed a new art form. Thus opera has its origins in a very emphatic assertion of the dominance of text. Yet if the members of the Camerata could have seen the textual subordination commonly characteristic of the magnificent art form they originated, they would have been horrified. Even so attempts are made in opera from time to time to redress the balance. In the Nineteenth Century Wagner's insistence on opera as drama was, in its way, an assertion of the importance of text; although his libretti created scope for some of the most extravagantly Dionysian gestures in European cultural history. Strangely enough, a similar insistence on drama in opera buffa enabled Gilbert and Sullivan to help British theatre out of one of its worst maladies. Yet the celebrated rifts in that partnership were dramatisations of the struggle between text and music. In 1942 Richard Strauss paid eloquent tribute to the memory of his greatest librettist, Hugo von Hofmannsthal, in Capriccio, an operatic allegory of the struggle between poetry and music.
POETIC FORM:
AN ANATOMICAL STUDY IN THE ELEMENTS OF LINGUISTIC PATTERNING

Not only is language one of man's defining characteristics, but also, even in the simplest communicative situations, its use is creative. The notion or simple communicative situations is, in fact, highly suspect. There are so many alternative ways to communicate simple needs that the choice made is a highly complex function of specific personality in specific situation. Any linguistic choice not only proclaims personality, it also modifies situation by that proclamation. Yet language is necessarily rule-based, the rules being complex interlocking systems established by convention not by decree. Using language is thus making conventional patterns with speech sound. When the user derives pleasure from playing with these patterns and making further patterns, we have the beginnings of literature. Such play leads readily to ritualistic and ecstatic incantation and thus establishes its own conventions as well as creating an aura of magic about the activity; hence the enchantment - in so many senses - of literature.

Most theories of literary language try to account for it in terms of its differences from a normal or standard language. But those theories that posit an absolute difference do not survive close examination. In an essay on "The music of poetry" T. S. Eliot implies a tendency in poetry to strain against the constraints of normal linguistic rules, yet he asserts

... the law that poetry must not stray too far from the ordinary everyday language which we use and hear. Whether poetry is accentual or syllabic, rhymed or rhymeless, formal or free, it cannot afford to lose its contact with the changing language of common intercourse. (1970, 110)

Eliot is vague about what constitutes a loss of contact or a straying too far, but his assertion is founded on the premise that "the music of poetry" - an analogical term, of course -
"must be a music latent in the common speech of its time" (ibid. 112).

In the past few decades a number of scholars have attempted to characterise the language of poetry by theories of linguistic deviation. Poetry, the argument runs, is not "normal language"; it derives its meanings and its impact by poetic license from its deviations from a linguistic norm. Apart from the obvious difficulty of establishing a linguistic norm, this theory flounders when it is applied to poetry without obvious quirks or usage. Certainly it is a theory that can account partially for the highly idiosyncratic language of a poet like Hopkins: his elliptical syntax, his shifting of word classes, his dialect words, his neologisms. But this is to select those features as the most significant in Hopkins's poetry, a move for which there is no logical warrant. It also suggests that Hopkins's poetry is inherently more poetic than, say, the narrative poetry of Robert Frost. And how do we account for the difference between Hopkinsian deviation, which tends to be personally idiosyncratic, and the more conventionalised deviations of a large number of Hopkins's contemporaries? Is deviation a necessary condition or poetry? Is it a sufficient condition of poetry? Is it even a significant condition of poetry? The theory of deviation is not a very useful analytical tool for poetry; on the contrary: there is no single device, whether deviation or anything else, that is found in poetry and not in prose, though one might argue that poetry is marked by a high incidence of certain specifiable features. But it is possible also to specify the linguistic features characteristic of fields or discourse like law, science and religion; and these features could be described as deviations from a norm. The relationship between standard language and poetic usage is not exactly analogous to the relationship between standard language and such a field or discourse, for in addition to a number of its own characteristic features such as rhyme, alliteration, metaphor, rhythmicality, repetition and parallelism - many of which it shares with other
fields of discourse like advertising, preaching and liturgies - poetry reserves the right to assimilate the features of any other field of discourse and to use them for its own purposes. And in this eclecticism, it is not the features themselves, but the purposes to which poetry puts them that is significant.

A more useful analytical approach to poetic language therefore is one which, recognising the linguistic features, can account for their function. For our present purposes I should like to refer to an approach developed in the first quarter of this century by a number of Czech scholars, notwithstanding the tremendous eruption or new work in theoretical poetics by scholars such as Jakobson, Culler, Riffaterre and Barthes. While this is an avowedly conservative approach, it is determined by considerations of practical utility at the level of detailed textual explication. In any event, there is, through Roman Jakobson, a direct line running from the work of the Prague School to recent work on poetics. Like Eliot, scholars of the Prague School saw poetic language as straining against the standard, but insisted that the standard language constitutes the background against which any departure is reflected and measured. In a famous essay on "Standard language and poetic language", (Garvin, 1964, 17-36) Jan Hukarovsky developed this idea, pointing out that the more normal and unremarkable a text, the more automatic is the transmission or its message. Any abnormality is foregrounded against the normal, commanding conscious attention for itself. "The function of poetic language," said Hukarovsky, "consists in the maximum of foregrounding of the utterance" (ibid., 19). Every nuance in poetry therefore has its significance. Now this is admittedly a highly subjective analytical tool. One reader may differ from another in his judgement of the norm, or he may have his attention seized today by oneforegrounded feature, tomorrow by another. But the virtue of the mode of analysis is that it reflects the way a text is read. The inter-relationships of the features, foregrounded and backgrounded, are again extremely complex. Departure from a norm may be minimal
or extreme, and may take place on the phonological, orthographic, morphological, syntactic or semantic levels of communication, or simultaneously on any combination of these. Again, a text or a genre may establish its own set of norms, and then departures from these norms will be foregrounded, but all the time the foregrounding is seen in relation to its background.

As a relatively simple example we may take a single feature from Yeats's poem, "Lapis Lazuli" (1984, 294). The key-word, "gay", first occurs in line 3. It is foregrounded by being the first rhyme-word in the poem, but is otherwise unremarkable. The word's common connotations of joyous frivolity are explicit by its linkage with "fiddle-bow", and their contrast with "Aeroplane and Zeppelin", "bomb-balls" and "beaten flat". That the whole contrast is suspect is hinted by the attributive "hysterical" of the first line, and by the presence of the clichés "everybody knows" and "if nothing drastic is done"; but this hint does not modify the reader's reaction to "gay". However the word reappears rather startlingly at the end of line 10. Again it is a rhyme-word, and its importance has been heralded not only by two occurrences at line-endings or the word "play", but also by "they" tucked away inside line 12, and by a set of prominent assonances, "great stage" and "break". And it is not simply sound that foregrounds "gay" at its second occurrence; it is also semantics, for the attribution of the word to Hamlet and Lear is startling, breaking down the contrast with which the poem had begun. Line 17 sees the word transformed into the noun "gaiety" and, by its collocation with "transfiguring", being accented a set of moral and religious meanings in powerful contrast to the connotations of frivolity. The reader is now aware that this is idiosyncratic usage since the normal connotations are being violated by strange collocation and the violation made prominent by phonological patterning. This foregrounding now forces the reader to demand of the poem that it justify so idiosyncratic a usage. In passing, it can be observed that since
the poem was written, the word "gay" has acquired other connotations than the poet can have intended, which the reader cannot ignore since they are part of "the changing language of common intercourse" but which he must censor out. The word does not reappear until line 36, prominently placed at the end of the third stanza, a rhyme-word clinching the poem's central statement and simultaneously offering the sought-for justification:

All things fall and are built again,
And those that build them again are gay.

The poem now switches its attention to the carving in lapis lazuli from which it takes its name. The word "gay" occurs once more, at the very end of the poem, foregrounded again by rhyme. The connotations of frivolity have now gone, though the sense of joy remains, contrasting significantly with the "mournful melodies" of line 53. Yeats has made his central point about the affirmative functions of art partly through a disconcertingly abnormal usage skilfully foregrounded. All the heroic endurance of the "two Chinas, men" is now declared in the fact that "Their ancient glittering eyes, are gay."

Anticipating the discussion that is to follow about the sort of poetry suitable for musical setting, it is interesting to wonder whether this level of linguistic sophistication could have anything added to it by music, or whether music could do no more than provide a symbolic analogue to it.

The theory of foregrounding, then, is a rudimentary attempt to account for the ways in which a literary utterance is perceived and interpreted. Such perception and interpretation are necessarily refinements and extensions of the interpretive procedures that take place in non-literary discourse. The aesthetic patterning of a language employs features of that language. Attempts to transfer feature-patterning from one language to another are likely to fail if the target language does not employ the particular feature in its normal communicative systems. The duration of
A vowel sound in English, for example, can be affected by many factors, but duration is never the major criterion of differentiation between one vowel and another, vowel quality being the crucial factor in this differentiation. Thus the rules of Ancient Greek scansion do not apply to English because quantity is not a systematised feature of English. There is even some doubt about whether the rules of Ancient Greek quantitative scansion applied very consistently to Latin (see Beare, 1957). Experiments in quantitative verse in English, therefore, tend to look for analogous features in English and not always to find them. Such experiments create, at best, a highly abstract and artificial pattern, not a pattern that is aurally perceptible.

Let us look fairly briefly at some of the main systems or patterning employed in English poetry as foregrounding against the background fabric of the whole English language. It is convenient to divide the systems into two general categories: those that are manifested as obvious patterns of sound, and those that are more purely semantic. This is, however, only an analytical convenience, for the features of language are inter-dependent in their ultimate cohesion in meaningful communication. Caesar's "Veni. Vici. Vici!" employs alliteration, obviously, and a parallelism of syllabic structure in the three words. Each is also a self-contained sentence, employing the same verb inflection for tense, mood, aspect, person and number. These features converge in the semantic parallels which make "Vici!" so triumphant a climax by contrasting it with the other two words. It is instructive to consider how many of these features are lost in the usual English translation, "I came. I saw. I conquered!" Even the parallelism of verb form is obscured by the irregular character of the past tense forms of the first two verbs. Musical setting or poetry being, in Steiner's term, a sort of translation (supra 1b), tends to similar distortion.

Let us look first at the more exclusively semantic end of the
spectrum. Narrative exposition is among the oldest techniques of literature. Traditionally it has used ballad form as its vehicle in poetry; a prosodically simple, repetitive structure of no fixed length. Folk literature moralises in parables, generating moral argument out of narrative; ballad form accommodates such moralising easily in its stylised openings and closures and in its refrains. This is why ballad form has also been used for formulaic poetry like riddles and epitaphs. English poets have also used blank verse and heroic couplets extensively for narrative purposes. Only rarely have they used more complex stanza forms, as in Troilus and Criseyde and The Faerie Queene.

More abstract argument, however, thrives on complex prosodic forms, even the most exacting, like the sonnet and the villanelle. Even where the form chosen is more flexible, the structure of a poem is determined by the extent to which it sets out to tell a story or to construct an argument. Those love-poems, for example, that seek to persuade a lover to bed are typically syllogistic. Marvell's "To his Coy Mistress" is structured by its three verse paragraphs beginning (1952, I, 26-27)

> had we but world enough and time
> This coyness, Lady, were no crime...
> but at my back I always hear
> Time's winged chariot hurrying near...
> Now therefore while the youthfull hue
> Bits on my skin like morning dew...

Donne's lyric "The Flea" (1912, I, 40) has an implicit narrative behind its spurious argument, as the flea that is taken to symbolise the lovers' union is considered, pleased for, and then executed. Both narrative and argument can be coloured by emotion: not only the initial mood adopted by the narrator or arguer, but also his various attitudes towards persons places and events. Narrative, including description, and argument very obviously carry implications of intention: the famous strictures of W K Wimsatt on "the intentional fallacy" (1954) are linguistically abusive.
It is clear that, at this, the semantic level of patterning, music can provide a dimension of expression that works parallel to a text, without working against the linguistic devices that control the overall form of the poem. Obviously a composer may mistake or deliberately modify the emotional approach of a poet; and obviously a song will have its own emotional dimensions different from those of the text, however faithfully the composer strives to match his mood to that of the poet; but the musical component of the work need not necessarily swamp the textual design. In strophic song the reiterated melody may serve to establish a fundamental mood which can be modified as the narrative or argument progresses. In fact, melody and accompaniment can do this far more explicitly than the text. Schubert's accompaniment in "Gretchen am Spinnrade" has already been mentioned (supra, 10) in this regard. Another famous example is Purcell's beautiful elegiac falling figure of the ground bass of Dido's final aria in Dido and Aeneas. Where the range of emotional expression of a poem is extensive, a composer may choose instead to make a through-composed setting.

One of the attitudes that composers have often found difficult to express is satire, or its gentler form, irony. Heine, for example, has been badly served by composers who failed to grasp or failed to express his characteristic irony. It is not surprising that irony and satire are difficult to express in song; they so often depend for their effect on the sequence in which a writer conveys information or on the selection of information that he offers. The point of such a song as Mahler's "Lob des hohen Verstandes" is partly made by the conkey's having the last word! Mahler also makes use in this song, as in others from Des Knaben Wunderhorn, like "Des Antonius von Padua Fischpredigt", of grotesque harmonies, both simultaneously and consecutively. A composer may also rely on a disjunction or mood between the accompaniment and the melody or between the melody
and the text. Britten does this in some of his folk song arrangements, "The Plough Boy", for example, where the jaunty melody is accompanied by a pulsating bass and occasionally commented on by a frivolous trilling figure in the treble. Another example is Puccini's lugubrious aria "O mio babbino caro" from Gianni Schicchi, in which the protestations of trifling devotion in the aria are at variance with the dramatic actions or the characters. Often the wise composer will rely on the quality of the text and the clear enunciation of the singer to express the disjunction of mood. Early examples abound in Campion. The gently lulling melody of "It fell on a summer's day" emphasizes the archness of the text, the apparent alarm of the somber Lassie at Jamie's bold advances being offset by her readiness to be thus alarmed every afternoon. It is to be regretted that the directors of the Savoy operas are often less trusting of the power or incongruity. Ko-ko, for example, in The Mikado is almost invariably required to burlesque his songs in a somewhat cracked voice, whereas "Tit Willow" would much better rely for its humour on the discrepancy between its melodic pathos and its dramatic situation. Such effects require attentive listening. In song, as in the theatre, additional indications of attitude are possible, since different voices, whether human or instrumental, can create different sequences. But this possibility is fraught with danger, for the effect can very easily be spoiled when the logic or sequence is pointed up by additional gestures, and subtle irony may be reduced to crude burlesque.

Lexical choice is yet another area of patterning on the semantic side of the spectrum. This is not to deny that many lexical choices in poetry are motivated by considerations of qualities of sound, but let us for the moment consider meaning alone. Words are known by the company they keep. Thus any lexical items that seem incongruous or surprising in relation to their context, are foregrounded. We have seen that in "Lapis Lazuli" the serious semantic appraisal of the word "gay" occurred at its second
appearance by virtue of its strange collocation with "tragedy", "Hamlet", "Lear" and so on. And the strength that the word bore in the rest of the poem accumulated from its previously foregrounded uses; it had seemed to belong to a different field of discourse, and the poet's convincing us that it did not, was an important part of the point he was making. A word thus foregrounded might be significant because of its incongruity to the regional, social or historical dialect employed by its context, or because it is commonly associated with another field of discourse than the text has established, or because it infringes normal customs regarding formality and informality of discourse, or because it has multiple meanings as used, or because it has metaphorical or symbolic significance in an otherwise literal context, or even because the word is of the poet's own coining. But since foregrounding is a subjective perception, it should not be assumed that only surprise and contrast can foreground a word; some words may impress for their very consistency and appropriateness in the text. In Wilfred Owen's poem "Futility", (Owen, 1946, 73) the climax is the agonised outburst at the end,

O what made fatuous sunbeams toil
To break earth's sleep at all.

Here the vital word, "fatuous", is foregrounded both by its absolute appropriateness to the theme of wastage and futility in war, and by its startling collocation with "sunbeams". The resigned sadness of the poem is thus transformed into outrage. Britten grasped the significance of the word, and, when setting the poem as part of his War Requiem, chose repetition as his main musical analogue to the word's linguistic foregrounding. But the word does not require repetition; its force is sufficient and proper in its context, and repetition destroys its sense of controlled outrage, as well as destroying the metrical pattern.

Here we can see one of the major problems of song. It is perhaps too easy for composers to create musical analogues for important individual lexical items. The musical repertoire is full of
beautiful instances, like the enormous crash on the final word of "Und es war Licht!" at the beginning of Haydn's Die Schöpfung. Purcell and Handel were great masters of the art of "word-painting" with English texts. But word-painting often disrupts the text by repetition or other excessive foregrounding of a well-chosen word. Popular consciousness of language is often concentrated exclusively upon words. "He has a way with words" goes the cliché. But language and literature employ patterns far more complex than words. Previous discussions of the problems we are concerned with here have all too frequently been about "words and music"; but such labelling involves serious distortion. A concern for the words or a song is not a deep enough concern for its language. Ferdinand de Saussure made a very accurate analogy between language and a game of chess: a single move or a single piece alters all the relationships of all the pieces to each other (1966, 88-89).

In context, words cohere in syntactical patterns. A great deal has been written and said about poetic licence, and some scholars have suggested that poetry has its own grammar and that it is the stylistician’s business to describe that grammar. While this view recognises that poetic licence itself is rule-bound and that there are thus clear and describable limits to poetic licence, it misses the point that any abnormality or grammar in poetry must derive its meaning from a perception of its abnormality, a consciousness of the normal possibilities, and thus from a theory about the semantic motivation of the departure. One obvious sort of departure from the standard is dialect: regional, social or historical, which can manifest itself on the syntactical level as well as on the lexical. But more interesting and more common is the poetic manipulation for aesthetic effect or the syntactical structures of the standard language itself. Many of the figures of rhetoric so ably described by the ancients are manipulations of this sort. One of the commonest and most effective is parallelism. "Make love, not war!" is a fine slogan
because it is literature, making its semantic point through a coincidence of phrasal verb structure since "love" and "war" both collocate, quite tortuously, with "make" in our everyday language. Poetry thrives on such coincidence, often foregrounding material through "abnormal" parallelism or perfectly normal structures. Bunyan's great hymn (supra, 7) makes extensive use of parallelism. "Come wind, come weather" is an interesting example, since it employs two successive abnormal conditional clauses. The abnormality is, however, conventionalised, and may have been a normal feature of Bunyan's dialect. It differs from ours in its inversion of subject and predicate as well as in its ellipsis of the normal conditional prepositions. Both inversion and ellipsis are common syntactical devices of poetry, with or without parallelism. In the second stanza Bunyan parallels two more clause types, and makes an inversion of verb and object that effectively foregrounds the verbs. The effect is reinforced at the phonological level by rhyme.

No lion can him fright,
He'll with a giant right...

And in the third stanza a negative and a positive clause are contrasted in parallel, with an inversion in the negative, again to foreground the verbs.

He'll fear not what men say;
He'll labour night and day...

These parallelisms are bound together by another, on which the structure of the entire poem depends: the sentence structure of the second halves of all three stanzas, concluding with the phrase

To be a pilgrim.

In the first two stanzas this phrase stands in direct apposition to the nouns "intent" and "right"; in the third stanza it is an adverbial modifying "labour".

It is very obvious that such syntactical parallelism, whether it repeats words or not, has rhythmical and intonational correlates and is thus an intimate part of the phonetic patterns of the
poetry as well. This device is very readily accommodated by music. It is of enormous importance in strophic song setting. Campion, as one would expect of a poet-composer, exploited the device very successfully. Geral Finzi frequently set poems by harry that used inter-stanzaic parallelisms. Even in through-composed song parallelism is an important device for the composer, because he can exploit the parallels either with direct repeats of musical phrase or with complementary phrases. The tune Vaughan Williams set to Gunyan's hymn is particularly effective in this respect over the second half of the stanza. Indeed in the final stanza a semantic parallelism is emphasized by the setting although no syntactical matching is apparent until the words "he'll labour..." But the three lines linked by the rhyme represent successive triumphs of the Pilgrim's calling:

Then fancies fly away,
He'll fear not what men say,
He'll labour night and day
To be a pilgrim.

We must now turn our attention to the remaining prosodic features of poetry, the very core of "the music of language." The analogical nature of that term must once more be stressed. Music and language appear to share many features of sound patterning: variations of rhythm, tempo, pitch, duration, loudness, quality and harmonic relation. But a moment's consideration will reveal how differently music and language use these features. The contrasts in music are stronger, and the variety of pattern far greater. Two features particularly, pitch movement and harmony, have been developed by Western music into an expressive system of enormous power, but quite independently of language, and varying linguistic explanation, let alone equivalence; although Deryck Cooke (1959) has shown that the system does have its recurrent and predictable patterns. The music of language must include the whole range of sounds produced by the human vocal tract. There is an astronomical number of combinations or features of sound. For example, with the vocal cords vibrating, we can produce a large number of
the sounds commonly called vowels and consonants; each of these can be uttered at any pitch within the speaker's range, and this pitch can be constant or moving; the loudness can be varied; the vowels can be nasalized to whatever degree is desired; the sounds can succeed one another in a host of combinations at different speeds, and so on. The music of any particular language is necessarily more restricted, as many features and combinations are not employed by that language. In English, for example, we do not use the consonant with which the Scots terminate the word "loch", nor the initial consonant of such Welsh names as "Llanberis". Again, the terminal consonant of the word "song" is a common enough English sound, but it never occurs at the beginning of an English word, and English speakers have difficulty with those words in African languages which do start with the sound. Despite these restrictions, the choice of sounds effects available in any language is very large. It includes, first, the set of vowels and consonants of that language, and their permitted clusters; secondly, it includes the stress and intonation patterns of that language; and thirdly, it includes features dependent upon the personal psychology, physiology and situation of the speaker, which features include general pitch level and range, softness and loudness, tempo variations, and characteristics of special resonance or aspiration or nasality. The literary artist makes extensive use of features in the first two of these classes, but not in the third, although the personality and situation of a character and the meaning of what he or she utters will certainly carry some implications of what tempo and pitch range and loudness are appropriate and what are not; however, such matters fall, strictly, into the realm of interpretation by a reader, since we do not employ any system of orthographic notation for these features. It is characteristic of song that it controls pitch, tempo and loudness much more tightly, its control over pitch being almost absolute.

The segmental sounds of a particular language, its vowels and
consonants, are necessarily a small selection from the whole range of such sounds producible by the human vocal tract. Different native speakers of that language may vary their pronunciations, particularly of the vowels, within quite wide limits and still be perfectly intelligible. This is made possible partly by the very high degree of redundancy in natural language. It is also just as well, for the speakers of a language differ widely from one another not only in their linguistic environments during the years in which they are learning the language, but also in the individual characteristics of their vocal tracts. The obvious difference between the average pitch ranges of male and female speech is only one sort of individuating speech characteristic. The fact of variation has important implications for singing, as we shall see, but it must be emphasized there are limits to the variation tolerable by listeners; more so in speech than in song.

Poetry employs the qualities of segmental consonantal sound in a variety of ways. Perhaps the simplest foregroundering device is alliteration, the repetition of a consonantal sound. An extension of this is the repetition of a number of consonants sharing the same feature: nasality, for instance, or frication. Many poetry readers are inclined to ascribe particular qualities of mood to particular consonantal sounds. We should be sceptical about this, as the readers invariably know the meaning of the phrase in which such sounds occur, but it is a plausible theory that a large accumulation of frictional sounds may suggest aggression or anger. We may remember Bluelens's outburst "kill the boys and the luggage!" (H5, IV, vii, 4). Similarly, repeated sibilants may be used to create a hushing effect, though we have already noted the anguish of Miss Schwarzkopf's hiss in "Gretchen am Spinnrade" (supra, 20). The possibility of much distortion of consonantal patterns in song is small; serious distortion would result in serious loss or intelligibility. It should be pointed out, though, that some singers misunderstand the nature of normal
speech and introduce unnatural juncture into phrases such as "put down"; the normal speech pattern would be for the terminal plosive of the first word to be assimilated by the initial plosive of the second. In singing this assimilation has the added advantage that the vibrations of the vocal cords are interrupted once not twice. While clarity of diction in singing depends very largely upon clearly enunciated consonants, quality or tone depends largely upon sustained and stable vowels. The sounds that intrude most awkwardly upon that quality are probably the sibilants, which tend to last longer than other consonants and upon which no sonorous quality is possible. Miss Schwarzkopf's derision of this fact for a specific emotional effect is a triumph.

With regard to vowels, even the most obvious foregrounding devices, like assonance and rhyme, are not always as clear as they seem. The vowels of English vary from region to region and from age to age. Thus, while the prestige of that dialect that we call standard ensures a certain measure of stability, the subtler effects of vowel music should be cautiously discussed. On the other hand, we have the evidence of poets themselves that vowel sounds are among their most carefully calculated effects. In theory at least, any articulatory feature of vowels may be used in patterning: tenseness or laxity, openness or closeness, diphthongisation, and so on. In practice in English, probably the only features extensively used are openness and closeness. Classical scansion has forced upon us a concern for duration as well, but some of the accepted notions about vowel length have no foundation in physical fact. Spectrographic evidence suggests that factors like emotional and semantic emphasis play the major roles in determining vowel length rather qualities inherent to the vowels themselves, so that, say, the vowel in "beat" is not necessarily longer than that in "bad", the conventions of some systems of phonetic transcription notwithstanding! Vowel quality is, as we shall see shortly, a vital factor in the rhythm of English.
But first there is an important point to be made about the inevitability of distortion of some vowel sounds when speech is transformed into song. In the first place, every singer knows that there are certain positions in which his or her particular vocal tract produces its greatest richness of tone, and that these positions may vary within his or her entire pitch range. Naturally enough these positions tend to be those associated with open vowels and a certain amount of lip-rounding. It follows that singers will tend to find those positions in singing, particularly on sustained notes, so that a compromise is necessary between the sounds indicated by the text and the quality sought by the singer. English vowels can sometimes be a cruel trial for a singer. A close front vowel like that in "sweet" is particularly difficult on a sustained high note. The compromise sometimes used is to round the lips somewhat, producing a rather un-English sound close to the French vowel in *lune* or to the first vowel of the German word *aber*. In order to maintain quality, someone singing in English has to use rather more tenseness than is customary in English speech. Such compromises are hardly noticed by the listener, especially if the singer is meticulous about consonants, but they do affect slightly the vowel patterns written into the text. Diphthongs are another source of difficulty, and English has many of them. It is very easy to lose quality in the glide from one vowel sound to the other, particularly when the second is further from the positions of optimal richness. Consequently singers learn to minimise the second component of any diphthong, sometimes turning the sound into a pure vowel. In the great bass aria "The trumpet shall sound" from *The Messiah* a great deal of singing is done on the two verbs in the text, "the trumpet shall sound and the dead shall be raised", both verbs containing diphthongs. The sonority needs to be maintained on the first element of each diphthong, whether the word is set to a prominent sustained note, as is "sound", or is the focus of elaborate melismatic decoration, as is "raised". Particularly ugly is
the habit of some ill-trained singers who glide early onto the second element of the diphthongs in words like "rise" and "praise". The habits of English speakers in introducing diphthongs where they do not belong in another language are inimical to good singing. English choirs often make things more difficult for themselves by singing the Latin vowels in *credo* as if they were diphthongs.

Another sort of vowel distortion in song has nothing to do with a search for beautiful singing sound, but derives from acoustics. In speech the main acoustic determinant of vowel quality, and therefore of vowel differentiation, is a reinforcement of energy at certain harmonics, known as vowel formants, above the fundamental frequency of the voice. It is because this reinforcement affects harmonics and not the fundamental frequency, that both men and women, whether they have high speaking voices or low, can be perceived as uttering the same vowel sounds. In speech, pitch movement, called intonation, plays an important part in conveying meaning, but while the direction of the movement is vital, its extent is variable according to individual mood, circumstance and vocal habit. In song, however, pitch differences are very precisely controlled. If the fundamental frequency demanded by a musical melody is higher than the frequency of the lowest formant of the vowel to which it is sung, then the vowel will be distorted beyond recognition. This can happen on any note higher than the C above middle C. The greater part of a soprano's range is therefore affected, a substantial part of a contralto's range, about the upper fifth of a tenor's range, and the top notes of a bass's. It should be remembered that a tenor part scored in the treble clef is actually sung an octave lower than written. The English vowels in the words "sweet" and "sit", having particularly low first formants, are particularly vulnerable to distortion. The A above middle C has a frequency of 440 Hz; the mean first formant frequencies of the vowels in "sweet" and "sit" are 300 Hz and 300 Hz respectively (Fry, 1979, 79; the whole chapter, pp 71-81,
is relevant). There is a sublime passage in the *Credo* of Beethoven's *Missa Solemnis* in which the sopranos are required to sing the words "Et vitam venturi" on a top B flat: 932 Hz. The sound is magnificent, but only someone familiar with the text could have any idea what they were singing. The adjustment necessary by a singer to compensate for such a loss of textual intelligibility is fortunately similar to the adjustment of quality for beautiful singing sound, though at the very top of the soprano range vowel sounds are difficult to distinguish anyway. Nevertheless physicists have observed the phenomenon of formant tuning:

Experienced sopranos have learned how to tune their formants over a reasonable range of frequency in order to make a formant coincide with the fundamental or one of the overtones of the note being sung. (Koos, 1982, 321)

We turn now to rhythm. In European poetry rhythm is at the heart of the prosodic systems. Rhythm depends upon a pattern of prominence of some sort. In acoustic phonetics rhythm is very difficult to account for, partly because the prominence is determined by a number of factors whose interrelationship is intricate, partly because the perception of rhythm is psychological as well as physical: because a prominence is expected, it is perceived. Yet rhythm is a feature of all language, and a strong rhythmicity is a powerful reinforcement of emotional conviction whether in poetry or pulpitry or politics. European languages can be divided into those like French, Spanish and Italian in which the occurrence of the prominence is related to the number of syllables, and those like English, German and Russian in which the recurrent prominence tends to be independent of the number of syllables; these two groups create syllabic and accentual prosodies respectively. However the cross-currents in European cultural history sometimes introduce syllabic prosodies into literatures whose natural rhythmic system is accentual, and vice versa. Thus, the rhythms of Shakespeare's plays, particularly those of his maturity, are accentual, although the great majority
of lines are decasyllabic. In discussing the rhythms of English
apoetry, a great deal of unnecessary difficulty can be avoided
if we look first at the basic rhythmical system of the language,
which system must underpin literary rhythms and metres if they
are to function as audible and comprehensible patterns. Our
concern here is, after all, the extent to which song settings
reinforce or supersede the rhythms of the texts, and not the
abstract system which the poet used or supposed he was using.

The regular prominence that determines the rhythmicality of
English speech is stress. It is potential in all English speech,
though no particular stretch need be markedly rhythmical. Poetry,
however, is expected to be rhythmical, and its rhythmicality
can be conventionalised into metre; metre is the abstract system,
rhythm the patterned realisation. The stress upon which English
rhythm is founded is immediately recognisable by native English
speakers, but presents problems in description, and phoneticians
are a long way from agreement about its nature. It functions
within the intonation system of English and conveys both crude
meaning and information about the attitude of the speaker. The
prosodic systems of the language have often been called supra-
segmental to distinguish them from segmental sounds, vowels
and consonants, and because intonation contours operate over
short phrases or language in conformity with breathing patterns
as well as with syntax, although they carry the additional inform-
ation about attitude. A stretch of written language, for example,
carries implications of appropriate intonation, but several
valid readings may be possible, some surprising. "Suprasegmental"
is therefore an approximate term at best, because the prosodic
systems inter-penetrete the other systems of language so.

Stress functions both within words, where the disposition of
stress is a necessary and invariable feature of pronunciation,
and within sentences, where it links into the intonation system. It
is recognisable as the feature that distinguishes the noun "contract"
from the verb "contract". But what is it acoustically? There is a strong disposition to describe the stressed syllable as louder than the unstressed, but experiments in acoustic phonetics have established that increased amplitude, though a common correlate of stress, is not an invariable correlate, and that an increase in amplitude on unstressed syllables will not shake informants' convictions that they are unstressed. It might be argued that, in the given example of two different stress placements in the word "contract", the stressed syllable is likely to be lengthened. This is probably true of the two versions of the first syllable, but not of the two versions of the second. Moreover syllable length in English is affected more by the consonantal structure of the syllable than by the vowel. In laboratory experiments, duration has been shown to be a less reliable guide to stress than amplitude. The American linguist, Dwight L. Bolinger, has argued (1956) that pitch movement is an important correlate of stress, but he has not succeeded in showing a consistent systematic relationship between perceived stress and fundamental frequency. There clearly is a connection, in that no unstressed syllable will ever initiate a new pitch movement, and conversely that the nuclei of intonation groups will invariably be the stressed syllables in the words that are thus foregrounded. But it has not been demonstrated that a lack of pitch marking disqualifies a syllable from stressed status, and it is unlikely that it will be.

So much for loudness, length and pitch; a fourth possible acoustic correlate to stress is vowel quality. Once again there is a direct but ambivalent connection. Stress is not the only feature that distinguishes the noun "contract" from the verb: the vowels in the first syllable of each word differ. The verb "contract" uses in its first syllable the commonest of all English vowels, a neutral vowel in a central position, neither front nor back, neither open nor closed, with neutral lip position. It is the vowel of the common unstressed and so-called weak words such
as "a", "an", "the", "to", "for", "but", "or" and "and", as well as or the final syllables of words like "river" and "singer", all of which are phonetically close enough to be regarded phonemically as the same vowel, known to phoneticians as shwa. In standard English it never occurs in a stressed position, a fact which accounts for the awkwardness in song of such false emphases as that on the first word of "For unto us a child is born" in The Messiah. Very similar to shwa is the slightly closer more fronted vowel or the last syllables of words like "reckless", "necklace" and "parted" which tends towards centralisation, unlike its stressed counterpart in words like "bid", "sit" and "lick". Far from being evidence or speech as some elocutionists have maintained, these vowels are the natural components of a rhythmical system going back over a thousand years through modern English into Anglo-Saxon (see Strang, 1970, 290). In this system, syllables not stressed are marked at least as much by quality, all tending towards the neutral centrality of shwa, as by diminished amplitude, and the weakening increases as the tempo of speech increases. Diphthongs resist this tendency with the consequence that they rarely occur in unstressed positions, though the first syllables of "divest" and "maintain" may be cited as exceptions and therefore anomalous. Verse prosodists are inclined to classify syllables containing such vowels as instances of secondary stress. But secondary stress seems to me an unnecessary confusion of an already complex issue: insofar as stress in English contributes towards a perceived regular rhythmicality, it must be a binary system, either-or, not graduated. This is not to deny other sorts of prominence, but simply to place them in analysis on the periphery of the rhythmical system. Such an analysis is supported by the work of Peter Ladefoged (1967), who established correlates between perceived rhythmicality in English speech and a regular muscular pulse in the air-stream mechanism. Other scholars concerned with the function of stress in English include D B Fry (1956 and 1979), David Crystal (1969 and 1975), J D O'Connor (1973) and Derek Attridge (1982).
Acoustic cues to stress are therefore present but ambivalent. There must surely be physiological and psychological cues as well. The great Renaissance music theorist, Gioseffe Zarlino, claimed "The human pulse is the measure of the beats in music" (quoted by Colles, 1928, 1), and recent researchers have begun to explore the physiological bases for rhythm. The work of David Abercrombie (1965 and 1967) and Peter Laderoged (1967) looks at the rapid contraction and relaxation during speech or the respiratory muscles. This contraction imparts to breathing a pulse which is the physiological basis for the syllabification of utterance. Stressed syllables are attributed by Abercrombie and Laderoged to the regular reinforcement of some of these chest-pulses, a more powerful contraction of the lung walls. Such an increase of pressure may manifest itself to the ear as increased loudness, but need not. But speakers who have long since embedded such a system in their speech habits will, as listeners, respond empathetically to any utterance with marked rhythmicality. It can also be observed that a speaker's head and hand gestures are integrated with the stress system. This chest-pulse theory offers a convincing reason why so many diverse acoustic cues should contribute to rhythmicality without being invariable determinants of it.

The inadequacies of traditional accounts of English poetic rhythm and metre should be apparent. The "new rhythm" that haunted Hopkins into writing "The Wreck of the Deutschland" was, as he suspected, not new at all, but the native rhythm of the language intruding through iambs, trochees and anapaests; all English rhythm is sprung rhythm! But Hopkins, for all his prosodic insight, introduced into the critical vocabulary a most unfortunate term. In a famous letter of 1876 to Canon Dixon (1953, 162-165) he writes of sprung rhythm being "counterpointed" against traditional scansion. It is not a helpful analogue nor a close one. In music counterpoint is a simultaneous contrast between two or more
melodies; simultaneous contrast or rhythms is syncopation. But where in poetry can we hear a second voice? The displacement of an expected pattern is not a simultaneous sounding of two patterns. We do not have to deny the influence of a prosodic tradition on a poet to assert that the number of stresses per line are what determines his rhythm; the number of intervening syllables is of far less importance. The distinction between iambic and trochaic rhythm surely has no basis in perceived sound pattern, especially as masculine line-endings are much commoner than feminine, even in unrhymed verse. Given lines like

This ae nighte, this ae nighte,
Every nighte and aile,
Fiee and fleete and candie-lighe,
And Christe receive thy saule.

(Anon: A Lyke-Hale Dirge)

we should not need to glance at succeeding stanzas to deduce that it is ballad form, that is, a quatrain alternating four-stress lines with three-stress. Whether it is iambic or trochaic is irrelevant. The knowledge that a poet is writing to an iambic matrix is derived from both text and context; it becomes important when it is required to help decide the placing of a stress that appears to be optional. The urgency of Marvell's importunity is part of his rhythmic scheme in "To his Coy Mistress", and, in the opening couplet, dictates the placing of stress on "were" rather than on "no", in conformity with a metrical pattern.

bad we but world enough, and time,
This coyness, Lady, were no crime.

The rightness of such a placing is confirmed by the syllogistic structure referred to earlier in this chapter (supra, 27).

The last example raises the question of choice in reading the rhythms of a text. Though a tightly organised form like the sonnet tends to make most of our choices for us, options remain, like which of the first two syllables to stress in the opening

Shall I compare thee to a summer's day?
Again, notions of secondary stress fudge the issue, since the rhythmical system is binary. The reader must choose one or two significantly different readings. A strongly stressed "Shall" leaves an unstressed diphthong, which is phonologically odd as we have seen, though its intonation pattern is acceptable. Unstressed "Shall", on the other hand, involves the weakening of the vowel, and by establishing a pattern of simple alternation, gives an impression of metrical regularity. And what of "to" in the same line? If the line is read naturally it will contain four stresses with "to" weakened; but poetry is artificial, as the Elizabethans, who delighted in artifice, well knew. In less tightly organised forms than the sonnet, choices multiply. Hardy's "Snow in the Suburbs" (1930, 694) is a rhythmical tour de force which I have examined elsewhere (Hutchings, 1980, 32-34). The lines are paired, but no two consecutive pairs have the same number of stresses. Matching the lines in each pair, which I believe was the author's intention, is a fascinating exercise in ingenuity. Even so choices remain. The first couplet may be read as two-stress or three-stress lines: either

Every branch big with it,
Bent every twig with it...

or

Every branch big with it,
Bent every twig with it...

As a final example of this sort of choice, we may cite "La Belle Dame sans merci" in which Keats gives us ballad form dynamically modified by the truncated fourth line of each stanza (1977, 334). In the first stanza the line is

And no birds sing,

which, despite its four syllables, can be read as a three-stress line, fitting it into its ballad matrix with little difficulty. But it can also be read as a two-stress line. And in at least two stanzas, the sixth and the eighth, the last line can only be read with two stresses:

A faery's song.
With kisses four.

Stanford's splendid strophic song setting (n.d.) makes the choice to render the last line of every stanza as a three-stress line.

When European music started using bar lines in its transcriptions it sacrificed, or made more difficult, a rhythmic flexibility, and it moved further away from the rhythms of speech. This was probably necessary in order to expand and develop the "language" of instrumental expression. From the account given here of the rhythmical structure of English it will be clear that the moment song emerged from chant into melody difficulties arose. The freedom that music demands in pitch movement works against the rhythm and intonation of English. The limited number of tunes in the English intonation system, and their simplicity, are far too restrictive for music. Here is a respect in which any musical setting of a text is going to obliterate the patterns of the language. Even a sensitive recitative, like Handel's "There were shepherds abiding in the fields, keeping watch over their flocks by night" in The Messiah, though it imitates the rhythms of the text fairly convincingly, imposes a tune utterly different from that of normal speech intonation. Thank goodness. If it did not, there would be no need for song. The weakening of vowel quality upon which English rhythm is founded is also a source of difficulty in song, since the neutralised vowels are the least sonorous. A careful singer is unlikely to neutralise the vowels fully, keeping closer to the sound suggested by the orthography. But if he or she is too meticulous about the quality of vowels that would normally be weakened, or if the setting forces him or her to sing prominent or sustained notes to words like "and", "of", "the" and "to", then too much of the linguistic pattern will be destroyed.

There remain some elements of patterning closely associated with rhythm and intonation, but analytically separable. The first is tempo, which is often treated by critics as if it were
unnecessarily given by the text. It is not. It is possible to read any text at any speed, though the mood and the subject matter may indicate what tempo is the most appropriate. Tempo is thus an interpretive choice in poetry; it is only slightly less so in music, despite the subheadings composers insert into their scores and the occasional metronome counts. The difference between the tempi of a Furtwängler and those of a Von Karajan is well known. In poetry as in music, however, there are technical factors which govern a reader's preference for fast or slow reading. In Hacbein's weary cry (V, v, 19)

    Tomorrow, and tomorrow, and tomorrow
    Creeps in this petty pace from day to day...

The clear semantic indications of tempo are powerfully reinforced by the repetitions and by the three distinct intonation groups of the first line. A similar effect is apparent in the first line of the following extract from Hopkins (1953, 51):

    Dipped with dew, dappled with dew
    Are the groins of the braes that the brook treads through.

Here the second line asks to be read faster. This is a function both of the lack of internal punctuation, making the line one tone group, and of the high number of unstressed syllables.

So far we have ignored the crudest means of distinguishing poetry from prose: its layout on a page. This is a matter of orthographic convention, but it reflects important and audible elements of patterning. The line of poetry functions as a basic unit of phonological pattern and as such it bears a semantic weight as well. But it is not always the same sort of unit. It is possible, for example, to see the limerick as a sort of ballad stanza with the first line rather brutally end-stopped, missing a stress, and the third line split, for emphasis, into two two-stress lines. End-stopping confers a neatness and formality of design common in folk poetry, like the opening of "Helen of Kirkconnell":

    I wish I were where Helen lies;
    Night and day on me she cries;
    O that I were where Helen lies,
    On fair Kirkconnell lea!
And this is clearly used in song where a line so often corresponds to a musical phrase. Incidentally, it may be the greater length of the five-stress lines that makes a sonnet so much less amenable to musical setting. Even run-on lines, however, have important functions. Occasionally the line-period can be used to make a subtle point not otherwise discernable. In "After a Journey" (1930, 326) Hardy’s third stanza opens

I see what you are doing; you are leading me on
To the spots we knew when we haunted here together...
If the lines were set out as prose and read accordingly, an ambiguity of attitude in the speaker would be lost. The pause at the end of the first line, however, though it should not destroy the reader’s intonation contour, introduces the possibility that the woman addressed is leading the speaker on, a different activity from leading him on to something. Lineation can also heighten the effect of a very old rhetorical trick, the periodic sentence, in which the predicking resolution of a subject is suspended.

No handiwork of Callimachus,
Who handled marble as if it were bronze,
Macle draperies that seemed to rise
When sea-wing swept the corner, stands.
(Yeats, "Lapis Lazuli", 1984, 294)

Stanza form is an extension of line-patternning. It, too, helps to organise a poet’s thought. The musical implications are well known. Since ballad form is fundamental to folk song, it was probably originally dictated by the appropriateness of the unit for musical expression rather than for purely literary reasons. Sternfeld (1979, 20) tells us that Goethe, Herder and Schiller were particularly offended by any through-composed setting of a strophic poem. In such verse they felt they were reaching back to an original bond between poetry and music.
FOLK SONG: TUMBLING IN THE HAY

It was one of the commonplaces of Nineteenth Century music criticism that England had no folk song. It is a devastating commentary on the great rifts between social classes in England that English musicians should have accepted this ad hominem no less readily than those from the Continent. The work of Bishop Percy, Sir Walter Scott, Robert Burns and George Thomson no doubt left the impression of a tradition in Scotland, but English arrogance could discount such evidence of cultural regression where it was only to be expected. Whether it is cause or effect, the lack of contact between professional musicians and a native musical tradition coincided with a remarkable decline in English music between Purcell and Elgar; a period during which as much good music could be heard in London as anywhere else in Europe; when, inter alia, Handel, J C Bach, Haydn and Mendelssohn offered much of their finest work to English audiences. The renascence of native music coincided with the great work of collecting folk song - just before it would have been too late - by Cecil Sharp and his colleagues. But if the importance of Sharp's work has been handsomely acknowledged by musicians in the Twentieth Century, literary critics have, with honourable exceptions, largely ignored it. Since the early Seventeenth Century, relatively few British poets have given the impression that they have been intimately acquainted with folk literature. Those that have done, like Gay, Burns, Blake, Keats, Clare, Hardy and Yeats, have not been the victims of the most prestigious of Britain's schools, and have not had the ambivalent benefit of a university education. The point is significant: until very recently, a standard formal literary education has been built upon Classical foundations, and even now it does not include folk literature. For many scholars the very phrase "folk literature", like "oral literature", is a barbarism, "real" literature being something written. This was fundamentally the point Eliot was making in a famous essay on Blake in which he had the impertinence to
sneer patronisingly at the "home-made furniture" of Blake's mind (1953, 171)

In folk song we clearly have a very interesting case of the relationship between text and music, perhaps the most unself-consciously balanced we shall find. We shall not do the subject justice if we approach folk songs as crude artefacts on archaeological exhibition. We can afford to underestimate neither the seriousness nor the intrinsic quality of the best of folk songs. For folk song is living literature: it explores and tries to make sense of human experience, and it preserves and propagates folk wisdom down the generations.

"The Recruited Collier", an Eighteenth Century song from the north of England grapples with the grim fact of the press gangs (Lloyd, 1978; the song is sung, unaccompanied, by Anne Briggs on a record called The Iron Muse, Topic 12T86).

Oh, what's the matter wi' you, my lass,
An' where's your dashin' Jimmy?
The sowdger boys have picked him up
An' sent him far far from me.
Last pay-day he went off to town,
An' them red-coated fellows
Enticed him in an' made him drunk,
An' he'd better gone to the gallows.

The very sight of his cockade
It sets us all a-cryin;
An' me, I nearly fainted twice,
I thought that I was dyin.
My father would have paid the smart
An' he run for the golden guinea,
But the sergeant swore he'd kissed the book,
So now they've got young Jimmy.
When Jimmy talks about the wars
it's worse than death to hear him.
I must go out an' nice my tears
because I cannot bear him.
A brigadier or a grenadier
he says they're sure to make him,
but aye he jibes an' cracks his jokes
an' bids me not forsake him.

As I walked over the stubble field,
below it runs the stream,
I thought of Jimmy hevin' there
but it was all a dream.
He heaved the very coals we burn,
An' when the fire I's leedin',
To think the lumps was in his hands,
it sets my heart to beatin'.

So break, my heart, an' then it's ower,
so break my heart, my dearie,
an' I'll lie in the cold green ground
for or single life I'm weary.

The press gangs must have excited fear and loathing wherever they operated, the more so in times and places of full employment. But the focus of this subtile song is not indignation at injustice and at the abuse of power; it is rather the seductive corruption of a particular victim or that injustice and the consequent predicament of his beloved. The song is thus a disturbing excursion into the corruption within ourselves, and has far more resonance than any mere protest song that attributes misfortune entirely to external agency. The first stanza uses a stereotyped question and answer device to establish the situation. The young woman's anger is directed both at "them red-coated fellows" and at young Jimmy, who, we notice, was dashing before the red-coats got him. The second stanza begins with the cockade, phallic symbol of a new drive and new potency in Jimmy which terrifies his beloved. His kissing the book is not simply the formal ceremony of contract but a sign of his own transfer of allegiance beyond what money can buy. In fact, "... they've got young Jimmy" soul and body. The third stanza confirms Jimmy's collusion in his enslavement, and his vanity is put into perspective by the pro-
agonist's sublime indifference to military rank and the promises of a splendid career.

A brigadier or a grenadier
he says they're sure to make him.

We may possibly read Jimmy's naivety into these lines too. The stanza ends with Jimmy's conventional plea not to be forsaken by his love set off against her complaint or his insensitivity. In the fourth stanza and its poignant envoi her longing is put into the sort of cosmic context which escapes young Jimmy's imagination. Jimmy's inescapable connection with the earth is a living, working connection with both heat and cold, life and death. His denial or it is a denial both of life and of death. Thus, whether he has, at the time of singing, already left for the wars or not, he has travelled a tremendous psychic distance "far far from me."

The tune is a simple lament made up of two complementary ballad strains reflecting the semantic pairing of the ballad stanzas; the first quatrains needs the second to resolve it, in text as in music. The short final stanza functions as an envoi, being sung to the climactic second half of the tune. The tune, in other words, is inseparable from the stanza structure, providing a fitting vehicle for the text without any conflict between musical rhythm and textual. The virtues of the tune are not merely negative, however, because it is integral to the effect of the whole song, intensifying the emotion. The final cadence of each stanza is all the more telling for the unresolved musical ending of the first quatrain, and for the rising melody or the penultimate line of each stanza. It is as if the cadence urges the song sadly to earth at each stanza. The text alone does not convey the heroic and passionate stoicism of the song.

At least two important features of expression in song have emerged here. The first is the independent capacity of the music to signal what elements of argument or plot are unresolved, and
conversely to signal resolution. In folk poetry, much of which is written for singing, the incidence of end-stopping is very high. It is especially rare to find run-on lines ending a stanza. Almost certainly the reason for this is that, in strophic song, run-on lines work against the cadences of the music. It is interesting that Goethe, whose objection to through-composed settings of strophic poetry we have noted, did not always end-stop his stanzas. "Gretchen am Spinnrade", for example, contains two run-on stanzas.

The second feature emerging from our examination of "The Recruited Collier" is its use of symbol. Folk song, folk literature as a whole, is particularly rich in symbolism, because it confronts the deeper problems of existence through symbol and through symbol expresses its grasp of them. A patronising view of this characteristic is an inaccurate view because it tends to the sort of reductionism by which simple equivalences are set up, and symbolism is thus seen as a quaint or tiresome veil between the viewer and truth. Jung complained of this sort of reductionism in Freud and claimed rather that "... the true symbol... should be understood as an expression of an intuitive idea that cannot yet be formulated in any other or better way" (1971, 70). As Jung insisted, the richness of symbolism in all art is that it vigorously resists such reduction and that its true meaning can be explored, but not expressed in any terms other than itself. This is as true for Blake's sick rose as for Melville's white whale. Folk literature uses its symbols almost as unselfconsciously as the psyche dreams; although, in another sense, dreaming, like folk literature, is a state of acute self-consciousness. One of the reasons for this prevalence of symbol is obviously that it provides a means of approaching ethical judgement and metaphysical speculation without the abstraction of argument that folk literature, and perhaps all literature, abhors. Song has an extra motive for such abhorrence: the listeners' ability to concentrate on details of plot, argument and musical expression, and to comprehend
these during the time the song takes to sing is limited. Certainly music can cope with profound emotion, but not very easily with intricate emotion, that is, emotion showing subtle changes or gradations of mood. And profound argument, or even merely intricate argument, takes time and repeated reading to follow. Donne's "The Exstasie", or "Goodfriday 1613" are neither, prima facie, promising song lyrics, nor are Wordsworth's "Tintern Abbey" or Keats's "Ode on a Grecian Urn". Finzi, it is true, tried to set the "Immortality Ode", omitting large chunks of it, but his life-long devotion to Maroy's poetry showed better song-writing sense. Written's settings of Donne's "Holy Sonnets" are not among his most admired songs. The issue will arise again and again in this discussion; what is important here is the generalisation that song lyrics are simple, often unvarying in plot or argument. Bunyan's "Pilgrim's Plann" is a fine example, as is Burns's "My love is like a red red rose" and Yeats's "Down by the salley gardens". The latter two are skilful exercises in folk song technique, perhaps even reworkings of old songs. (See the editorial discussion of the Burns by James Kinsley in Burns, 1968, 1454-1456.) Symbol is the means of drawing out of such simplicity a significance beyond the immediate occasion for the writing. The symbol may be conventional, like the lamb or the rose, or it may be a detail from the text imbued with particular significance for the occasion, like an item of dress. Thus the praise of Bonnie George Campbell laments (Grigson, 1975, 166; the amendment of "baby" to "bairn" is mine):

My meadow lies green and my corn is unshorn,  
My barn is to build and my bairn is unborn.  
Her lover has ridden out to his death:  
Saddled and bridled and booted rode he,  
A plume in his helmet, a sword at his knee,  
But too cam his saddle all bloody to see;  
Oh name came his guid horse, but never cam he.

One of the greatest of song-lyric writers in English is clearly Robert Burns, whose poetic instincts were those of a folk singer,
for he amended, adapted and created new lyrics for tunes that he knew. Literary criticism in English has not coped very well with him - or with any song-lyric writer - usually considering the texts without the music. David Daiches attributes this to a failure "to see the object in itself as it really is, and... account for its appeal as honestly and sensitively as possible" (1952, 296). It is important to recognise that the quality of that object depends to a very large extent on the skill with which Burns responded to a tune for its overall mood, and then fitted his lyric to that tune. A glance at the Eighteenth Century tunes in James Ainsley's edition of Burns (Burns, 1968) reveals that they are sometimes totally different from the tunes we now associate with particular lyrics, and that at other times they vary significantly from the versions now popular. Detailed comment would thus require a great deal of historical research which might very well not produce clear answers anyway. What is clear is that the continuing appeal of the songs lies in an integration of mood between text and current tune, for neither is likely to have survived without the other. For example, "The de'il's awa wi' the Exciseman" (Burns, 1968, 655-656) does not read very well as poetry, but when it is incorporated into the exuberant reel of its tune it is a fine song with a satirical bite. Likewise, the energetic amours or the harvest festivities "Amang the rigs wi' Annie" are splendidly caught in the jaunty rhythms and awkward intervals of "It was upon a Lammas night" (ibid, 13-14). These in turn contrast with the longing tenderness of "The Lea Rig" (ibid, 664-665) and "Ca' the Yowes" (ibid, 738-739). In the latter, the old song of a shepherd survives in the text of the refrain to set the conventional scene of pastoral love, and in the tune to set the tenderness of mood of the song. What Burns added is without distinction, judged simply as poetry:

Fair and lovely as thou art,
Thou hast stown my very heart;
I can die - but canna part,
My bonie Dearie.
Yet its aptness for the tune is perfect, and the two together convey feeling from a deeper level than the text would suggest. This depth of feeling is consistently displayed in Burns's songs. That he knew the difference between song and poetry is immediately apparent when we read the vigorous poetry of "Loly Willie's Prayer" (ibid, 74-76), which was not written as a song.

When we look at folk song proper, we find the same inter-dependence that transforms apparently undistinguished poetry into exquisite song. But in Burns the processes of transmission and transformation of folk song leave us with coherent texts. It is not always so; occasionally the poetry is defective or meaningless as it stands, and we need to ask how its forms and meanings are affected by the accidents of transmission and preservation and change. It is ironical that, while the preservation of story and of any concomitant moral is a well-known function of oral literature, the changes inevitably suffered by a song in the process of transmission sometimes render the song unintelligible. A song may have several different versions, either by divergence as it travelled through time and space, or even by convergence, two or more songs being conflated in a singer's mind. The results are well-known: verses of great and mysterious beauty will occur alongside mere spacefillers with only the most tenuous connection. A fine example is known to us as "O Waly Waly" (Reeves, 1958, 218-220), its title deriving from a conjecture by Cecil Sharp that the song has a Scottish origin. The tune is well-known, both from Sharp's version, (Karpeles, 1975, v 1, 15) and from a fine arrangement by Britten, which was widely sung by Kathleen Ferrier. Sharp collected it in Somerset, and other versions were gathered in Cornwall, Devon and Dorset, none making any coherent sense, though all are about betrayal in love. The discovery that two of the stanzas occur in one of Bishop Percy's Scottish ballads did not make the song more intelligible. The reaction of folk singers puzzled by an anomalous text was to yoke in a few of the standard formulaic quatrains about lost love. By
contrast, there is in another of the stanzas a striking image
having no connection whatever with the rest.

I had two dogs under my father's table
They do prick their ears when they do hear the horn.

These suggest a ballad narrative lost somewhere. Much more recent,
and less appropriate to the solemn dignity of the tune is this
stanza from one of the versions.

I'm often drunk but seldom sober
I'm a rover in every degree
When I'm drinking I'm always a thinking
How to gain my love's company.

The song survives, of course, because of its tune,

and because of at least one stanza of extraordinary beauty:

There is a ship sailing on the sea
But it's loaded deep as deep can be
But not so deep as in love I am
I know not if I sink or swim.

Reeves's conclusion to his interesting discussion of the song
(1958, 38-40) is worth quoting in full because it is a plausible
account of the scramble.

To sum up, it seems that there was in existence during
the seventeenth century - and how long before we do
not know - the lament of a slighted woman, lyrical
in character, but possibly with some narrative strain.
About the end of the seventeenth century the woman
became popularly identified with Lady Barbara Erskine,
and the lament was partially incorporated in the Scottish
Lord Jamie Douglas ballad. Either the lyrical stanzas
became once more dissociated from the ballad, and
gathered around themselves other elements of the same
emotional character; or the original lament pursued
an independent existence. In either case it subsequently
emerged in the West of England, in the confused and
even fragmentary forms handed down to modern folk
singers. By this time there was scarcely any pretension
to coherence, and quite irrelevant material had accrued to it from the traditional stock. The only quality which much of this material had in common was a general concern with various aspects of despair in love. (Ibid, 40)

If this is an extreme example of a textual scramble, we need to bear in mind that folk literature operated independently of written text and that such problems are inevitable, being rooted in the medium itself, and in the social conditions in which the literature flourished. But this does not imply that the linguistic element of folk song lacks importance in the minds of its singers; similar textual problems occur in relation to plays like Dr Faustus, Macbeth and Pericles. Sharp asserts,

"It is a well-known fact that the folk-singer attaches far more importance to the words of his song than to its tune; that, while he is conscious of the words that he is singing, he is more or less unconscious of the melody." (Quoted by Reeves, 1958, 11)

Sharp's evidence, or hunch, is impressive, even if we wonder how he established a measure of consciousness of text or music. What he suggests about folk song supports a theory advanced earlier in this study: that text is the more Appollonian feature of song, music the more Dionysian.

It is apparent from a study of "O Waly Waly" that tune and ballad form provided the matrices by which shattered memory attempted to restore order to the song. Let us now look a bit more closely at the elements of form in folk song, beginning with the text. Ballad form is certainly the most popular stanza form in all folk song in English; indeed, it is not easy to find a piece of genuine folk poetry that is not clearly derivable from ballad form. The basic English ballad form, I believe, is the quatrain with four stresses per line. Rhyme is almost invariably used, often in alternating lines only.

I am a man, upo the lan,
As I am a sikelie in the sea,
And when I'm far and far frae lan,
My dwelling is in Sule Skerrie.
("The Great Silkie of Sule Skerry")
More common than this basic form, however, is the quatrains with alternating four- and three-stress lines. This, however, is a derived form with a stress dropped from alternate lines, emphasizing end-stopping. We can see the process operating in "Helen of Kirconnell" in which only the fourth line of the stanza has three stresses. This overall pattern permits run-on lines, even across couplets.

O Helen fair, beyond compare!
I'll make a garland of thy hair
Shall bind my heart for evermair
Until the day I dee.

It is instructive to see how the rhyme scheme supports the overall stanza form. Ballad form is thus far from rigid. It can be doubled to give an eight-line stanza as in "The Recruited Collier", or lines can be halved, especially where the underlying form has internal rhyme:

Dance to your daddy,
My little babby,
Dance to your daddy, my little lamb;
You shall have a fishy
In a little dishy,
You shall have a fishy when the boat comes in.

(Quie, 1973, 140)

Ballad form is fundamental to all English folk poetry from epitaphs to skipping rhymes to riddles to hymns to ballads, which is why we can conflate here the categories of ballad and folk song. It has even been suggested that the quatrains with four prominences or beats to a line is a fundamental poetic form across languages and cultures (see Burling, 1966). Certainly it was known to the troubadours and it was used for Medieval Latin carols like "Quem pastores laudavere". The widespread use of this form for so long suggests a natural compatibility of elements: musical and syntactical phrase, breath span, the ability of the listener to follow and absorb, and the capacity of the whole unit to accommodate a very wide range of variation without losing its character or coherence. Like all enduring popular art forms, it delights by balancing satisfied against surprised expectation. Put
another way, ballad form affords ample scope for foregrounded and backgrounded effects both in text and in music. This capacity depends to a great extent on stereotypic and formulaic patterns. Bertrand Harris Bronson, whose insistence on the interdependence of ballad music and text has been the basis of magisterial editing and criticism, accounted for the strength of the ballad as follows:

But clearly, the traditional ballad music operates against narrative effect and acts to reinforce the level impassivity of the characteristic style. And this is a source of its peculiar power. Although it intensifies the emotional (and lyric) effect of the words as they pass, it de-individualizes and objectifies their stated content. It regularizes and levels out the hills and valleys of narrative interest and reduces the varying speeds of travel to its own constant pace.

(1969, 129)

But for this to happen, there must be what Bronson calls a "semantic flexibility" to the tunes, so that they can be adapted to the joys and griefs alike of the texts. We are all familiar with the feeling that a particular tune is absolutely right for a particular text. Several of the critical comments already made in this chapter spring from such a conviction. Yet study of the history of folk song will shake our favourites with the continual discovery of different tunes; "original" or older tunes or borrowed tunes or regional variants, some or which, we must own, have a similar rightness. Folk tunes, as Burns well knew, are conventional enough to withstand judicious borrowing. While Bronson is profoundly aware of the interdependence of tune and text, he is rightly sceptical of the ascription of particular emotional colourings to particular tunes out of context, and still more sceptical of the traditional semantics of modality. Certainly a particular tune performed on a particular instrument in a particular key at a particular tempo has a particular character, but it must also be acknowledged that sound quality, key and tempo are further modified by a text. If accompaniment is added, the change can be very startling indeed: the chorale with which Bach so movingly plumbs the depths of grief throughout the St Matthew Passion, notably to the text, "O haupt voll blut und
Adaptability is a necessary feature of folk song, for simplicity of text and tune are very important to the narrative purpose of a great many ballads. The verse must employ the simplicity of diction, syntax and imagery that will permit the thread of the story to be held through a single telling; the tune must not be so idiosyncratic that it will impair the continuity of the narrative. Nor can the music indulge in attempts to illustrate specific images in the text, other than the symbolic and archetypic images of refrains, since it is a nazar or strophic song that such a musical figure might be totally inappropriate to a subsequent stanza. The elements cohere as participants in a ritual, each having a characteristic role, but each operating within recognised rules. The narrative or argument is one dimension of the basic framework, the ballad form of text and music the other. The syntax and diction contribute one set of colours to the picture, the melody and harmonic mode another set. Bronson remarks perceptively of the diction that

... the stereotyped epithets augment the statuesque impassivity of the narrative by continuing in use beyond the point permitted by verisimilitude. (Ibid, 132)

The tune sets a fundamental mood for the text and maintains it with only small variations. In traditional performance the variations are small indeed, contributing

... an incantatory masklike aloofness that apparently makes no concessions to ordinary fluctuations of human sympathy or excitement, nor shows any awareness of audience, but tacitly acknowledges, throughout, its allegiance to a higher court, the strangely abstract, impersonal law or tradition. (Ibid, 132)
The weakness of strophic song lies in its inability to make detailed musical statements about the nuances of the text; its strength especially evident in ballad form is its power of ritualistic incantation. The typical ballad tune consists of four short phrases: the first two complementing one another, and standing in turn in antiphonal relationship to the second two. Sometimes repetitions of phrase occur giving, for example, an ABAC pattern, but ABCD is more common. The climax occurs either at the cadence at the end of the second line which is usually on the dominant note of the key, or in the third line, the fourth line resolving itself back to the tonic. The melodic range of the tune is almost invariably an octave; either the octave from the lower tonic to the upper, called an "authentic" melody; or the octave from the dominant to dominant, called a "plagal" melody. So-called "gapped" scales are often used, notably the pentatonic, which is quite common in Scottish song. Accidentals and chromatic passages are very rare in folk song. The metrics of the text can be easily accommodated in duple or triple rhythm. Obviously anapaestic lines like those of "Bonnie George Campbell" accommodate to triple rhythm with an easy syllabic flow while the alternate syllable stress of "O Waly Waly" is accommodated into a musical triple rhythm by having a longer note imposed on every second metrical ictus. The deliberate tempo and solemn dignity of "O Waly Waly" are largely attributable to this accommodation.

It is instructive to see these typical musical features in a famous tune like the current most popular variant of "Barbara Allen" (Bronson, 1976, 223).

This can be compared with a composed hymn tune in ballad form, Jeremiah Clarke's splendid tune "St Magnus". commonly associated
with the hymn "The head that once was crowned with thorns", dating, incidentally, from about the same time as "Barbara Allen" (Dearmer, 1933, 209).

Clarke's tune, a classic plagal melody, is distinguished from folk song by its augmented fourth leading to the dominant chord at the mid-way cadence, otherwise it follows the principles set out above. It is interesting that the melody starts on the lower D, the dominant, though the chord is a tonic G major. The last line begins with a triumphant octave leap from D to D before resolving downward onto the tonic G.

The discussion of ballad form so far has ignored the rich possibilities of repetition of parts. We shall examine these as they occur in the song texts, bearing in mind that any textual repetition intimately involves the melodic structure. Repetitions of words, phrases and lines for emphatic effect is one of the oldest of rhetorical devices. The simplest such effect involves no modification of line or stanza structure. In folk poetry there is always the possibility that such a repetition was originally a transmission fault caused by the singer's loss of memory. Even so, the repetition might be creative, since lines forgotten might be superfluous or otherwise inferior. "Helen of Kirconnell" is so full of telling emphatic repetition we must assume it is deliberate (Read & Dobree, 1952, 9).

I wish I were where Helen lies;  
Night and day on me she cries;  
O that I were where Helen lies  
On fair Kirconnell lea.
Curt the heart that thought the thought,
And curt the hand that fired the shot,
When in my arms byre Helen dropt,
And died to succour me!

O think na ye my heart was sair
When my love dropt down and spake hae mair.
I laid her down wi' meikle care
On fair Kirconnell lea.

As I went down the water-side,
None but my toe to be my guide,
None but my toe to be my guide,
On fair Kirconnell lea.

I lighted down my sword to draw,
I hacked him in pieces sma',
I hacked him in pieces sma',
For her sake that died for me.

O Helen fair, beyonc compare!
I'll make a garland of thy hair
Shall bind my heart for evermair
Until the day I die.

O that I were where Helen lies;
Right and day on me she cries;
Out of my bed she bids me rise,
Says, "Haste and come to me!"

O Helen fair! O Helen chaste!
If I were with thee I were blest,
Where thou lies low and takes thy rest
On fair Kirconnell lea.

I wish my grave were growing green,
A winding sheet drawn over my een,
And I in Helen's arms lying,
On fair Kirconnell lea.

I wish I were where Helen lies;
Right and day on me she cries;
And I am weary of the skies,
Since my love died for me.

Refrains will be discussed shortly in other contexts. Here we simply note the use of "On fair Kirconnell lea" as a partial refrain. Another repetition device that has direct structural implications for the whole ballad is the use of a modified form or the first stanza to end the poem. Perhaps the most famous
The final result, when expressed in terms of the number of correct or incorrect answers, is a measure of the student's performance. This method allows for a standardized comparison of students' abilities across different subjects and test formats. In essence, the test results provide valuable insights into the educational progress of students, enabling teachers and educational administrators to identify areas of strength and weakness, and to develop targeted interventions accordingly.

The feedback from the students was overwhelmingly positive. They appreciated the clarity of the instructions, the relevance of the questions, and the overall structure of the test. Many students expressed a desire for more such assessments to help them track their progress systematically. The feedback also highlighted some areas for improvement, such as the need for more diverse question types and better guidance on answering multiple-choice questions.

In conclusion, the test was a success in terms of both its design and its implementation. It served its intended purpose of assessing students' knowledge and identifying areas for improvement. The feedback from students and educators was encouraging, and we look forward to using similar tools in the future to further enhance our teaching and learning processes.
and third lines. The second line is the enigmatic
Parsley sage rosemary and thyme.
And the last line clinches the set of impossible tasks set out
stanza by stanza with the mocking refrain
And she shall be a true lover of mine.

The connection with dance and ritual explains the apparent emptiness
of many of these refrains. In Elizabethan times madrigals that
employed ballad stanzas interspersed with "fa-la-la" refrains
were called "ballets", thus making a fascinating etymological
link between narrative folk poetry and dance. A typical ballet,
such as Morley's "Now is the month of Maying" set the verses
in blocked harmonies, and introduced the counterpoint only for
the semantically empty refrain. It is ironical, or perhaps inevit-
able, that "fa-la" acquired rudimentary suggestive connotations,
it not denotations. One of John Bennet's most famous madrigals
(Fellowes, 1967, 159) begins

All creatures now are merry merry minded.
The shepherd's daughters playing,
The nymphs are fa-la-laying,
Yond bugle was well windee.

The refrains are significant!

Ballad form may thus be varied by refrains incorporated within
the stanza structure, sandwiched in among the narrative lines,
or it may be expanded by refrains one or two lines long, or
by a complete stanza refrain. These in turn may be accommodated
into the line in a variety of ways, both by repeating melodies,
as in "The holly and the Ivy" (Dearmer et al, 1928, 60-61),
or by new melodic material, as in "Here we come a-wassailing"
(ibid, 32-33). The well-known "Cookies and Mussels" provides
an instance of a street-vendor's song being incorporated into
a text, making up the second half of a simple ballad tune and
repeating to form a refrain. Such repetitions help structure
the song, both music and text. The simplest structure of all
perhaps is the ritual counting song, used both for children's
games and for religious purposes. "The Seven Joys of Mary" (Dearmer et al, 1928, 152-153) is such a song, though the number of joys varies with the version. Each stanza, complemented by a refrain, offers us one line only of unpredictable text.

A further extension of this form is one that breaks right out of the ballad: the cumulative song. It is a very fundamental form of play with language. Among nursery rhymes we have "This is the House that Jack Built", but the pleasure of the cumulative song is not confined to children, as the continuing popularity of sing-songs of "One Man Went to Mow" and "I'll Sing you One, O" indicates, even if their meanings are no longer grasped by communities that call themselves sophisticated. Among the more profound is the remarkable cyclical song called by Reeves "The Everlasting Circle" (1960, 101) and found in many versions; in fact, while the tunes vary, the theme and the form are spread throughout Europe. It begins

All in the greenwood there grew a tree,
So fine a tree as you ever did see
And the green leaves flourished around around around
And the green leaves flourished around,
And all on this tree there grew a branch,
So fine a branch as you ever did see
And the branch was on the tree
And the tree was in the wood
And the green leaves flourished around...

It continues through a nest, an egg, a bird, a feather, a bed, a lad, a maiden, a baby, a boy and an acorn back to the tree, tracing a chain of environmental inter-dependence long before such things stopped being taken for granted and became the subject for frenzied scientific discussion.

Though the one-line refrain is more simple, it can, however, be used with great skill. In "O Ho John" the meaning of the refrain shifts teasingly as the seduction develops, though its words remain constant. Sharp, who was very scrupulous about transcribing tunes and texts accurately, published a modified version of this lovely song in deference to the susceptibilities
or his contemporary readership. The full riches of what he gathered remain little known, which justifies quoting it in full (Reeves, 1958, 162).

On yonder hill there stands a creature
Who she is I do not know
I'll go and court her for her beauty
She must answer Yes or No.
   O No John, No John, No John No.

On her bosom are bunches of posies
On her breast where flowers grow
If I should chance to touch that posy
She must answer Yes or No.
   O No John, No John, No John No.

Madam I am come for to court you
Whether your passions I can gain
Come and set yourself down alongside of me
Fear I should never see you again.
   O No John, No John, No John No.

My husband he was a Spanish Captain
Went to sea but a month ago
And the very last time we kissed and parted
He always bid me answer No.
   O No John, No John, No John No.

Madam in your face is beauty
In your bosom flowers grow
In your bedroom there is pleasure
Shall I view it, yes or no?
   O No John, No John, No John No.

Madam shall I tie your garter
Tie it a little above your knee
If my hand should slip a little farther
Would you think it amiss or me?
   O No John, No John, No John No.

My love and I we went to bed together
There we lay till the cocks did crow
Unclose your arms my dearest jewel
Unclose your arms and let me go.
   O No John, No John, No John No.

The repetition of material is also a way of coping with the perennial problem of strophic song: the appropriateness of the tune to all the stanzas. Here is the famous riddle song collected
in Dorset early this century by H E D Hammond (Reeves, 1960, 161). A much older version was later collected by Sharp in the Appalachians.

I will give my love an apple without e'er a core,  
I will give my love a house without e'er a door.  
I will give my love a palace wherein she may be  
And she may unlock it without e'er a key.  

My head is the apple without e'er a core,  
My mind is the house without e'er a door,  
My heart is the palace wherein she may be  
And she may unlock it without e'er a key.

It can be expanded to three stanzas by asking questions beginning "How can there be an apple?..." The speech rhythm of the text is rather rough, though if one knows the tune it imposes its own rhythms on the text - even in songless recollection. The tune moves gently in its triple measure, and, in the singing, the varying number of syllables per line does not affect the smoothness of its flow. There is no false emphasis at all, the slightly odd emphases on the words "without" and "wherein" being functional in that they reinforce the mystery of the riddle. The sense of the riddle must be allowed to express itself to the listener without the tune's seeming to intrude; in fact, the tune richly enlarges the sense, with the syntactic parallels of the first three lines complemented by subtle musical contrast. The key words, "apple", "house" and "palace", are all perfectly placed for emphasis within their lines, and this emphasis is augmented by a movement of the musical intonation. But that intonation has a curious ambivalence. Is it major or minor? Its range is between middle C and the E in the octave above, two notes more than the octave. Its intervals are those of the scale
of C major. But the tune is built about C, E and A, the components of a simple A minor chord, and both the mid and final cadences are on A. Bars attuned to the tonal system of Western music of the Eighteenth and Nineteenth Centuries will hear these cadences as ambivalent. This tune derives from an older tonal system, however, a modal system, its particular mode being the Aeolian, a predecessor of our minor scale but without the "correction" of the leading note that the use of vertical harmonies was to make necessary. The lovely climax in the third line works up to the top E and down through the octave, suggesting a plagal melody. The tune perfectly balances phrase against phrase, grouping the lines two and two. But this cuts across the syntax and immediate sense of the text which groups them three and one. This again is an enrichment of sense, since the text responds to such cross-grouping. When the riddle is being unfolded in the second stanza, the parallel repetitions have a most powerful unifying effect, the tune repeating its relationship to the text. There is a difference, however, in that the key words, "head", "mind" and "heart", are differently placed from the key words of the first stanza, that is, on the first ictus of the line, not the second. Here surely, the skilful singer will change his emphasis from stanza to stanza, and the tiny point that in the second stanza the key words are preceded by only a single syllable up-beat will reinforce such a rendering. Is it fanciful, notwithstanding the song's affirmations, to hear in the tonal ambiguity echoes of a perennial folk wisdom recognizing with Yeats that

A pity beyond all telling
Is hid in the heart of love. (1984, 40)

Possibly there is a textual ambivalence about "key", a common phallic symbol in folk song. In any event, there may not be in the entire repertoire of song a more satisfying union of music and text.

Like the form, the imagery of folk song is simple and often conventional. We have seen that occasionally folk song will
throw up highly original imagery or great beauty, but since
the images derive from the common environment of both singers
and listeners, and since, in the nature of the societies in
which folk song lives and grows, that environment is severely
circumscribed, most of the imagery comes from a common barn. Some
of our commonest songs have meanings hidden to us, but plain
as day to the peasantry from whom they come. Such songs celebrate
both the sacred, like "Mary had a Little Lamb", and the profane,
like "One Man Went to Town". James Reeves has pointed out most
elegantly (1960, 17ff) that the cluster of images around the
theme of fertility must be understood in their relationships. It
is the very opposite of coyness that associates human fertility,
as a matter of course, with the fertility of the soil. The image
of the garden as the place of love, and associated images of
hillocks and thickets and streams and perfumes run right through
European literature of all social classes. The bawdy back-slapping
and winking that accompanies rugby club sing-songs is dependent
upon texts often highly corrupt in more senses than one, and
a good deal less explicit than folk song. Reeves's discussion
of "The Foggy Dew" (1958, 45-57) is very entertaining. The connota-
tions of virginity associated with the word "dew" throughout
folk poetry, and in other English poetry as late as the Seventeenth
Century, carry the image to the verge or symbol. This is precisely
what we would expect of archetypal imagery.

A very beautiful West Country song, "The Streams of Lovely Nancy",
uses both topographical and architectural imagery to conjure
the beloved's body (Vaughan Williams & Lloyd, 1959, 96).

At the top of this mountain, there my love's castle stands.
It's all overbuilt with ivory on yonder black sand,
Fine arches, fine porches, and diamonds so bright.
It's a pilot for a sailor on a dark winter's night.

Some of these images are multivalent in that they are left to
work in as many ways as the listener cares to take them. Two
stanzas later the narrator sings longingly of a creek at the
foot of the mountain where once his ship was anchored.
At the bottom of this mountain there runs a river clear.
A ship from the Indies did once anchor there,
With her red flags a-flying and the beating of her drum,
Sweet instruments of music and the firing of her gun.
Such marvellously explicit and apt imagery is a celebration,
not an act of voyeurism.

Any consideration of the imagery of folk song will eventually
demonstrate the thematic comprehensiveness of the genre. Work,
play, love, betrayal, death, judgement, heaven and hell are
celebrated. Even the lurid: during the trial in 1916 of Dr Crippen
the street balladeers were active with the latest grisly facts
and rumours. Scarcely less sensational events have given us
lovely songs in the past: "Helen o'Kerconnell" or "Mary Hamilton"
(Bronson, 1976, 326-327). Mary Hamilton was apparently one of
the ladies-in-waiting to Mary, Queen of Scots. She bore a child
to Lord Darnley, murdered it, was tried and executed. The story
is plausible enough, and the circumstantial details are accurate,
down to the names of the other ladies-in-waiting, but Mary Hamilton's
story has been expunged from all the historical records except
dallac. There are few thematic taboos in any in folk song, certainly
not adultery or incesticide or libel.

Exactly how open and comprehensive folk song can be is shown
when we look at its treatment of religious experience. For those
who make folk literature, religion is life, not a Sunday abstrac-
tion. Nor is it controlled by "priests in black gowns". They
accept in religion, as in life, gross contradictions and paradoxes.
One of the greatest of Medieval carols demonstrates this (Brown,
1939, 120):

Adam lay y-bondyn, bondyn in a bond;
Fowre thousands wynter thou hast set to long;
And all was fer an appil, an appil that he tok,
As clerkes yneyn wrethyn in Here book.

He hadde the appil take ben, the appil taken ben,
He hadde never our Lady a been hevene-gyen.
Sythes be the tyme that appil take was!
Therforre wen syngeyn Deo Gracias!
The whole massive cycle of creation, sin, suffering, atonement and redemption is accepted here, and comprehended too, in a way, though it is not the way of the clergymen and their books. Like the cycles of nature, it is a cycle to be accepted and celebrated. The cycle of natural dependence that is the theme of "The Everlasting Circle" has its religious significance, and such songs may well have been incorporated into ritual in that synthesis of pagan and Christian religion that flourishes so naturally in peasant communities, for the sense of the pagan roots of Christianity is powerful and everywhere apparent in folk literature and custom. The recurrent disapproval of the ecclesiastical authorities for yule logs and Easter eggs did not prevent the incorporation of pre-Christian feasts into Christian observance.

"The Seven Joys of Mary" (Dearmer et al, 1928, 152-153) has already been referred to. It also demonstrates a comprehensiveness of religious vision. Among the joys of the birth and miracles of Jesus, celebrated in that lovely, gay, skipping tune, we find very startlingly

The next good joy that Mary had it was the joy of six:  
To see her dear son, Jesus, upon the Crucifix.

Only by the perspective of the promise of redemption that is implicit in suffering could people sing of it like this. In some versions of this carol, and in other carols, notably "The Holly and the Ivy" there is a refrain beginning "To the rising of the sun..." which explicitly relates Christian belief to a consciousness of the cycles or both the natural and the supernatural, though folk wisdom fuzzes the distinction between the two.

It is perfectly logical, therefore, that we should find in folk song a merging of the notions of sacred and carnal love. The tradition is an old one, even within Christianity, with a history of ecclesiastical uneasiness which concerns it in one breath, and accounts in the other for The Song of Solomon as an allegory
of Christ's love for His Church. There may be a pagan origin to the famous dance carol, "Tomorrow shall be my dancing day" (Gearmer et al, 1928, 134-135).

Tomorrow shall be my dancing day
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance.

Sing o my love, o my love, my love, my love;
This have I done for my true love.

The simpler theory is that it is a natural conflation. The tune dances with swift gaiety through the text's narration of the Christ story: Nativity, Temptation, Trial, Crucifixion, Resurrection, the harrowing of Hell and Ascension. The refrain is most poignantly used throughout, with the narrative being borne in the first three lines of each stanza and the fourth line a variation on the theme of the dance. The effect on the text of the light, limpid tune is once again to declare a unity or hope and suffering and joy. But here that unity is accompanied by an urgent sense of longing need that we associate more commonly with carnal love and with Dionysus rather than Apollo. This carol belongs in a tradition with

Lully, lully, lully, lully
The falcon hath borne my make away

a strange love carol orthodoxed into "Down in yon Forest" (Gearmer et al, 1928, 126-127). The carols plumb the mystery of song and dance, evoking the ritual in which both originate. They have their counterparts outside folk literature in the ecstasy or devotional poetry such as that of Bonne, Herbert and St John of the Cross, or in the great Saint Teresa altarpiece by Gian Lorenzo Bernini in the church of Santa Maria della Vittoria in Rome. In music this ecstasy is explored by Bach in the two thrilling sensual-spiritual duets of the Cantata no 140, Wachet Auf!
"Tomorrow shall be my dancing day" is fundamentally a carol about Creation. The dance it celebrates is that cosmic dance which, in Tudor times, became a commonplace symbol not only of the Creation, but of the continuance of life, of existence. As early as 1561 Sir Thomas Elyot wrote a vigorous justification for dancing in his famous work, The Book Named the Governor. It was a work written self-consciously under the influence of Plato's Republic, and like Republic, intended to present a coherent moral, political and educational theory. Elyot saw in the orderly movement of the dance the "necessary conjunction" of man and woman in matrimony; their physical contact and mutual participation in a pattern of steps he reit "betokeneth concorde"; in "the dignity and commodity" of sacramental dance extremes were purged; "shamefastness joined to appetite or generation maketh continence, which is a mean between chastity and inordinate lust" (Hollander & Kermode, 1973, 80-81). T S Eliot, casting a nostalgic eye from his war-torn Twentieth Century waste land, summed up the point his ancestor was making ("East Coker", 1974, 197).

... Keeping time,
    Keeping the rhythm in their dancing
As in their living in the living seasons
The time of the seasons and the constellations
The time of milking and the time of harvest
The time of the coupling of man and woman
And that of beasts: feet rising and falling.
Eating and drinking. dung and death.

In dance was seen beauty, measurement, rhythm, dignity and propriety, all endlessly renewable. Each participant had an ordered role within the ordered whole. Dance was a microcosm of the natural world, and of the macrocosm that surrounded it, which were seen as miracles or mathematical beauty.

In 1596 Sir John Davies, like Sir Thomas Elyot an eminent lawyer, published his long poem, "Orchestra, or a Poem on Dancing". It no longer requires the missionary zeal of Elyot to justify dancing,
Dancing, bright lady, then began to be
when the first seeds whereon the world did spring,
The fire air earth and water, did agree
by Love's persuasion, nature's mighty king,
To leave their first discord combating
And in a dance such measure to observe
as all the world their motion should preserve...

For lo, the sea that rages about the land
and like a girdle clips her solid waist
music and measure both doth understand,
for his great crystal eye is always cast
up to the moon and on her fixed east,
and as she danceth in her pallid sphere,
so danceth he about the centre here.

The relationship of this to the Elizabethan world picture drawn
by Tillyard (1943) is obvious. Dancing was only part of the
symbolism of music for the Elizabethans. Tillyard demonstrated
how in Elizabethan cosmology space was filled with moving spheres
whose friction produced a music of absolute perfection. Their
man-centred universe was governed by a celestial harmony which
only man, inspired by Satan, could corrupt, and music was thus
a glimpse of divine perfection. It is, in a way, misleading
to describe as imagery the rhetoric of "orchestra", or lines
like Shakespeare's famous

Take but degree away, untune that string,
and hark what discord follows...

(Tro, i, iii, 109-110)

Imagery implies separable vehicle and tenor, but it is impossible
to say how literally the Elizabethans accepted their symbolism
of music. Certainly the mathematics of natural harmony was seen
as a direct manifestation of divine order. Nowadays we use "harmony"
as a technical term in music and derive it from a set of metaphors;
there was no such clear-cut distinction in Elizabethan times: harmony
was seen as a principle governing all creation, as Lorenzo explains
to Jessica in that exquisite nocturne in The Merchant of Venice:
... Look how the floor of heaven
Is thick inlaid with patens of bright gold.
There's not the smallest orb which thou beholdest
But in his motion like an angel sings,
Still quiring to the young-ey'd cherubins;
Such harmony is in immortal souls,
But whilst this muddy vesture of decay
Both grossly close it in, we cannot hear it.

(V, i, 58-65)

We cannot discuss Elizabethan music without an appreciation of its central significance in the thought and values of its society. The philosophical basis of Elizabethan ideas about music can be found in Boethius; it has received a great deal of attention in recent scholarship, for example from John Hollander (1957), H. C. Boyd (1962) and Paul Kristeller (1980). But this musical theory is "speculative" rather than "practical", dealing not with the actual sound of the music, but with its metaphysical characteristics. The terms derive from a distinction made by Thomas Morley in his important teaching treatise, A Plaine and Easie Introduction to Practicall Musick, of 1597:

Speculative is that kind of music which, by mathematical helps, seeketh out the causes, properties, and natures of sounds, by themselves and compared with others, proceeding no further, but content with the only contemplation of the art. Practical is that which teacheth all that may be known in songs, either for the understanding of other men's, or making of one's own... (Morley, 1952, 101)

Speculative music is thus part of the context of practical music. But our concern here is not with the abstractions of musical metaphysics, "content with the only contemplation of the art", but with "all that may be known in songs".

The factors that determine the conditions of composition and performance of Elizabethan music are more social than philosophical. The immediate importance to us of the speculative theories is the increased interest in music that they reflect, and the liberation they help to justify from the stiff decorum of Reformation church music. It is customary when people discover or extend sensual
pleasures that they find moral justification for doing so. Just as Blyot's advocacy for dancing clearly implies a history of peripatetic condemnation of it, so even the confiding philosophising of Davies and Shakespeare reflects a recent release from inhibition in musical expression. The consolidation of religious and political reform and of economic expansion that marked the reign of Elizabeth brought in its train an expansion of public and private entertainment, and a vitality of expression, notably in the theatre and in secular music. 1565 was the year in which the defeat of the Spanish Armada removed any immediate external threat to England's prosperity and power. It was also the year in which a City merchant, Nicholas Yonge, edited and published Musica Transalpina, a set of Italian madrigals with English translations of their lyrics. Clearly the taste for Italian madrigals was there, but Yonge created a market, almost a minor industry. William Byrd was the only English composer represented in Musica Transalpina, and that by a setting of a text translated from Ariosto. But in the same year Byrd put together a group of his own vocal works and published it, his first collection of Psalms, Sonets and Songs of Sadnes and Pietie. In addition to ten psalm settings it contained a number of madrigals, including "Though Amaryllis Dance in Green", which was to become a great favourite. Reflecting Byrd's fundamental Englishness, the texts included poems by Sidney, Dyer, De Vere and Raleigh.

But Byrd did not, as it happened, set a fashion in vocal music for texts by England's leading poets. As we shall see, he was little concerned with either madrigal or lute song. His greatest direct influence was on his pupil, Orlando Gibbons, who shared his taste for serious poetry, but whose own secular vocal music was neither representative nor influential. The madrigal in England was a fashion briefly adopted from the Continent. Its composers eagerly explored the madrigalian techniques and conventions by means of English texts, and they rarely used blank verse, but their preference was for formulaic light verse, the sort of
thing any educated person of the time could produce, and they frequently used translations. The madrigal was undoubtedly "Eng-lished", but more by the musical originality of men like John Wilbye and Thomas Weelkes than by any fine English verse texts.

One rather obvious social factor in the madrigal's brief popularity was the need for light secular music to offset a still austere tradition of church music. Yonge had guessed shrewdly at his market. Morley's A Plaine and Easie Introduction to Practicall Musicke was another stage in popularising music and cashing in on the popularity. For Morley's oft-quoted story about the discomfiture of the young man who could not read music (1952, 9) is surely an advertising gimmick rather than evidence of widespread musical accomplishment in the Elizabethan upper and middle classes; his powerful motive for such advertisement emerged in 1598 when he inherited the music printing monopoly that had originally been granted to Tallis and Byrd. So leisure and prosperity gave the Elizabethans the opportunity to take their musical philosophising with practical seriousness; more people could participate in the musical culture of the time. Such participation also reflects the characteristic Renaissance secularisation of culture. At the time of Elizabeth's accession the Church was still the major patron of music. Many prominent musicians were members of the Chapel Royal choir, and had originally received their musical education as choirboys. John Stevens, to whose meticulous research (1979) and judicial weighing of evidence all students of the period are deeply indebted, finds little evidence for a widespread cultivation of music in country houses in early Tudor times, nor does Woodfill (1969). But Stevens traces signs of change from the last decade of the reign of Henry VIII, when the cultural influence of the Italian Renaissance began at last to make its impact on England. It is a mixture of irony and logic that this accompanied the English Reformation. By the end of the Sixteenth Century the popularity of the madrigal and lute song, the demand from the theatre - and later from
the masque-writers - for music, and royal and private patronage had greatly diversified the musical profession.

The greater part of the demand was for vocal music, and for the reasons we must go back to the Reformation. The natural and necessary association of poetry and music which was discussed in the first chapter had broken up, according to Stevens, by the Fourteenth Century (1979, 35).

Poetry had become a branch of *ars rhetorica*; that is, it was concerned with style and stylistic devices to the exclusion of almost everything else. Music, too, was entering upon a phase of unarticulated complexity, in which abstruse systems of notation played a leading part. It follows that the talented amateur, who in the troubadour period could set his own poems, was outpaced.

The notion of "a changeless union of the two arts, music and poetry, from the troubadours up to the Elizabethans" can not, according to Stevens (1979, 31), be sustained by the evidence. When the two arts again came into intimate contact they were both much more sophisticated, and they were brought into contact by a major upheaval in European culture.

Songs continued to be written and sung in the Fourteenth and Fifteenth Centuries, but the relationship between text and music, Stevens argues, was conventional.

Certainly the method of continuous emotional commentary on the sense and feeling of the words was very rare, indeed, even abroad, before the sixteenth century. (1979, 37)

In church music the texts were in Latin, and therefore to the majority of persons either known by rote like the Ordinary of the Mass, or more or less unintelligible. The composers of the Fifteenth Century developed a sense, brilliantly ornamented polyphony. One of the greatest of Tudor composers, Robert Fayrfax, wrote *Magnificat Regale*, a setting that is occasionally sung today. Each section is introduced by a plainsong line sung by the cantor, before the intricate five-part polyphony with elaborate
merismata on syllable after syllable of the text. Though the
sound is thrilling, it is utterly impossible for the listener
to decipher the text until he or she is signposted by a cadence
to the next plainsong phrase. Indeed, the parts have such an
independence that many a performer must also have been relieved
to find his place once more at the cadences.

Both Protestant and Catholic reformers reacted against such
exuberation. At the protracted Council of Trent (1545-1563),
the Catholic Church condemned the use of licentious and impious
music in church and insisted on the priority and intelligibility
of the text. The Protestant reformers all over Europe were concerned
to place the word of God more and more openly before the common
people. Tyndale's English New Testament, though banned in England,
circulated covertly after its publication in Worms in 1525. Cover-
dale's Bible, whose lovely rendering of the psalms was to survive
in The Book of Common Prayer, followed openly in 1535, and the
first authorised English translation was published in 1537. Other
translations followed, as well as separate versions of the psalms,
and litanies and liturgies, and, in 1549, the first Book of
Common Prayer. All of this activity was part of that "intense
concern with words", enhancing the status of language that John
Stevens commented on (supra, 11). The church music of the time
had of course to reflect this status. A more sober musical style
was evolved in conformity with the new standards of decorum.
This was part of the price paid by composers for the continued
patronage by the Church of their art. The sobriety we can hear
not only in the work of the greatest English composers of the
period, Tallis and Byrd, but also in the work of Palestrina,
coming from Rome itself.

But it was not only a more sober style that was demanded; the
vernacular liturgies demanded new music, and this raised again
the question of intelligibility in a particularly urgent way. John
Darbeke, a singer and organist of St George's Chapel, Windsor,
produced in 1550 The Booke of Common Praier Noted, a monophonic setting of the Ordinary or the Mass. This was a practical response to the crisis that arose on Whitsunday 1549 when choirs throughout England had to sing the services in English for the first time. Kerbeke was not a theorist, but a singer, well-versed in plainsong, and with a great instinct for the native rhythms of English speech. His melodies are dignified and unremarkable, but he scored them in his own notation, adapted from plainsong, in "stretens" and "squares" and "cyckes", which have sometimes been transcribed by editors as minims, crotchetts and quavers, but more often with square symbols on a modern stave, leaving the note values to the discretion of the performer (see the examples below). This is, however, a rough approximation only, for Kerbeke's intention was to provide, not a metronomic formula, but a guide to the declamation of English in song. If, for example, we take a passage from the Creed (Kerbeke, n.d., 7),

![Musical notation]

we find that the tendency of English speech rhythm towards isochronic stress patterns permits us to render the first line as if it were in 3/3 time, with the accents as marked in the text, and crotchetts on "men", "down" and on the first syllable of "heaven". On the other hand, the second of the lines quoted is not so neatly isochronic in its speech rhythm. Of course it would be possible to arrive at a plausible regular musical accentuation, but this would be unnecessarily ingenious, and would defeat Kerbeke’s intention. The liturgical rhetoric at this important moment in the Creed thrives on the irregular rhythms of the text. Kerbeke’s melodic climax on the word "Ghost", and his reverential cadence at "And was made man", are beautifully appropriate to the ritual
drama. The Kyrie, in keeping with the incantatory repetitions of the text, is much simpler rhythmically, with each phrase having approximately isochronic stresses (ibid., 4).

The musical rhetoric is simplicity itself: the rise in the major scale from tonic towards dominant, and the fall from dominant back to tonic that Deryck Cooke characterises as typical of "outgoing" and "incoming" musical emotion respectively (1959, 115, 130). The appropriateness to the text is obvious.

The importance of Merbecke was that he did provide a guide to the treatment of English texts for much more talented composers. One of the immediate developments proceeding from Merbecke was the exploitation of the wonderful speech rhythms of Coverdale's psalms in what was to become known as Anglican Chant. But he also had an influence on the development of song proper. It was a native growth totally different from the chorale-singing tradition that took root in the Lutheran Church, and it came to fruition half a century later in the delicacy of phrasing of the lute songs and madrigals of the likes of Dowland and Wilbye. H C Colles has championed Merbecke's role in the development of English song. As he says (1928, 32),

Comparatively few have recognised the existence of the syllabic groups which can bring an infinite variety of subsidiary rhythms into a melody set to English words whether poetry or prose. John Merbecke was the first to do so; his Booke of Common Praier Noted was a preliminary reconnaissance of the language for the purposes of song.

Possibly Queen Elizabeth's own well-attested musicality was responsible for the insistence by the Church of England that music, even elaborate music, was to be retained in religious observance. A very remarkable passage in the Injunctions of 1559 bears witness to this, and helps explain why and how Elizabethan
music was so firmly founded in the work of the great church composers of the Century, Tallis, Byrd and Gibbons.

And that there be a most distinct song, so used in all parts of the common prayers in the Church, that the same may be as plainly understood, as if it were read without singing, and yet nevertheless, for the comforting or such that delight in music, it may be permitted that in the beginning, or in the end of common prayers, either at morning or evening, there may be sung an hymn, or such like song, to the praise of Almighty God, in the best sort of melody and music that may be conveniently devised, having respect that the sentence of the hymn may be understood and perceived. (Quoted in Le Huray, 1976, 33)

The dominant figure in English music in these early years of the Reformation was Thomas Tallis (c. 1505-1585). He formed his musical habits writing for the Latin rite, and continued a preference for composing to Latin texts to the end of his long life. His contribution to the development of an Elizabethan musical idiom is considerable, but his harmonic language is no longer that of the early Renaissance, but makes telling use of tonal modulation and dissonance. His polyphonic writing is much more restrained than that of such predecessors as Fayrfax, and is put to more specifically expressive use. The strict control of his imitative writing may in some senses be referable to Reformation notions of decorum, but musically it derives from the development of a language of tonal harmony that looks forward to the Seventeenth Century. His beautiful five-part motet, "Salvator Nunci" (Le Huray, 1982, 14-19) has a quality at once austere and ethereal that remains one of his much younger contemporary Tomas Luis de Victoria. The quality is perfectly suited to this text, a petitioner's antiphon from the Feast of the Exaltation of the Holy Cross during Holy Week. The opening phrase is picked up in imitation by each of the voices in turn. The underlay is scrupulous; only when text is repeated against the background of the next entry is any syllable given more than one note. But the piece maintains thereafter a dense polyphony, swamping the text, and helping for expressiveness over elegant dissonance, notably
in the phrase, "...qui per crucem et sanguinem redemisti nos"; and on its shifting minor tonalities, resolving eventually through an exquisite suspension in the first alto part into the major.
Music continued to be written to Latin texts because the Latin rite continued until the Civil War to be used in the Church of England in specific communities like universities where it was presumed Latin was understood. Thus, not only were Tallis's apparent high church sympathies tolerated, but the Church of England was able to use the talents of his greatest pupil, William Byrd, an avowed Roman Catholic. Nevertheless, there seems to have been a need for English motets, since many of the Latin motets by both composers were adapted to English texts. The fate of "Salvator mundi" was particularly unfortunate, as if so "Roman" a text for so "Roman" a feast were not palatable in the vernacular. It was badly adapted to a limp prayer to the Holy Trinity (de la Haye, 1976, 194), suggesting that the nuances of expression went largely uncomprehended and that such intricate polyphony was heard as pure music.

A marked contrast is apparent if we look at one of Tallis's English motets, "If ye love me, keep my commandments" (de la Haye, 1982, 11-13), the text from John 14, 15-17. Here the opening phrase is set entirely without polyphony and with one note to a syllable. The second phrase begins in the top part and is imitated in turn by each of the voices with subtle variations of harmony and rhythm before the parts converge again on a cadence. Two more brief imitative phrases follow, each neatly cadenced. At no time does the polyphony move beyond simple canonic imitation and syncopation. There are few verbal repetitions and very few words have more than one note to them. Yet the motet is a simple model of its kind, for the interest never flags. It is well known that Tallis was master of both simple and complex forms, since he is remembered both for a forty-part motet, "Open ye the heavens", and for perhaps the most famous canon ever written, the hymn tune known as "Tallis's Canon" and associated with the words "Glory to Thee my God this night". But it is significant that most of the music Tallis wrote to English texts is in the more sober style of "If ye love me". It is probable that a more
sober decorum was forced upon music with English texts, and also that they tended to be used where the more sober decorum was enforced. Also, the greatest demand for music with English texts probably came from choirs with modest means and talents. Certainly "If ye love me" is similar in style and sobriety to other works dating from about the Edwardian period, for instance, "Lord, for Thy tender mercy's sake" (Le Huray, 1982, 48-49), ascribed by Le Huray to Richard Farrant, but also sometimes ascribed to John Hilton the elder.

Another work from this period is the anonymous "Rejoice in the Lord alway" sometimes ascribed to John Redford (A 16th Century Anthem Book, 1973, 1-7). It deserves our attention not only because of its obvious merits, and because of a text far more exultant than those we have been discussing, but also because it invites comparison with Henry Purcell's great verse anthem on the same text written over a century later. Here the opening phrase is given to each of the voices in strict imitation. It is built on rising fourths, and is an instance of another of Deryck Cooke's "basic terms of musical vocabulary", the leap from dominant to tonic and thence to the major third "expressive of an outgoing emotion of joy" (1959, 119). Whole phrases are repeated in individual parts, not words, but the polyphony creates imitative repetitions of the words in "...and again I say rejoice..." The quavers on the unstressed syllables of "and again" simulate natural speech rhythm very convincingly, and the polyphony contrives to make consecutive the different voices' repetitions of the words. The first cadence, at the end of the tenth measure, heralds the convergence for a single homophonic repetition of the title phrase, after which the parts diverge again into multiple repetitions of "...and again I say rejoice..." That last key word, "rejoice", echoes throughout the texture, like "again", but with a variety of note-values, so that, while the phrase is broken in no one part, the words are heard simultaneously, consecutively and in syncopation. The underlay follows the rule of one note to
a syllable with few exceptions, again simulating speech rhythm.

The barring of modern editions should not tempt performers to over-emphasize the first syllable of "rejoice", since the musical flow of the phrase requires the emphasis on the second syllable and on "Lord", where it would fall in speech. Again we should remind ourselves that the original singers were using part-books without barring, so that each singer's sense of the shape and dynamic of the phrase was determined largely by the speech rhythms of the text, guided, no doubt, by his experience of Merbecke. This principle was to form the foundation of the rhythmic structures in English madrigals.
The second, more meditative, section begins with the phrase, "Let your softness be known unto all men", given twice in blocked harmonies. The phrase moves towards the relative minor key momentarily, but resolves on the major chord of the dominant, after which imitations and repetitions resume in the original key on the phrase "The Lord is e'en at hand". But almost immediately the parts converge once more into a homophonic section beginning "be careful for nothing", the last word being surprisingly but charmingly decorated with a falling quaver figure in the top part; almost the only time that any syllable is given more than one note, an impressive foregrounding of the startling nature of the Pauline injunction. The phrase "...let your petitions..." is given a falling melody in strict canon, imitation, and some very simple polyphony concludes the section. The final section begins with the lovely "...and the peace of God, which passeth all understanding..." It is polyphonic throughout, being built on a rising five-note figure that is thrown from part to part, and decorated occasionally with quaver figuring. A five-measure "Amen" closes the work in rich polyphony, based still upon the rising five-note figure introduced at the words "...and the peace of God..."

This little jewel of an anthem is a fine example of how the composers of the early Reformation used liturgical reform, with its severe demands for textual clarity and a modest decorum, to develop a new musical idiom tailored to the forms of the English language. It should be borne in mind that the English texts we have so far discussed in this chapter have been gross, though prose of great vigour in rhythm and imagery. The metrical texts of the time, such as the metrical psalter of Sternhold and Hopkins tended to be much poorer material, often sacrificing the rhythmic vigour of Coverdale and the other Bible translators and of The Book of Common Prayer. The metricalists had no great tradition of verse-setting to call upon when they began their
labours in the last decade of the Sixteenth Century. John Stevens has argued (1979) that this is as true of solo song writers as of madrigalists. Hence the importance of Merbecke: the celebrated union of poetry and music at the end of the Elizabethan age was developed by the musicians upon the sure foundation of the rhythms of the English Bible and of The Book of Common Prayer.

The role played by William Byrd in this development is not easy to specify. He was the greatest of Elizabethan composers and the most versatile. The major part of his output was vocal music, and the major part of that, church music. The works with English texts include liturgical settings and numerous anthems songs and madrigals as well as adaptations of motets originally written to Latin texts. His greatest works, though, were those with Latin texts, for his musical habits were formed as a church musician, and his Catholicism gave him an apparent preference for the Latin rite. Despite this he served the Church of England well, from his appointment at the age of twenty as organist at Lincoln Cathedral through to his death in 1623 at the age of about eighty, and including more than fifty years as a Gentleman of the Chapel Royal. He was also associated with the madrigal boom from the outset, both as composer and as printer, and his were the first published madrigals with texts by English poets. If his style was both more varied and less sombre than that of his master, Tallis, it was always decorous, even in the secular music.

There is no direct evidence that he ever suffered any personal persecution for his recusance, and yet the predicament of the Catholics in Elizabethan times, especially after 1570, when the Pope excommunicated the Queen, always held a threat of persecution. Byrd, who was reported together with his family throughout his life for recusance, must have known some of the anxiety so memorably described by Donne.

I had my first breeding and conversation with men
of suppressed and afflicted religion, accustomed to the despite of death and hunger of an imagined martyrdom.

(quoted by Grierson, 1921, xvii)

No composer in early Reformation England could have been unaware of text; byre in his ambivalent situation least of all, and a study of his vocal music demonstrates his sensitive concern. Joseph Kerman has argued very convincingly (1962c) that byre's obsession with sombre motet texts on the themes of captivity and exile has direct reference to the predicament of his church in England. The masses and motets show a passionate faith with highly individual powers of musical expression at its service, while his madrigals are often witty and inventive in their treatment of text; but he exercised this musical expressiveness in response to overall semantic content rather than to any particular nuances of rhythm or diction. His vocal music springs from the text and from the ideas contained in the text, but the text gets absorbed into a musical framework in which its significance as language is superseded. And this supersession was more easily achieved with Latin texts. Among his English motets are four adaptations of the sombre and powerful Latin motet, "De irascaris" (Le Mury, 1982, 67-90). The original setting involves some very lovely treatment of the text, for example, imitative convergences of the voices on the words, "sede, respice...", followed by dense and intricate polyphony for "...populus tuus omane nos", as in emphasizing the interdependent diversity of all God's people. Yet in three of the adaptations byre is content simply to match an English text with something like the same mood as the Latin. The fourth adaptation is to a completely inappropriate text, "Behold, I bring you good tidings". Given byre's intimate association with music printing we must assume that these things were done with his consent.

Byre's Mass for Five Voices is, like all great settings of the mass, a profound meditation upon the meaning of Christian faith. Its musical architecture is based on an interrelationship of motifs binding the five sections together. From the opening Kyrie onward
a curious shifting of the tonality is apparent, often through poignant dissonance. Modern editions (like Byrd, 1968) transcribe the work in D minor, but it veers constantly towards the relative F major. The Kyrie is subdued, in keeping with its character as a prayer for mercy, but is lit up by its cadences. The first "Kyrie eleison" ends in D major; the short "Christe eleison" resolves in startling beauty on G major; while the final "Kyrie eleison" closes in A major, the dominant major of the basic D minor. In the Gloria and the Credo another characteristic shows itself: Byrd's inventive contrasts between different combinations of the five voices, top three against bottom three, three against two, and so on. And these combinations in turn contrast against the dense intricacy of five-part polyphony. The forces are deployed with great rhythmical variety. The musical devices are used in sensitive response to the shifting moods of the text, and occasionally to foreground particular words or phrases with telling effect. In the Credo, for example, the proclamation of the Incarnation is a moment of great ritual drama.

Qui propter nos homines et propter nostram salutem
descendit de Caelis, et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.

The section is written for three parts, starting with alto, tenor and bass. The polyphony is restrained and the decoration spare. The word "descendit" is repeated in a falling three-note figure shared by bass and alto, and contrasted in its spareness with the melismatic colouring on "Caelis". The central phrase, "et incarnatus est", comes mysteriously out of the dying chord on "Caelis", with a different set of three voices, soprano and two tenors. Each new phrase of the sentence, each new facet of the drama, is adumbrated by the tenors in imitation and then commented on by the soprano, cantabile. Despite its mere three voices, the texture seems very dense; everything is interconnected, leading to the final phrase of this section of text, "et homo factus est", which is floated by the soprano above the other voices, and the mystery of the movement is emphasized by a resolution
into the major. The effect is emphasised by a return to the minor so, abrupt it rings dissonantly against the previous chord as all five voices take up the opening word of the new section, "Crucifixus".

After this, the dramatic movement of the Credo from burial to resurrection is fully exploited by Byrd with a joyful "Et resurrexit tertia die" beginning in the lower voices and rising through the parts. The voices ponder the phrase "secundum Scripturas" as if reminding Renaissance man that the whole programme is laid out for him in Scripture. "Et ascendit in Caelum" is explicitly
contrasted with the falling "descendit" of the earlier section; not only is it set to a rising figure thrown joyfully up through the voices, but its dotted rhythm, in marked contrast with the even note-values of the previous sections, makes it a triumphant leap upwards. Towards the end, after much rich polyphony, Byrd very pointedly declares his faith in "unam, sanctam, catholicam et apostolicam Ecclesiam" with a powerful convergence of voices into choral declamation.

The concluding movements have their own special qualities: the lovely meditative treatment of "in nomine Domini" in the Benedictus, an emphasis on the divine commission; the contrast in the Agnus Dei between the dissonance of "misericórdia nobis" and the rapt mysticism of "ponite nobis pacem"; and much else. If we see in this great work an affirmation of abiding Catholicism, it is nevertheless a work that comprehends Renaissance experience, and looks forward, not back.

Byrd's characteristic skill at contrasting different combinations of voices played its part in the development of the verse anthem, one of the great achievements of Elizabethan church music, which exploited greater textural contrasts than works for unaccompanied vocal ensembles could do. In particular, by its use of solo declamatory passages, it forced composers back to the problems of declamation that Kerkeps had worked at, and that dense polyphonic writing to Latin texts had side-stepped. The assumption that the verse anthem was created by Orlando Gibbons has been demonstrated by his Mary to be false (1976, 217-223); long before Gibbons was born, the verse anthem was developing naturally out of the liturgical requirements and the musical preoccupations of the English Reformation. Gibbons's verse anthems undoubtedly have a place in the history of English text-setting, but they are preceded chronologically by the sudden rise of the Elizabethan madrigal, to a consideration of which we must presently turn. Gibbons was five years old when Yonge published Musica Transalpina,
and his only collection of madrigals was not published until 1612. It is at that point in the narrative that we shall consider his verse anthems as part of the interaction between madrigalian technique and church music.

This chapter has been concerned with the context in which the great Elizabethan composers came to face the problems of setting texts in their native language. With the development of the madrigal, and, shortly after, of the lute song, they came in earnest to the problems of setting English poetry. Their flirtation with English poetry, so the cliché has it, resulted in a perfect marriage, though Frank Kermode (1945) elegantly questioned the aptness of the metaphor in a considered review of the first edition of Bruce Pettison's Music and Poetry of the English Renaissance (And ed 1970). A consideration of chronological sequence alone supports Kermode's scepticism. The Elizabethans, like English composers ever since, showed a marked preference for contemporary texts. The only setting of a Byssit lyric listed in Pellew's great anthology English Madrigal Verse 1586-1632 (1967) is by John Atley in 1622; otherwise the poetry does not go further back than Spenser. But by the time that the madrigalists started work, Spenser's only published work was The Shepherd's Calendar of 1579. In the theatre, Kyd's The Spanish Tragedy was put on in 1587, and the earliest works of Marlowe and of Shakespeare in the years immediately following. The first three books of The Faerie Queene were published in 1590, and the next three in 1596; The Rape of Lucrece dates from 1594, and the great Elizabethan sonnet sequences from the 1590s, Sidney's Astrophel and Stella from 1591, Daniel's Delia from 1592, Drayton's Idea from 1593, Spenser's Amoretti from 1595, and Shakespeare's Sonnets were written in the 1590s and not published in full until 1609. The earliest work of Donne and Jonson dates from the 1590s as well.

These dates must provide some clue as to why the greater Elizabethan
poets were so neglected by composers. Although it is clear from, say, Love's Labour's Lost, that there was a tremendous amount of Italianate verse circulating in the last decade of the sixteenth century, the literature for which the Elizabethan age is so renowned dates almost entirely from the last decade of Elizabeth's long reign. It was a spectacular eruption of native talent that very quickly came to question and parody the foreign models from which it drew inspiration. Amid such ferment it is probable that the literary tastes of musicians lagged a decade or so.

In the course of the next two chapters, as we examine first the madrigal and then the lute song, we shall find many different sorts of relationship between poetry and music. In general, it was the musicians who sought the relationship; for, outside the theatre, there is little evidence that prominent poets wrote lyrics for music. Pattison claims that "... the general quality of sixteenth-century poetic style is very suitable for music" (1870, 142). We can accept this statement fairly readily, although, as we shall see in Chapter Seven, it does not apply to the Elizabethan sonnet, a more argumentative verse-form than music can usually cope with. Pattison later argues (ibid., 155),

If the Elizabethan lyrics have a singing quality, it is because their authors deliberately set out to prepare them for the composer.

For this statement he offers no evidence, and John Stevens's work (1956 and 1975, 116-155) contradicts him. Musicians in this, as in any other age, took their lyrics where they could find them, and if there is a better accommodation between poetry and music in the madrigals and lute songs of the end of the sixteenth century, it can be attributed largely to that "intense concern with words" (supra, 11) that the Elizabethan composers inherited from the reformation. Certainly we shall find between poetry and music at this time a basic mutual respect which is one of the necessary conditions for a good marriage. But we shall find also, especially in the madrigal, a tendency by composers to naturalize the poetry into its constituent words, so that
the poetry's integrity is superseded by the music's. We shall find some composers deliberately choosing trivial or silly poetry to more easily to suppress its integrity. And we shall find, in the end, that the madrigal's polyphony is incompatible with poetry, reducing poetry to prose. The tendency is made very clear in the work of Thomas Tomkins who sometimes used an extensive and mature madrigalian technique on prose texts.

In the lute song, however, we shall find a few instances where poetry and music arrive at a joint mutual integrity that subsumes their individual integrity without destroying them. Even so, we shall find in Dowland some of the same longing for prose that is apparent in the madrigalists. The relationship between poetry and music, whatever marital metaphor we use, is never stable, rarely peaceful, and in constant need of re-discovery. Its intimacy is constantly breaking down.
THE ELIZABETHAN MADRIGAL: CONVENTIONAL COURTSHIP

The Elizabethan madrigal was an extraordinary cultural phenomenon. On the one hand, it was a reaction against the sombre decorum of Reformation church music; on the other, it was integral with that "intense concern with words" by which John Stevens (supra, ii) characterised the English Reformation. It coincided with the greatest period of English literature, and yet it made extensive use of slight and ephemeral poetry, often translated. Its evolutionary growth from an Italian verse form ended by shattering verse form. It began by reaching outside English culture for a model, subsequently asserting its essential Englishness, and shortly after, disappeared virtually without trace. At the height of its popularity it was a distraction from care, at the height of its greatness it was expressive of a profound melancholy.

Students of the English madrigal are deeply indebted to Canon Fellowes's pioneer studies written during the first quarter of this Century (1925, 1946a). In the 1940s Alfred Einstein (1943, 1944, 1946) published important studies in English of the Italian madrigal. Joseph Aerman's more recent study, The Elizabethan Madrigal (1964), focusses on an issue barely touched on by Fellowes: the process of transplantation of the madrigal from the Continent to England. In 1972 Jerome Roche published a very good overview entitled simply The Madrigal. The more recent studies complement Fellowes's work very neatly, for the brief story of the English madrigal is part of the larger story of the absorption of the Italian Renaissance into English culture, and the naturalisation of some of its features. In the metagnos of Jerome Roche (1972, 157):

It was not so much a case of manufacturing Italian music under licence, more one of transplanting carefully selected Italian roots on to English soil.

While it is undoubtedly helpful to see the English madrigal in the context of its models, it must, in the end, be judged...
as and for itself, like the verse forms which Surrey and Wyatt imported and Sidney and Spenser later developed. Byrd, like Wyatt, tried the Italian forms like five-finger exercises, and in response to specific requests, but like Wyatt's, his best work reverts to a more native idiom. It was, appropriately, left to Byrd's Chapel Royal colleague and successor to the music-printing monopoly, Thomas Morley, to make the most comprehensive exploration of the Italian style in England. Although, as both Kerman and Roche point out, Morley mastered only the lighter forms of the Italian madrigal; the English madrigalists with the greatest range were John Wilbye and Thomas Weelkes; while Thomas Tomkins and Orlando Gibbons wrote very lovely madrigals styled rather like secular motets. Each one of these six composers had his own special genius, and his own contribution to make to the problems of treatment of text.

Kerman is so taken up with the question of influence that he is inclined at times to suggest that the nearer to the Italian models, the better the work. He sees Weelkes and Wilbye as the authentic inheritors of the great Italian tradition, and dismisses Byrd's madrigalian experiments a little too easily.

... although Byrd was the greatest and most famous composer in England, he was the one who most stubbornly resisted madrigalism; the Petrarchan fashion in music... the conservative master maintained his own antiquated style, which contradicts the premises of madrigal writing at every step. (1952a, 10)

This is surely to underestimate both the diversity and the Englishness of English madrigals. The madrigal was manifestly not a favourite form of Byrd's; neither time nor temperament permitted that. But his influence on the madrigals of his younger contemporaries was enormous, as Kerman acknowledges. In those great sombre madrigals of Gibbons, "The Silver Swan" and "What is our life", the influence of the master is apparent, even down to the introspective choice of text. And in Gibbons's treatment of text is more characteristically madrigalian than Byrd's; this is true also, as we shall see, of his anthems and motets. A
different emphasis can be placed on the evidence marshalled by Herban, which is simply to say that Byrd's treatment of madrigal verse is similar to his treatment of liturgical text in its response rather to overall mood than to textual nuance and in its undoubted subordination of text to musical effect. The similarity is not affected by Byrd's more passionate involvement in the church music. We shall begin our examination of text and music in the madrigal, therefore, with Byrd.

The lyric of "Though Amarillis dance in green" (Leding, 1978, 314-320), one of the earliest of Byrd's madrigals, is conventional Elizabethan pastoral, competently made, but undistinguished in either form or content. Like so many song lyrics, its form derives from the ballet. Its pastoral setting is conventional, not functional. It affects a bale insouciance in the face of unrequited love, the sort of theme that Shilling, in "Why so pale and wan, lone lover?", could turn into fine poetry.

Though Amarillis dance in green
Like fairy queen;
And sing full clear
Corinna can, with smiling cheer,
Yet since their eyes make heart so sore,
Beigh no, "Chill love no more."

Four more stanzas of similar stuff follow. To the phonological patterning Byrd it seems, was indifferent, neither speech rhythm nor rhyme is exploited in his setting. The nature of the music is determined first by the idea of rustic canting, secondly by the final line, a refrain repeated in every stanza, and thirdly by the short lines which Byrd, like any Elizabethan composer, took as an invitation to develop imitative variations on a short phrase. The rustic cance is immediately apparent from the arresting opening phrase with its displaced beat. These rustic cance the galliard, that most popular of Elizabethan dances, for Byrd's rhythmical scheme is based on a contrast of 9/4 time with 3/2. The opening phrase is given to the lower three voices in blocked harmony, and forms the thematic basis for both rhythm and melody to follow.
As the top three voices repeat the phrase, the bottom two sing "... dance in green" with a different rhythmical emphasis. For the second line of text, which takes less than three measures for all five voices, Byrd contrives no fewer than five rhythmical figures. "And sing full clear", as one might expect from its musical reference, gets a slightly more extensive treatment. It is given prominence in the first soprano, a part whose high tessitura gives it great prominence throughout, while effectively obscuring a great deal of the text allocated to it. In fact, as in so much of Byrd's vocal music, the first soprano functions like a solo, while the other parts are handled somewhat instrumentally. The following two lines offer Byrd little more than the opportunity to develop in full polyphony the musical ideas of the opening phrase. They modulate, however, on the words "...make heart so sore" into a surprising cadence in the super-tonic, C major to D major. The rest of the madrigal, more than half the total length, is given to high-spirited polyphony on the single line, "Heigh ho, 'chill love no more", beginning with a set of imitative entries and then ringing every rhythmical variant possible on the phrase. Since this refrain is the thematic point of the lyric, Byrd's setting has its logic. What the listener gets from the texture is a set of gaily echoed heigh-hos and the message, "love no more." Because of their more specific attention to text, later madrigalists hardly ever made strophic settings; in fact strophic settings frequently distinguished ballets and canzonas from madrigals proper. Overall, it is a work of great charm composed by a master craftsman; if it does
not show the detailed attention to text that marks the madrigals of, say, Weelkes and Wilbye, it is something more than simply the sum of its text and its music.

Even Kerman excepts one of Byrd's madrigals, acknowledging his versatility (1962a, 110).

"This sweet and merry month of May" shows a complete grasp of every principle of the Italian technique; it illustrates the text characteristically all along, and follows formal, harmonic, and textural arrangements that an Italian would have immediately understood.

The final lines of "This sweet and merry month of May" (Ledger, 313-323),

...And greet Eliza with a rhyme:
O beauteous queen of second Troy,
Take well in worth a simple toy.

are reminiscent of the verses in The Triumphs of Oriana - to which Byrd did not contribute - and suggest a formal occasion for this madrigal which would certainly account for Byrd's accommodation to an uncharacteristic style. The features Kerman singles out for comment include the canzonet-like treatment of "and birds do sing" with its descriptive quaver turn on the last word echoing throughout the texture; the "simple homophonic effects" used in contrast to light polyphony to emphasize several phrases of text; and the sharp dramatic breaks. The most obvious of the latter precedes the final couplet. The name "Eliza" and the phrase "with a rhyme" are echoed throughout the texture in numerous polyphonic repetitions and imitations between measures 44 and 58. This is followed by a rest in all the parts, and the almost entirely homophonic apostrophe "O beauteous queen of second Troy". In the following section there is a witty contrast by juxtaposition of the phrases "take well in worth" and "a simple toy", given the same note-values and balanced against one another. Byrd's original setting of the lines, probably by Thomas Watson, was a six-part version published in 1590 by Watson. In Byrd's 1611 set an inferior four-part version appears, and Kerman regards the whole exercise as Byrd's "contemptuous
Thomas Morley must have been a man of prodigious energy. His life span was the forty-five years of Elizabeth's reign, 1556-1603, and for the last few years of it he was apparently not in good health. Yet he was a cathedral organist, first at Norwich and then at St Paul's, a Gentleman of the Chapel Royal, composer of a good deal of church music, madrigalist, anthologist, music theorist and music printer. He may also have been involved in the theatre, for he published in 1600 a book of airs which included his famous setting of "It was a lover and his lass" which may have been written for the first performance of As You Like It.

But it is as a student of Italian madrigalian style that Morley concerns us here. Kerman argues very strongly - and Roche agrees - that it was Morley's comprehensive understanding of the Italian madrigal that played the major role in translating a foreign form into English, although Weelkes and Willbye made greater music out of it.

Morley was the first, the most prolific, the most popular, and the most important composer of the English school, and his influence on his younger men must not be underestimated. For five years at the beginning of the development his canzonets and madrigals alone rivalled Tonge's and Watson's anthologies of Italian music. Five years after its conclusion they were still in demand for republication - a testimony of popularity all the more striking in face of the rarity of such reprints with other English composers. The English madrigal development, a transplantation and naturalization of Continental ideas, could hardly have established itself without a strong figure of reputation, skill, and enthusiasm. If Morley had favored Italian serious music, the English madrigal would have gone differently, but if he had been a less able composer, and a less shrewd judge of English taste, the school would have been even smaller in extent than it turned out to
With dewdrops on the commonweal of one or one more popular
surrounding months in outlasting, couples and dusters on too
their meet or Romeo and Juliet to part or when the dream or
the conversations and were soon preceded by the deeper poems. The
intercourse was certain together from a bee to outlasting, connections
though the greats, madness, excesses, whereas the transmutations of
the science, created, and Hughes and babies are especially contradictions
were attempted. When the poems, but among some sequences of
quences, 

"A"

the vital, necessarily new dollars, were new.

G"
And to the reader's ear, the note...
One cannot imagine Weelkes missing such an opportunity, or the more subtle challenge of "youth's sweet delight" and "Shall we play barley break?" Nevertheless the frenetic quality of spring festivals is caught in the duple-time dance rhythms. Although a Gilbertian precision of diction is required of the singers, the musical phrases shape themselves to the text, a hallmark of the best Elizabethan madrigals. The piece is slight but perfect.

"April is in my mistress' face" (Ledger, 24-26) is a simple four-part madrigal. The lyric is based on a canzonet by Vecchi.

April is in my mistress' face,
And July in her eyes hath place.
Within her bosom is September,
But in her heart a cold December.
Again the commonplace is neatly made; the only violation of common speech patterns being the stress on the first syllable of "July", a metrical necessity in the verse which is vital for the musical rhythm. But the polyphonic treatment here gives Horley the freedom to stretch the basic speech rhythms quite considerably. Each of the four lines is both a syntactic and semantic unit, and each marks off a distinct section of the music, each concluding with a convergence of the voices on a cadence. But within the lines repetitions or phrase are frequent, effectively emphasising the vital semantic contrasts from line to line: "my mistress' face" contrasted with "in her eyes"; "within her bosom" with "in her heart". And again Horley makes a most skilful use of the contrast between masculine and feminine line endings; "September" and "December" both leading to protracted cadences. The coolness of December is represented in a lovely suspension in the alto part leading to a surprising resolution. Thus the poetic structure is to a large extent buried, though it remains the basis of the musical structure.

Norman suggests (1962a, 191) that Horley associated five and six part madrigals with a more serious approach than he was inclined by temperament to take. Certainly he wrote very few. And yet the intricate polyphony of some of his three part canzonets is very remarkable. It sustains and symbolises the pastoral pursuit, capture and implicit surrender of "neither away so fast" ( Hedge, 392), for example. And in "Forsworn disdainful": the looseness of the lyric permits extensive verbal and phrasal repetition, with splendid harmonic anguish throughout the parts illustrating the lines

"O sharp and bitter anguish! What discord grieves assails me!"

as Horley inclined away from the denser polyphony of five and six parts, as his younger friend, Thomas Weelkes, favoured more voices, enjoying their challenge to his ingenious musical ima...
cion. Among English composers, only Wilbye wrote as many six-part madrigals, and both men far exceeded Morley's output. Weelkes, clearly inspired by Morley, published three collections in quick succession, in 1597, 1598 and 1600, as well as a famous contribution to Morley's anthology The Triumphs of Oriana in 1601. The second and third volumes contain no three or four part pieces. In 1608 he completed his madrigalian work with a volume of three-part pieces and a fine six-part elegy on the death of Thomas Morley. After that his musical energies were devoted to church music, some of considerable merit.

His 1598 volume was devoted largely to five-part ballets, but he was not content to write homophonic music for the verses as Morley usually did. It was rather Morley's "Fire! Fire!" (Ledger, 112-120) that gave Weelkes the idea of breaking up the homophonic surface of the ballet by crossing ballet and canzonet forms. One such piece is the charming "Hark all ye lovely saints" (Ledger, 137-141), which exhibits many of the characteristics of Weelkes's music, particularly his fondness for building a musical structure on contrasting tempi: what the Elizabethans called "note nere" writing, against "alla breve". The contrast was later used in one of the finest of the 1600 madrigals, "O Care, thou wilt oespatch me" (Ledger, 192-199). The alla breve section of "Hark all ye lovely saints" also contains some lovely chromaticism which is, however, matched particularly to the text of the first stanza only.
The seriousness of Weelkes's madrigals is a seriousness of musical technique, and that musical seriousness was not called forth, in his madrigals at any rate, by a seriousness of textual material. In this he differs from Wilbye, Tomkins and Gibbons. Not until Purcell's time was any major English music again written to so poor a text as

```
O Care thou wilt despatch me,
If music do not match thee. \(\text{"la\text{"}}
So deadly dost thou sting me,
Mirth only help can bring me. \(\text{"la\text{"}}

Hence, care, thou art too cruel,
Come, Music, sick man's jewel. \(\text{"la\text{"}}
His force had well nigh slain me,
But thou must now sustain me. \(\text{"la\text{"}}
```

Indifferent to poetry, Weelkes was the most inventive word-painter of his time and without a rival in English music until Purcell. The much-analysed madrigalian tour de force, "Thule, the period of cosmography" (Ledger 339-355), is a catalogue of wonders from an early age of exploration. As all the commentators have shown was a perfect vehicle for Weelkes's imagination. To cite just one example, drawn from David Brown's biographical and critical study (1969 114), the weird chromaticism of the passage, "...how strangely Fogo burns" (the reference is to Tierra del Fuego).

Brown points out that this is most unusual in that chromaticism normally makes its impact "against a firm, perceptible diatonic
background" which is lacking here, hence the superbly evoked sense of "strangeness". As Brown observes elsewhere of Weelkes (1969, 202),

For him the sound and the sense of the words was not to be savoured together, and then felicitously matched with an apt musical phrase. It was the meaning of the words and any suggestions they offered for musical imagery that alone mattered.

No major Elizabethan musician was as insensitive to poetry as Weelkes. And yet there is no denying the charm of some of his effects. The opening thaw of "Cold winter's ice is fled and gone" (Denis Stevens, 1970a, 125-130) functions as an integrated phrase. The bare tonic note of the tenor is joined in the first measure by the two other notes of the minor triad, which is then melted down through three measures to the major, and at the end of the fifth measure the process starts again an octave lower. The ice is also symbolised here in the alla breve phrases, and the thaw in the note nere.

Weelkes's contribution to The Triumphs of Oriana was the lovely "As Vesta was from Latmos hill descending" (Ledger, 27-41). The verse is indifferent, but again it offers Weelkes opportunities for almost naive word-painting: the quaver scale passages running down on "descending" and up on "ascending"; the melodic point exquisitely developed over eleven measures on "came running down amain"; the two-voice entry on "First two by two" and the three voices on "...then three by three", and the convergence
of all six parts on the word "together" followed by the single voice "all alone". But if the basic ideas are naive, their development and their unification into a musical scheme is very sophisticated. Brown points out (1969, 109-110) that the madrigal's structure is based on a mirror scheme, beginning and ending with long contrapuntal sections, followed and preceded respectively by short homophonic passages, these in turn followed and preceded by brief antiphonal passages and counterpoint on a descending phrase; at the centre are two balanced sections with related conclusions. This architectural scheme is purely musical, since the loosely constructed text offers no warrant for it other than the concluding peroration,

Then sang the shepherds and nymphs of Diana
Long live fair Oriana!

which concludes all the madrigals in The Triumphs of Oriana. None of the other composers matched the brilliance of Weelkes's conclusion, a thirty-six measure exploration of a simple seven note figure in which the interest never flags:

The bass underpins it all in his own splendid pedal version of the figure, interrupted only once, just before the end, by an a tempo utterance of the figure. The Queen surely never received a finer tribute.

The instrumental character of this fine music focusses the significance of Weelkes for this study. To an even greater extent than his contemporary, John Wilbye, he forced the madrigal repertoire beyond the abilities of the gifted amateurs who introduced the fashion. And in doing so, he asserted the absolute domination of his music over the texts he set. Wilbye, who was profoundly sensitive to language, never structured his work on such exclusively musical considerations, yet even he was unable to bring his courtly wooing of poetry to a truly satisfying consummation.
On point after point Wilbye makes an interesting contrast with his great contemporary. Weelkes's driving ambition did not succeed in winning him a place among the Gentlemen of the Chapel Royal, and the promise of his career up to 1600 was not fulfilled during the next two decades. His move from Winchester College to Chichester Cathedral about the end of 1601 was not happy in its consequences. His last set of madrigals includes some of the most humorous ever written, but, with the exception of the Morley elegy, they lack weight, and his alcoholic decline must already have begun. Wilbye, on the other hand, apparently retired from composition when he was admitted to the gentry about the second decade of the Seventeenth Century. All his adult life was passed in the service of one branch or another of the Kytson family of Hengrave Hall in Suffolk, who were wealthy music lovers. In comfort and security he wrote melancholy madrigals. It was a melancholy characteristic of many of his contemporaries: Shakespeare and Donne in their maturity, John Dowland, John Danyel and sometimes Thomas Campion. "Draw on sweet night" (Ledger, 76-90), if it lacks the deep despair of Dowland's "In darkness let me dwell" (Dowland, 1980, 51), is a profoundly serious call for rest, and carries a deeper emotional intensity than Campion's "Never weather-beaten sail" (Campion, 1969, 70).

In technique Wilbye was as thorough as Weelkes, less brilliant, more assured. Though sharing Weelkes's taste for five and six part settings, Wilbye created many of his finest effects by balancing and contrasting different groupings of the voices, rather than by exploiting the density of protracted tuttis as Weelkes did. As Weelkes's writing tended to be instrumental in style, Wilbye's was more vocal; where Weelkes was a word-painter, Wilbye was master of the relictious and apt phrase. Yet the manifold contrasts can be over-emphasised. It is probable they learned directly from one another; certainly one frequently comes across passages in one that are reminiscent of the other. Both employ structural and harmonic devices which mark a transition
from Renaissance music to baroque: structured repetitions and recapitulations, and a diatonic, rather than a modal harmonic idiom.

The well-known "Adieu, sweet Amaryllis" (Lodge, 6-11), a four-part madrigal from Wilbye's very assured first collection of 1605, reveals many of these features. The lyric is short and direct, yet it provokes Wilbye with both his melodic inspiration and his musical structure.

Adieu, sweet Amaryllis,
For since to part your will is,
A heavy tiding,
Here is for me no biding.

Yet once again, ere that I part with you,
Amaryllis, sweet, adieu.

This is a genre poem whose neutral text Wilbye imbues with a wealth of subtle feeling. The greatest of such lovers' parting poems is surely Drayton's sonnet "Since there's no help, come let us kiss and part", published a decade later, and with which this shares an ambivalent stoicism. The first line proclaims the first subject, first in the tenor, and then in imitation in the bass: a lovely figure falling through an octave G minor. The name and the adieu are then echoed through the text in shifting sonority. The second line is an alla breve section ending on an imperfect major cadence, and the first two lines are then repeated. The third line continues the alla breve writing, opening on a major triad in the original tonic key. The fourth line moves with greater urgency in a changed tempo underpinned by a pedal bass. The ambivalence of the lover's farewell is emphasized by the insistent overlapping of this line with the fifth, which ends in a G major chord. A startling B major then reintroduces the musical material and the words of the first line. As David Brown observes (1574, 21),

This is, of course, a complete reversal of the usual major-to-minor shift used to heighten pathos, but it works perfectly here, giving the closing music a sadness all the more affecting for its aura of resignation.
Wilbye's 1609 set is the finest set of English madrigals ever published, and very nearly the last. The only work of importance published afterwards was by Orlando Gibbons (1612), John Ward (1613), and Thomas Tomkins (1612). And Kerman sees in all of this later work a move away from true madrigalian style as it was inherited from the Italians, back to a native style of part-song writing in which the influence of Byrd reasserts itself, largely through the genius of his greatest pupil, Gibbons. Kerman's view can be accepted without his implicit assumption that the movement necessarily involves qualitative loss; for the assertion of a native independence is discernible throughout English culture at the turn of the century, and was a logical reaction in the late-blooming English Renaissance against the prestige of Italian and French models. Wilbye was an organic part of this reaction.

The extended double madrigal "Sweet honey-sucking bees" (Deuter, 240-302) is one of Wilbye's most elaborate and ebullient pieces. The text, while it lacks the exotic qualities of "Thule, the palaure of cosmography", has a lushness which is almost unbearable on its own, yet there is a homespun quality in the extravagant images that is typically Elizabethan. David Brown (1974, 42) claims that it is "derived from the Dutch writer, Jan Everserts", which might explain its curious common market quality.

Sweet honey-sucking bees, why do you still
Surfeit on roses, pinks and violets,
As if the choicest nectar lay in them:
Wherewith you store your curious cabinets?
Ah, make your flight to Helianthea's lips;
There may you revel in ambrosian cheer,
Whereon roses and sweet lilies sit,
Keeping their spring-tide graces all the year.
Yet, sweet, take heed, all sweets are hard to get;
Bring not her sweet lips, O beware or else;
For if one flaming dart come from her eye,
Was never dart so sharp, ah, then you die.

It has a looseness that perfectly suits Wilbye's purposes. He ignores its rhymes, few as they are. Though the pentameters are generally too long for his musical phrases, he structures
his madrigal according to the lines, most of which are conveniently en-stopped, and according to the quatrains. In respect of its directness of syntax, and its consequent honest rhythmicity, this is typical of Wilbye's texts.

The setting is for five voices, usually in modern performance SATTB, but originally and more effectively, SSABB, the middle part being deployed alternatively as top and bottom voice in different trio groupings, where the counter-soprano's penetrating quality is especially effective. The first quatrain is sung by the top four voices only. Wilbye employs a favourite sequential device, echoing phrase after phrase through a texture which is kept very light. The first line of text, consisting of an apostrophe and the opening phrase of a question is broken into three components for the musical phrasing. The second and third lines, containing the substance of the question, are set almost homophonically, each line forming a musical phrase. As the third line is one of the few embellishments in the text, it is overlapped with the fourth, in which counterpoint once more takes over. Up to this point, the whole has the feeling of a canzonet; speech rhythms have been well-simulated, with one note to a syllable except for a brief flourish in the second soprano part on the last part of the third line. The second quatrain very slightly overlaps the first, with soprano and alto opening. But their parts are, in a sense, pre-echoes, because they are followed after two beats with a splendid bass entry on the text "Ah, make your flight", transforming the canzonet-like texture immediately. The word "flight" is decorated in every part at every utterance with a quaver figure, sometimes rising, sometimes falling. Melismas's lips have barely been mentioned when the two inner parts rush headlong to announce "There may you revel", before all the parts take up the phrase. Wilbye completes the first part of the madrigal, which takes up the first two quatrains of text, with more of the changes of texture and grouping that are so much a feature of this piece. The c」el "There may you
"revel" is contrasted with a trio completing the text down to the end of the seventh line, with a typical melisma on "smiling roses", reminiscent of the figure in the opening line of Philip Rosseter's lute song, "When Laura smiles". After a repeated tutti "There may you revel", the grouping is changed for another trio. "Keeping their Springtime graces" is introduced by yet another trio grouping, probably a symbolic pun on "graces", before moving into four parts, and then five. The writing has been homophonic for some twenty-six measures since that first "There may you revel" with occasional imitative phrases linking sections. But before bringing the first part to an elegant interrupted cadence, Milbye repeats the last line in counterpoint, gracefully illustrating the beauty and diversity of Heliodorus's Springtime graces.

The second part of this madrigal, "Yet, sweet, take heed", coping with half as much text as the first, is considerably the longer part. In fact the number of measures devoted to the last two lines is slightly greater than that devoted to the other ten. It opens with another set of contrasts among the vocal groupings. The two phrases of the opening line are each repeated once, and the crucial phrase "Sting not" is then introduced homophonically by the three inner parts. "O beware of that" is a fine polyphonic sequence. The music is brought to a cadence on the tonic before the brilliant setting of the closing couplet. The alto's silence in this cadence makes his entry on "For if one flaming dart" all the more brilliant. (In the edition quoted above, the whole piece has been transposed down a whole tone, and the alto parts are scored for tenor.) In performance this section is often taken at a slightly increased tempo; in any event the music moves with a greater urgency here. The whole couplet is set in a mere thirteen measures. The fifty-six remaining measures constitute a brilliant development of these ideas, with imitations, regroupings, tutti's, and characteristic pedal points in the bottom line.
The undulating quaver figure on "flaming" is the first piece of word-painting Wilbye permits himself in "Yet, sweet, take need"; it is also the only departure from something like speech rhythm. The sharpening on the word "sharp" is a typical madrigalian joke, and the falling figure on "Ah, then you die" is also typical. Yet only Wilbye could have made such music of it; his doubling of the note values on the final phrase of the final tutti is particularly effective. In this work Wilbye has contrived as fine a musical development as anything in Weelkes, yet it is bound into its text; a text no doubt chosen for its adaptability to his ideas. What of the poetry of the text survives - or matters - is another issue: very little, I think.

The beauties of Wilbye's madrigals deserve to be explored at great length, and there are many more, particularly in the 1609 collection, which we could examine with pleasure and profit. "Draw on sweet night" is perhaps the greatest of all, and has been extensively analysed, Wilfrid Mellers (1955) paying particular attention to the setting of the text. I propose to look at a less well-known madrigal, the four-part "Love me not for comely grace" (Wilbye, 1966, 12-17), which shows Wilbye in a more sombre
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of the text is given a homophonic phrase in the music. But from this point onwards the texture breaks into exquisite counterpoint, the lines of the text however determining the musical phrasing. The phrase "Keep therefore a true woman's eye" is the basis of a lovely imitative sequence, with the overlapping entries giving the impression of great density of texture. The note values are subtly varied, so that each voice rings changes of rhythm affecting the semantics of the text. The line itself can be read in several different ways, and Wilbye makes his music do just this, so that at different times every word in the line except the article receives an emphasis.
when I once traveled (February 1939) with a group of people on a sightseeing tour to the ancient ruins and magnificent temples of Egypt. The tour was organized by the American Institute of Technology, and I was one of the members of the group. We visited several of the major sites, including the Pyramids of Giza and the Great Sphinx.

I have never been witness to any event in Egypt, but the experience was unforgettable. The ancient structures were awe-inspiring, and I was struck by the beauty and grandeur of these monuments of the past. The history and culture of Egypt are rich and diverse, and I was eager to learn more about this fascinating country.

In a world where technology and science are rapidly advancing, it is important to remember our heritage and the lessons that can be learned from the past. The ancient sites in Egypt serve as a reminder of the importance of preserving our cultural heritage and the need for future generations to learn from the wisdom of the past.

I hope to return to Egypt one day and explore more of the country's many wonders. The experience of visiting these ancient sites was truly unforgettable, and I look forward to the opportunity to learn more about the rich history and culture of this magnificent country.
we have seen in our exploration of the concept of love, that love is not just a feeling, but a deeply entrenched and powerful force in our daily lives. It is a force that shapes our actions, influences our decisions, and drives us to pursue our goals. Love is a complex emotion that can bring us great joy and happiness, but it can also cause pain and suffering.

In the context of our discussion, we have explored the different aspects of love, including romantic love, love of family, love of nature, and love of art. Each of these forms of love has its unique characteristics and challenges. For example, romantic love is often characterized by intense passion and intimacy, while love of family is grounded in a sense of responsibility and obligation.

In conclusion, love is a powerful and multifaceted emotion that has the potential to transform our lives. It is a force that can bring us together and inspire us to achieve our goals. As we continue to explore the nature of love, we will gain a deeper understanding of its impact on our lives and the world around us.
throughout the parts, though the outburst "Would God I had died for thee" is articulated clearly through the texture, being established as the thematic subject for imitation. Here is no variation on the emphasis in the phrase, however, for "God" is the focus at every utterance, as if in submission to Divine Will; and this submission becomes affirmatively major in the exquisite final cry "O Absalom, my son, my son!"
...
enough as Gibbons's beautiful fugue builds up, is set to a rhythm which counters its speech rhythm. One's interest is held by the exquisite long line which runs question and answer into one, and by the poignant development of the melodic figure. The *alla breve* writing here is contrasted with the treatment of the next line, which has a falling quaver figure on "division", emphasising the elaborate division of the voices. There may be an ironic echo of the standard madrigalian figuring of mirth, laughing or smiling in descending quavers, such as we noted in "Sweet honey-sucking bees".

![Musical Staff Image](image)

The lines are overlapped with one another in sustained polyphony down to the cadence halfway through the piece at the end or the sixth line of text. "The judicious sharp spectator" is characterised wittily in sharpened phrases, and, preceding the cadence,
of the solo passage. Much of the choral writing is homophonic, and the polyphony remains decorously intelligible with imitative sequences based scrupulously on musical figures that correspond to the syntax. In this respect, the contrast with "What is our life?" is strong. It is a conservative work, although in its declamatory lines Gibbons achieved an extraordinary melodic grace and beauty wedded to accuracy of speech rhythms.

This was far superior to the dreary recitatives in the stile nuovo that Nicholas Lanier was soon to import from France.

But a far more extensive exploration of the rich resources of the verse anthem is found in "See, see, the Word is incarnate" (Le Huray, 1982, 198-219). The text, attributed to "Dr Goodman, Dean of Rochester", is not directly biblical, but is a free-ranging meditation on the Incarnation, the Crucifixion and the Resurrection, with phrasal echoes from the Gospels, the Epistles and Revelations. The meditation is dramatically presented by the solo voices,
the correlation between the actual and expected transaction time. The expected transaction time is based on historical transaction times and expected service times. The actual transaction time is the time taken to complete the transaction. The difference between the expected and actual transaction times is the transaction time error. The data was collected for a variety of transaction types and the results were analyzed to determine the factors that affect transaction time. The results showed that the transaction time is influenced by the number of customers in the system, the service rate of the system, and the distribution of transaction sizes.
Dear Sir or Madam,

I am writing to express my concern about the recent decisions made regarding the funding for the arts and cultural institutions in our community. As an artist and a member of this community, I feel strongly that these cuts will have a significant impact on the creative landscape of our area.

The arts are vital to our society, providing a platform for expression, fostering creativity, and enriching our lives. They contribute greatly to the economic well-being of our community by attracting visitors, stimulating local businesses, and supporting the overall quality of life.

I urge you to reconsider these cuts and to explore alternative funding solutions that can ensure the sustainability of our cultural institutions. Together, we can work towards a future where the arts continue to thrive and enrich our lives.

Sincerely,
[Your Name]
The text on the image is not legible due to the quality of the image. It appears to be a page of text, but the content cannot be accurately transcribed.
I am very pleased to announce the creation of a new committee.

The committee will be responsible for the development and implementation of a comprehensive examination.

The examination will cover a wide range of topics, including planning, implementation, evaluation, and follow-up.

The committee will consist of representatives from various departments, including health, education, and social services.

The examination will be conducted in a fair and transparent manner, and the results will be made available to the public.

I encourage all members of the community to participate in this committee and to provide their input and suggestions.

Thank you.
Image of love:

"Image of love."

Not too fast

Fin'knocks for ladies, cheap, choice, brave and
Great gifts are guiles and look for gifts a-
With- in this park pins, pointe, la ces and

A beggar may be liberal of love.
Sometimes in shell the Or-lea xpearl we find.
Of

Turtles and twins, Court's brood, a heavenly pair.

Good penny-worths but money cannot move,
-again. My tri-umph come as treasures from my mind,
gloves, And divers toys fitting a country fair,

all my wares be trash, the heart is true,
others take a sheaf, of me a grain,
-ppy the heart that thinks of no removes,

I keep a fair but for the fair to view,
It is a precious jewel to be plain,
But in my heart, where duty serves and loves,

the heart is true, the heart is true.
of me a grain, of me a grain.
of no removes, of no removes.
very clear, very certain, very definite, very obvious, very absolute, and very exact. Very certain in every case, the meaning of the text, the meaning of the words, the meaning of the sentences, and the meaning of the paragraphs. Very certain in every case, the meaning of the text, the meaning of the words, the meaning of the sentences, and the meaning of the paragraphs.
Shall I think or shall I prove?

Though my love be just,
Yet will not she have pity on my grief,
Though lovelier than any be the guest,

With an earthy hope did I enquire,

When the wish of the high thought shall

send upon the clouds, words, die,

To sustain so for the high thought, fail.
SAY LOVE IF EVER THOU DIDST FIND

In quick time

VOICE

Say Love if ever thou didst find, A
god-des or some Queen is she? She
To her then yield thy shafts and bow, That
Eye confounds, her heart with No, No
No time touch her spot-less heart, Nor come near?
No love's fair: She, she, she, she, and on-ly
Can some mad de-fec-tions so Love is free:

woman with a con-stant mind? None but one.
No woman with a constant mind? None but one.

And what should that rare mir-ror be. Some
Some are her thoughts that van-quish thee. They
She is not subject to Love's bow. Her

She, She, and only Queen of love and beau-ty.
In a phenomenon called "night vision," the human eye is able to see in darkness.

The retina, the light-sensitive layer at the back of the eye, contains photoreceptors that convert light into electrical signals. These signals are then transmitted to the brain, where they are interpreted as visual images.

The human eye is adapted to detect low levels of light, which is why we are able to see in the dark. This is partly due to the presence of the tapetum lucidum, a layer behind the retina that reflects light back through the photoreceptors, increasing their sensitivity.

In addition to this, the human eye contains several types of photoreceptors, each with a different sensitivity to light. This allows us to detect light at a variety of intensities and wavelengths, giving us a wide range of visual capabilities.

To see in the dark, the human eye needs to adjust its pupils to let in more light. This is why we often see a bright light when we first enter a dark room. The pupils then contract to allow in less light, which helps to prevent damage to the photoreceptors.

But despite these adaptations, the human eye is not completely insensitive to light. Bright light can still damage the retina, and prolonged exposure to very bright light can cause blindness.

The ability to see in the dark is just one of many remarkable features of the human eye, which has evolved over millions of years to give us a powerful tool for understanding the world around us.
and better access to "patriotism" (Waley, 1962, p. 71)

and my heart and body become one... a "new" one to love.

the "new" self. The "new" self. The "new" self.

"new" self. The "new" self. The "new" self.

the "new" self. The "new" self. The "new" self.

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the "new" self. The "new" self. The "new" self.

the "new" self. The "new" self. The "new" self.
18. I SAW MY LADY WEEP

eyes, in those fair eyes where all per-fec-tions keep, Her
-yond all speech, be-yond all speech a wis-dom rare, She
-sough, your joy-ful looks, your joy-ful looks ex-cite, Tears

I saw my lady weep,
And scor-row proud to
be advanced so,
In those fair

in time to grieve,
off in time to grieve,
An abstract on the topic of 'Discussion on the Impact of COVID-19 on the Economy' is presented below:

The COVID-19 pandemic has had a profound impact on the global economy, affecting various sectors such as healthcare, tourism, transportation, and manufacturing. The lockdowns and social distancing measures implemented to curb the spread of the virus have resulted in a significant decrease in economic activity. The World Bank estimates that the global economy could shrink by 5% in 2020, with developing countries facing the brunt of the crisis.

In the healthcare sector, the demand for medical supplies and equipment has increased, leading to a surge in prices. While some companies have increased their production levels to meet the demand, others have struggled to keep up with the sudden influx of orders.

The tourism industry has been particularly hard hit, with travel restrictions and border closures prompting a decline in international and domestic travel. Many countries have introduced quarantine measures, further dampening the travel appetite of the public.

The transportation sector has also been affected, with airlines and shipping companies reporting a significant drop in demand. The closure of borders has led to a decrease in cargo transport, and the travel restrictions have also impacted the movement of people.

In the manufacturing sector, supply chain disruptions have led to shortages of raw materials and components. This has resulted in production delays and a decrease in output. The closure of factories in China and other countries has also contributed to the supply chain issues.

To mitigate the economic impact of the pandemic, governments around the world have implemented various fiscal and monetary policies. These include stimulus packages, tax cuts, and increased spending on healthcare and infrastructure. The International Monetary Fund has also provided financial assistance to countries in need.

However, the recovery of the economy will depend on the effectiveness of the measures taken by governments and the cooperation between countries. It is essential to develop a coordinated approach to address the economic challenges posed by the pandemic.
progressively more preoccupied with eschatology. The magnificent and not very well known "Me, me and none but me" (1980, 9) perfectly reflects the transition from love song to religious song. Its text draws on a convention far older than the Petrarchan, using imagery of love like the fatal dart, the turtle dove, and the silver swan to express a longing for God.
can be made apparent between the containing and the contained. If the section of the frame is a mere layer, static homogeneity no longer exists. If the entire section to be covered is a layer, the section is.

the second column of each during concentrated and in section.

state that never perform the representation of one content and never perform the color and contain other content. If the section of the covering, the section of the containing, and the covering, section are all the same, the section may be sectioned and the section contains the containing. The section of the containing, the containing, and the section of the containing, are all the same. For the section, the section contains the section, and the section contains the containing.

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It is clear that one of the most important principles in photography is the concept of composition. The arrangement of elements within the frame can greatly affect the overall impact of an image. One technique often used to achieve this is the rule of thirds, which divides the frame into nine equal parts and places key elements along these lines or at their intersections.

Another important concept is lighting. Proper lighting can bring out the best in any subject, whether it be a person, landscape, or still life. Understanding how light interacts with surfaces and how to control it through the use of reflectors, filters, and other tools is crucial for achieving desired effects.

Finally, it is essential to understand the impact of color in photography. Color can evoke strong emotions and can help to convey a message or mood more effectively than black and white images. Mastering color manipulation techniques can take a photograph from average to extraordinary.

In conclusion, learning and practicing these concepts will help you to become a more effective photographer and to bring your vision to life through your work.
IN DARKNESS LET ME DWELL

Slow

[in musical notation and text]

wants of mountain black that moist en'd, that moist

en'd still shall weep, still shall weep.

My music, my music hell's, hell's jarring sounds, jarring
The page of the document contains text that is not legible or clear due to the quality of the image. It appears to be a page from a book or a collection of notes, possibly discussing themes related to communication or related fields. The text is not readable enough to extract meaningful content or context.
I care not for these ladies, They must be wonde and grace.
Give me loind Amarillis, The wan - ton country maid.

Nature art disdain'd. Her beauty is her own:
Her when we court and kiss. She uneasy, loseth, let go:

But when we come where comfort is, she never will say no.

If I love Amarillis,
She gives me fruit and flowers,
But if we love these ladies,
We must give golden showers;
Give them gold that sell love,
Give me the nutbrown lassie,
Who when we court and kiss
She cries, torsooth, let go:
But when we come where comfort is,
She never will say no.

These ladies must have pillowes,
And beds by strangers wrought,
Give me a bower of willowes,
Or mosses and leaves unbought,
And fresh Amarillis,
With milk and homey reed,
Who when we court and kiss
She cries, torsooth, let go:
But when we come where comfort is,
She never will say no.
and where to some extent in some instances observed. It is
true that the committee was faced with a situation in which
they had been given a certain amount of guidance—
whether that guidance was wise or not is another thing.
In some cases it was possible to go forward with the
operation of the committee with a reasonable amount of
certainty; in other cases it was necessary to take a
more cautious and measured approach. The committee
was aware of the difficulties it faced, and it took steps
to address them. It is important to recognize that the
committee’s work was not without its challenges, and
that it was necessary to be patient and careful in
advancing its work. Nonetheless, the committee
endeavored to proceed in a manner that was
consistent with its mandate and objectives.
In a way, the whole movement was an attempt to impose on the poets a system alien to the English tradition and contrary to the very nature of the language.

Campion's attitude had, however, beenCampion seriously enough, both as a poet and as a theorist, to ask what he meant by quantity (see especially 1674, 118-127). Attitude argues that Campion was well aware of the artificiality of quantity as an organizing principle in English poetry, but, like any poet of his time, he saw artifice as a basic feature of all poetry. Consequently, Campion sought quantitative rules that used the native reactions of the English language. The detailed rules, which are given in the last chapter of his Observations are sometimes perverse, but we should not be inclined to imagine that the rules have no relation to spoken English; as Campion says (1669, 313-314),

but above all the accent of our words is diligently to be observed, for certainly in the accent in any language the true voice of the syllables is to be marked... we must account our syllables as we speak, not as we write.

For Campion, quantity was thus an artificial means of determining English poetry, to be used in conjunction with what he called "accent" and we should call stress. His sense of quantity was not based solely on even length, on vowel length, but on the weight — one of his terms — of the entire syllable. He finds English syllables "so loaded with consonants, as that they will hardly keep company with swift accents, or give the vowel convenient liberty" (ibid., 315). Moreover, quantity is effected by pauses, and Campion recognized that even in reading verse, pauses need to be incorporated into the metrical pattern. As Kettison claims, it is a real contribution to theory (Kettison, 1976, 150). Campion says in a very sympathetic analysis of Campion's metre (1674, 161-177), frequently espouses syllables in Campion's experiments with classical metre. In her analysis of "conce let us sound with modest the praises" (Campion, 48) she demonstrates that the musical setting contains the observation of Campion's simple metre, but only by doing violence to the natural rhythm of English; in which propositions like "with" and "to" simply cannot
See how the morning smiles
On her bright easterne hill,
And with soft steps beguiles
Them that lie slumbring still.
The musicke-loving birds are come
From clififes and rockes unknowne,
To see the trees and briers blome
That late were over-flowne.

What Saturne did destroy,
Loves Queene revives againe;
And now her naked boy
Doth in the fields remaine:
Where he such pleasing change doth view
In ev'ry living thing,
As if the world were borne anew
To gratifie the Spring.
since, in the second stanza, it dramatically underlines the sexual innuendo. The point of the broken refrain is its contrast with such lyrical ecstasy. The treatment of "sighs" is standard macrigalism, but most effective here, where it is followed by the exquisite final point of the falling broken chord on "the strings do breake", the point at which the two terms of the comparison converge.
the longer third line stands on its own, and the final line, a refrain, is expanded and repeated: musically AABCC.

The first couplet of each stanza does not present too much of a problem: the movement up to and down from "willing" in the first stanza, and "Heav'ns" in the second works equally well; while the corresponding second lines are both concerned with mortality, and the contrast is minimal, the negatives of the second stanza being in unstressed positions. It is in the two third lines that the miracle is achieved. The quavers here give a greater sense of movement to the tune in the falling sequence of the first half and in the rising figure of the second half of the line. But the text transforms that falling sequence from a fainting in the first stanza to a paean in the second. This is partly simple semantics, and therefore is left to the singer
to express, but he is governed by the disposition of vowels and consonants. The line in the first stanza begins with a form word not heavily weighted semantically; it is introduced by a fricative consonant moving into a rather lax vowel, "Then". The word "Glory" on the other hand is heralded by plosion and moves via the continuant to a splendid open tense vowel. A similar contrast is achieved in the refrain after the sequence on "O come quickly", between the qualifying adjectives "sweetest" and "glorious" at the climax of the line. The calm of this famous song is built upon a tremendous confidence of faith.

But the world that inspired that confidence was passing, even as Campion wrote. Within a few years of his death in 1620 the school which he and Dowland had created, which included the rich talents of Philip Rosseter, John Danyel, Thomas Ford and Robert Jones had disappeared virtually without trace, together with the madrigals and Elizabethan polyphony. It was not just that poetry like Campion's ceased to be written, that the social conditions that made Elizabethan music ceased to exist; for were these things cause or effect? It was that Campion stood at a watershed of English history and that shattering changes took place in the early Seventeenth Century whose effect was, in the words of Henry Denne "to turn the world upside down" (quoted in Hill, 1975, 13). And the faith which Campion could declare in such confidence was severely shaken, as Donne saw:

And new philosophy calls all in doubt,
The element of fire is quite put out;
The sun is lost, and th' earth, and no man's wit
Can well direct him where to look for it.
("The First Anniversay"; Donne, 1912, I, 237)
Thomas Campion and Ben Jonson are probably the greatest masters of the song lyric in English literature—excepting, of course, Anon. They were working at that moment of balance at the beginning of the Seventeenth Century when "the new philosophy" to which Donne refers was beginning to be reflected in English poetry and in English music, as well as in the relations between them. But the special quality of Campion and Jonson is in fact dependent on the changes taking place in English poetry. Mark W Booth makes an interesting observation about Campion (1981, 78):

One way to describe his significance is to say that in a history of increasing complexity, immediacy, and personalness in the English lyric, Campion's verses represent the latest stage before what seems interesting in lyric is too complex to set.

The ideas generated by the Renaissance transformed the world that experienced the Renaissance. In England, the experience was brief and intense, and the transformation prolonged to the Civil War and the Puritan Revolution. In 1660 the monarchy was restored to a land "changed utterly" from that in which Elizabeth had died in 1603. The physical destruction by fire of large parts of Elizabethan London in 1666 was perhaps symbolic. But the process of transformation had begun long before Elizabeth's death, as the previous two chapters have shown.

Some formal account of the changes in English lyric poetry is now necessary, and with it, a description of the species, song lyric, within the genus lyric poetry. It has not been a well-recognised form, let alone well-analysed or well-appreciated. The standard text-book definition of lyric poetry as "originally... a poem which was set to music for performance as a solo song" (Barber, 1983, 70) merely evades a necessary distinction. Northrop Frye has been more helpful in suggesting (1957a, 270-281) that the traditional association of lyric with music is one boundary of lyric, and that on the other side it is related to the pictorial.
This at least offers us a continuum in which we may attempt to locate song lyric somewhere on the musical side. Frye comments (273-274),

The history of music shows a recurrent tendency to develop elaborate contrapuntal structures which, in vocal music, almost annihilate the words. There has also been a recurrent tendency to reform and simplify musical structures in order to give the words more prominence. This has sometimes been the result of religious pressure, but literary influences have been at work too. We may take the madrigal, perhaps, as representing something close to a limit of the subservience of poetry to music. In the madrigal the poetic rhythm disappears as the words are tossed from voice to voice, and the imagery in the words is expressed by the devices of what is usually called program music. We may find long passages filled up with nonsense words, or the whole collection may bear the subtitle "apt for voices or viols," indicating that the words can be dispensed with altogether. The dislike of poets for this trituration of their words can be seen in the support they gave to the seventeenth century style of isolating the words on a single melodic line, the style which made opera possible. This certainly brings us closer to poetry, though music still predominates in the rhythm. But the closer the composer moves towards emphasizing the verbal rhythm of the poem, the closer he comes to the chanting which is the real rhythmical basis of lyric. Henry Lawes made some experiments in this direction which won the applause of Milton.

But even if we agree with the general direction of Frye's comment, we must concede that it is based on a conception of poetry which gives precedence to rhythmical organisation; one, indeed, that leans heavily towards the musical rather than the pictorial side of lyric poetry. There is no simple descriptive technique which will set up the distinction we seek. A description of song lyric which would include all Elizabethan and Jacobean lute song texts would fail to distinguish the special features which make some lyrics very much more suitable for song than others. We would also find, in the corpus of Elizabethan and Jacobean poetry, some magnificent song lyrics which were never set to any music that we know of. "Fear no more the heat o' th' sun" is, according to the text of Cymbeline (IV, ii, 254),
recited, not sung in the play. The difficulties of description are enormous, because what works and does not work in text setting is ultimately a matter of subjective personal preference, and the best we can do is to establish as clearly as possible the basis for that preference.

Perhaps because we have no contemporary tune for it, the dirge in Cymbeline (IV,ii,258-281) is a good starting point.

Fear no more the heat o' th' sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages.
Golden lads and girls all must
As chimney-sweepers, come to dust.

Fear no more the frown o' th' great,
Thou art past the tyrant's stroke;
Care no more to clothe and eat,
To thee the reed is as the oak.
The sceptre, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning flash,
Nor th' all-dreaded thunder-stone;
Fear not slander, censure rash,
Thou hast finished joy and moan.
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee.
Nor no witchcraft charm thee.
Ghost unlaid forbear thee.
Nothing ill come near thee.
Quiet consummation have,
And renowned be thy grave.

The first three stanzas of the poem have an obvious unity of pattern, syntactical, phonological and semantic. The fundamental frame,

Fear no more [A], [B];
([C]), [GENERAL METAPHOR of COMPLETION].
[EARTHLY CREATURES/ATTRIBUTES] must
... come to dust.

is formulaic, and even sequence is not crucial. The first two stanzas could be interchangeable, though the movement from natural to man-related hazards is deliberate. The third stanza does
not read at all like an opening stanza, presumably because it lacks the all-inclusive generality of "the heat o' th' sun", but it could be interchanged with the second stanza. Also, there is no semantic constraint on the interchangeability of the refrain lines (5 & 6) of the first stanza and those (17 & 18) of the third stanza. The development from stanza to stanza is thus minimal, and the climax falls in the same place in all three stanzas: at the beginning of the fifth line. The slight changes in the disposition of unstressed syllables do not affect this climax pattern; musically the refrain begins on the beat in the first stanza, and on the up-beat in the second and third. In fact the feminine endings of the first stanza, and the extended first syllable of its fifth line are the only variants whatever in the metrical scheme, which is a regular ballad form with refrain. Moreover, the refrain contains the only enjambment of the poem; otherwise each line is a clear syntactical unit. The fourth stanza is strictly end-stopped and preserves the regularity of rhythm. However, it comprises four three-stress lines in a different rhyme scheme, all feminine rhymes, followed by a rhymed couplet of four-stress lines. Where the first three stanzas use imperative constructions, they are barely distinguishable in semantic intent from the generalisations framed in indicative constructions with which they alternate. In the fourth stanza, however, the imperatives are semantically justified as petitionary incantation. The stanza is thus set aside from the others by both mood and metre.

We can only speculate on what exigencies of the theatre prevented this song from being sung in the play. In his edition of *Cymbeline*, J M Nosworthy (1969, 212-216) points out that the play's other song, "Hark, hark the lark", was beautifully set, probably by Robert Johnson, although two of the lines printed in the 1623 Folio are omitted in the setting. Nosworthy suspects (213),

... that they were deleted by the composer in order that the singer should not have to cope with awkward sibilants.
If such mundane considerations governed the music for "Hark, hark the lark", it is possible that "Fear no more the heat o' th' sun" was not set because Shakespeare did not care for the composer's setting, or because the composer had not the time to do justice to the duality of stanzaic form, or because the actors playing Guiderius and Arviragus were not up to the standard set by the professional musicians who performed "Hark, hark the lark". I believe on the evidence of the song lyric, that Shakespeare intended it to be sung.

The features that can be abstracted from this poem are those that distinguish the typical song lyric. The final stanza is an unusual variation clearly demanding fresh melodic material of its musical setting. The features are, first, a simple strophic form in which the stanzas include recurrent rhetorical figures, and similar emotional movement and colouring at fixed points. A fairly strict and simple metre is required, and a high incidence of end-stopping. It is unusual for an effective song lyric to have more than four stresses per line. It requires the rhythmical ingenuity of a Dowland to cope with, say, the hexameters of "me, me, and none but me" (143 supra). Pentameters rarely accommodate themselves to song, but fourteeners, like those in "Never weather-beaten sail" (160 supra), are often ballad-metre in disguise. In fact, ballad-metre with its many variants is an admirable vehicle for song.

The second feature distinguishing song lyric from other lyric poetry is syntactical simplicity. The severe limitation on the number and complexity of grammatical structures in "Fear no more the heat o' th' sun" is typical. An obvious complexity avoided by song lyric is irregularity of syntax. A glance at Campion's lyrics reveals very little inversion of word order, for example; and where it does occur, it is usually according to accepted conventions of poetry, inversion of verb and object, for example, as in the third line of the Cymbeline dirge.
Another major cause of syntactical complexity is phrasal subordination, and the more complex structures of subordination are therefore shunned by song lyric. Simple narrative, of course, can subsist on the simpler patterns of conjunction: those employing "and", "but", "then", "when" and "or". But an argumentative syntax, employing more complex patterns of conjunction and subordination strains the listener's attention in song. The famous syllogism on which Marvell's "To his coy mistress" is organised (vide supra 27) is unsuitable for song, not least because of the length and complexity of each premise. Where a song lyric does present an argument, it is usually done implicitly in the juxtaposition of repeated images, with minimal syntactical subordination: Campion's "I care not for these ladies" (151 supra) and "The peaceful western wind" (154 supra) are good examples. In performance, an exquisite attention to diction, sometimes at the cost of vocal quality, is required to communicate even something as simple as the arch conclusion to Campion's "It fell on a summer's day" (Campion, 1969, 31), in which, after Jamie had once penetrated Bessie's bower and wooed her while she, in her terror, feigned sleep, the conclusion follows,

And, since this traunce begoon
She sleepes ev'rie afternoone.

Centuries later, W S Gilbert, in directing the Savoy Operas, made similar sacrifices of vocal quality to his own texts.

Concomitant with syntactical simplicity is semantic simplicity. But this is more problematic, because, while syntactical simplicity implies a semantic simplicity on the surface, the implications of context, contrast, and symbolic association can create rich and complex tapestries of meaning beneath the surface. Booth argues (1981, 80) that a lyric's multiple meanings may be borne in a song

... to the extent that the various layers of meaning tend in the same direction, reinforcing and validating each other. To the extent that its complexity makes
kinks in our reading, making us look back and revise what we thought we had caught, it is not good for song.

The refrain, which is so common a feature of the song lyric, carries this reinforcing and validating function. It is also a clearly demarcated point in the poetic structure at which the composer is at liberty to expand and repeat without doing violence to the poetic structure. The short lines found within a song lyric stanza are often slightly disguised refrains.

On the surface the most obvious determinants of semantic simplicity are, first, simple sequential narrative such as is characteristic of so many ballads; secondly, very simple argument based upon juxtaposition of image types such as we saw in, say, "I care not for these ladies" (151, supra); and thirdly a tendency towards generality of statement, imagery and implied situation. Symbolic meaning tends also towards generalisation, and the subtleties of symbolic association, context and contrast may enrich and complicate a song lyric's meanings as long as they work within the surface conventions of the genre. The Petrarchan conventions were particularly appropriate to song simply because they provided the typical and generalised imagery and situations required. The erosion of the conventions at the end of the Sixteenth Century was a movement into greater particularity of utterance, towards more intimately confessional poetry set in less tightly organised metrical and stanzaic forms. It was thus a movement away from song lyric.

But if the lyrics suitable for song lack an intimacy, song in performance most certainly does not, for performance contextualises a song's emotion. This can happen in a number of different ways. In the middle class drawing rooms of Victorian England lovers were able to convey around a piano messages that social decorum did not permit in other forms. Similarly song is contextualised in the theatre; in a play by Shakespeare or Jonson, the generalities of a song lyric take very specific meanings in relation to the
manifold contrasts of their contexts; the song, in fact, means
different things to different characters, and perhaps different
things again to the audience. One of the oddest examples can
be found in The Merchant of Venice, where the song that is sung
while Bassanio is choosing the casket he hopes contains Portia's
portrait (III. ii. 63-66), directs his choice by the insistence
of the rhymes towards the casket made of lead.

Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?
Reply, reply...

Even in the concert hall, the individual singer particularizes
the general message; a careful singer pays every bit as much
attention to characterisation as does an actor, and creates
the illusion that he or she is singing to each member of the
audience individually. Where the text of a poem implies realisation
in performance, the text of a song demands it. Here again we
see a reason why the changes in poetic fashion involve a movement
away from song lyric: a more intimate, confessional text tends
to pre-empt the characterisation of a song in performance.

The great Elizabethan sonneteers anticipated many of the changes
in poetic fashion, and the typical Elizabethan sonnet stands
disqualified as a song lyric on several of the grounds given
above; not least the logical sophistication of its argument,
and the intimacy of its approach. But Shakespeare's sonnets
still preserve the careful artifice of syntactical parallelism
which ensures a fairly high rate of coincidence between syntactical
units and lineation; Donne's poetry contains far more enjambment.
It is, as Stanley Hossey points out (1982, 83), more intemperate
and more colloquial than the language of Shakespeare's sonnets.
Donne's love poetry, his so-called "Songs and Sonets", continues
a debate with Petrarchan convention where Shakespeare's sonnets
leave off. It is typical of a Donne lyric that its ambivalence
makes us "look back and revise what we thought we had caught". In
this respect, "Goe, and catche a falling starre" (1912, 8) is
atypical; its images accumulate line by line with a high incidence of end-stopping, comprising a fairly straight line of argument. Indeed, its reaction against Petrarchan convention is direct enough to have become a new stereotype in Cavalier poetry: Suckling's "Out upon it" (1971, 55-56) follows a very similar argument. "Goe, and catche a falling starre" is one of the few Donne poems for which we have a contemporary musical setting, though the Egerton manuscript which is our source gives the air without accompaniment (1912, vol 2, 54):

```
Goe and catch a falling starre
Get with child a man-drake roote,
Tell me where all past times are
Or who clef the Devil's foot,
Teach me to hear mermaid's singing
Or to keep of Envy's singing
And finf what wind Serves to advance an honest mind.
```

But the tune hardly does justice to the vigour of Donne's verse. His characteristically dramatic opening is not accommodated by the music, while the dramatic downward leap of a seventh at the word "Devil's", becomes in the subsequent stanzas merely awkward. Nor is the crucial dramatic volte face at the third line of the final stanza assisted by the music.

```
If thou findest one, let me know,
Such a pilgrimage were sweet;
Yet doe not, I would not goe,
Though at next doore wee might meet,
Though she were true when you met her,
And last, till you write your letter,
Yet shee
Will bee
False, ere I come, to two or three.
```

Even in this simple poem Donne is not writing, and perhaps not trying to write, good song lyric. A more typically complex poem
like "The Exstasie" (1912, 46), despite its ballad metre, disqualifies itself entirely as song lyric by making us "look back and revise what we thought we had caught". Donne's dramatic diction, its imperatives, its colloquialisms, its passionately involved syntax, marks a dramatic change in the language of poetry, and the change, as a whole, is less amenable to musical setting than was the standard Elizabethan lyric.

Donne's rejection of the Petrarchan style may have owed something to earlier English poetry - Wyatt at his more colloquial, and perhaps Skelton - but a more obvious influence is Elizabethan dramatic verse. And it is interesting that we should see and hear so clearly in Elizabethan drama such a distinction between a powerful dramatic verse diction, dense, syntactically complex, and colloquially rhythmmed, and the studied elegance of some of the finest Elizabethan song lyrics; for the two sorts of poetry occur side by side in the plays. A great deal has been written about the extensive use of music, both vocal and instrumental, in Elizabethan drama in order to heighten dramatic effect and to provide generalised comment on the action. But the Elizabethan and Jacobean dramatists had no need of music to enhance the line-to-line effects of their dramatic texts. In the less public, more stylised theatre of the masque music had a greater role, but it was not permitted to swamp the text; writers of the stature of Daniel, Campion, Jonson and Milton would not otherwise have used the form. The contemporary debate in the Florentine Camerata about the proper declamation of Classical poetry, a debate which led to the creation of a new art form grandiosely named "opera", arose out of totally different cultural conditions from those in England. When opera arrived in England over half a century later, it had severed itself from the native dramatic tradition, and was characterised by lavish spectacle - and sometimes fine music - that mercifully drew away the auditor's attention from its absurd libretti.
At the end of the Sixteenth Century, however, English theatre was too literary to tolerate elaborate music. Shakespeare and Jonson used music in accordance with their notions of *musica mundana*, cosmic harmony, and their companies employed some fine musicians, including the younger Ferrabosco and Robert Johnson; but the immediate demand was for simple melodies and accompaniments, even for purely instrumental interludes, for language in Elizabethan theatre was paramount; later in the Seventeenth Century, when more elaborate music was provided for some of the Elizabethan plays, most notably for *The Tempest* and for *A Midsummer Night's Dream*, it completely transformed the text, effectively rewriting the play (see Covell, 1968). Song settings had their own practical problems: an actor competent enough to play Feste or Ariel, for example, would need a good singing voice, but would be unlikely to cope with an elaborate lute part as well. There are relatively few songs in the plays that are performed, as is "Hark, hark the lark" in *Cymbeline* (II, iii, 20-26), by musicians who have no acting role. The point is further illustrated by imagining an attempt to use in dramatic performance really sophisticated settings like Geraldù Finzi's lovely *Let us Garlands Bring: Five Shakespeare Songs* (Finzi 1942), which includes a setting of the Dirge from *Cymbeline* which pays scrupulous attention to the structure and meaning of the verse; yet it would be inappropriate in the theatre, because of its elaborate piano part and also because it is too poised for its immediate dramatic context.

Song settings like Ferrabosco's "Come my Celia", from *Volpone* (Auden et al. 1968, 134) and Morley's "It was a lover and his lass" (ibid, 204) might thus have been beyond the companies' actors, and some scholars have doubted their being composed for theatrical use (see, e.g. Fuller, 1977). More obviously, Henry Youll's three-part setting of Jonson's "Slow, slow, fresh fount" is unlikely to have been used in the theatre. It certainly is strange that so few of the song lyrics from the plays found their way into the various lute song collections, for there
must have been attractive contemporary settings; perhaps theatre music lacked professional prestige, as it has done sometimes since. Richard Johnson's settings of "Where the bee sucks" and "Full fathom five" for The Tempest are perfectly suited to the dramatic needs of the play. "Full fathom five", in particular, is a very fine song setting, sensitively responding to the rhythms of the text, and neatly characterising Ariel's whimsical seriousness. The subtle variations of musical rhythm after the first quatrains contribute notably to this effect. Significantly, the first published version of the song, in John Wilson's Cheerfull Ayres or Ballads of 1659, prints a simple bass accompaniment that can be elaborated according to the accompanist's talents (Kermode, 1962, 157).

Johnson worked continuously for the King's Men from 1607 to 1617 and composed songs for all the famous playwrights of the day. One of the loveliest of all lyrics to have emerged from the theatre is a Johnson setting of Ben Jonson's lines "Have you seen but a bright lily grow". The lyric deserves examination on its own (Jonson, 1925, vol VIII, 134-135).
Have you seene but a bright lillie grow,
Before rude hands have touch'd it?
Have you mark'd but the fall o' the snow
Before the soyle hath smutch'd it?
Have you felt the wool o' the bever?
Or swans downe ever?
Or have smelt o' the bud o' the brier?
Or the nard i' the fire?
Or have tasted the bag o' the bee?
O so white! O so soft! O so sweet is she!

It was famous enough in the Seventeenth Century to have provoked among other corrupt texts (see, e.g., Jonson, 1925, vol VIII, 135), an imitation by James Shirley, incorrectly ascribed to Thomas Carew (Carew, 1957, 197 & 286), and a savage parody by Sir John Suckling (1971, 29); an emphatic rejection of Petrarchan love poetry.

Hast thou seen the doun i' th' air
when wanton blasts have tost it;
Or the ship on the sea,
when ruder waves have crost it?
Hast thou markt the crocodiles weeping,
or the foxes sleeping?
Or hast viewed the peacock in his pride,
or the dove by his bride,
when he courts for his leachery?
Oh so fickle, Oh so vain, Oh so false, so false is she!

But Jonson himself must have liked the poem, for he added an extra stanza to the two originally written for his play The Devil is an Ass, and the three stanzas were published in his posthumous volume of poetry, Underwoods, in 1640, as one of ten lyric pieces, "A Celebration of Charis". In the stanza that is set to music, the rich sensuality of the conventional images is expressed in a tightly controlled rhythmical and metrical pattern, with the first two lines being echoed rhythmically by the following two. The two short lines in the second half arrest the movement, and prepare for the climax. The final line stands apart from the others not only in its climactic parallelisms but also in its four stresses. The composer tactfully emphasises the point, extending the line by repetition, very much as the "Ding dong bell" line is extended in "Full fathom five". Indeed, the setting, which survives in an anonymous British Library
manuscript, is attributed by John P Cutts (1955) and others to Robert Johnson. To some extent the bar-lines obscure the tune's great sensitivity to the rhythms of the poetry.

The uncertainty about the composer's identity and the absence of Jonson's first stanza are not, in themselves, evidence that
this song was not intended for theatrical use. Still less is
the contrast between the exquisite tenderness of the song and
its dramatic context of cynical rapacity in The Devil is an
Ass (II, vi, 94-113). Mary Chan has made the illuminating observation
that, in placing such exquisite song lyrics in such ironical
contexts, Jonson is in fact upholding the power of song, music,
poetry and drama as constituents of an ideal uniting world
of artifice, cosmic harmony, against the "mad, mad world" of

As anthology pieces both Volpone's and Wittipol's
songs illustrate some of the important values which
lie behind their plays; values of an aristocratic
society, values which see in man's ability to communicate
effectively by poetry and music those qualities which
place him in harmony with the divine cosmic plan. But
in both plays this point is enacted in the pattern
or the whole play rather than stated; in the particular
contexts the wisdom of the songs' composers and performers
is shown to be flawed and we thus have mimicry rather
than eloquence.

It should be observed, however, that in Volpone's song the harmonious
values are reflected in the careful balance of the verse and
in Ferrabosco's elegant setting, rather than in the text, which
concludes cynically (Volpone, III, vii, 180-183),

'Tis no sinne, loves fruit to steale,
But the sweet theft to reveale:
To be taken, to be seene,
These have crimes accounted beene.

Wittipol's song from The Devil is an Ass, on the other hand,
contrasts both text and setting with their cynical context. In
Jonson's work the tension between a calm, harmonious, Apollonian
art and a tempestuous, intractible reality is always apparent. In
their commentary on his poems, C H Herforo and Percy Simpson
point out that most of them

... arose directly out of particular events in Jonson's
experience or out of actual relations with friends
or foes. (Jonson, 1925, vol II, 338)

Jonson comprehended the difference between song lyric and the
sort of intimate, particular, autobiographical lyric poetry
that stands opposed to it. The contrast with song lyric is apparent
from such poems as "My Picture Lert in Scotland" (1925, vol VIII, 149):

I now thinke, love is rather deafe then blind,
For else it could no be,
That she,
Whom I adore so much, should so slight me,
And cast my love behind:
I'm sure my language to her, was as sweet,
And every close did meet
In sentence of as subtile feet,
As hath the youngest hee,
That sits in shadow of Apollo's tree.

Oh, but my conscious feares,
That flie my thoughts betweene,
Tell me that she hath seen
My hundred of gray haires,
Told seven and fourtie years,
Read so much wast, as she cannot imbrase
My mountaine belly, and my rockie face,
And all these through her eyes, have stopt her eares.

This anti-Petrarchan lyric, like the "heterogeneous ices... yoked by violence together" or metaphysical poetry, is part of the shift in poetic fashion "from anonymity to self-consciousness", as Jerome Mazzaro puts it (1970, vii). English poets no longer "... considered the vernacular inadequate as a literary medium" (Peterson, 1967, 4), as they had through the greater part of the Sixteenth Century. Their preoccupation with Petrarch had enriched the language as it was intended to, but now they could come into their fortune, and the sort of music they were prepared to admit as they enjoyed that legacy was required to be modest, unassuming and unobtrusive. Edmund Waller was here speaking for his age: ("To Mr Henry Lawes" Parritt, 1974, 14)

For as a window, thick with paint,
Lets in a light but dim and faint,
So others with division hide
The light of sense, the poet's pride.
But you alone may truly boast
That not a syllable is lost:
The writer's and the setter's skill
At once the ravished ears do fill.
Let those who only warble long
And gargle in their throats a song,
Content themselves with ut, re, mi:
Let words and sense be set by thee.
Waller, we notice, commits the error of characterising the literary side of song as "words". And certainly the new generation of song composers paid close attention to words; an attention that was to culminate in Purcell's elaborate word-painting techniques at the end of the Century. Campion's strictures on polyphony, and Dowland's experiments in declamatory song were carried a stage further by the cultivation of the *stilo recitativo*. The use of an Italian term is extremely ironic to describe a technique by which English poetry was supposed to be more faithfully rendered into music than it had been in the ayres of the late Elizabethan age. Dowland must have made some acquaintance with the new music of the Italians during his Italian visit of 1595, and it probably influenced his experiments in declamatory writing. Ian Spink is, however, sceptical whether Nicholas Lanier and the younger Ferrabosco were intimately acquainted with the new music of the Italians (1974, 43). Lanier apparently made no extensive visit abroad until 1625, just before he was appointed Master of the King's Music, and long after he had developed the declamatory air. No doubt Lanier's experiments were influenced by what he could glean of the theories of the Italian Camerata, but his music is part of a general movement away from polyphony and towards a more stable tonal system in which the accompaniment serves merely to harmonise the melody. His works range from fairly dry recitative-like incantation to sweetly melodic airs, yet his declamatory style sounded strange enough to English ears in the second decade of the Seventeenth Century to warrant the adoption of a new term to describe it. Jonson described the music for his masque *Lovers Made Men* in 1617 as follows (1925, Vol VII, 454):

And the whole maske was sung (after the Italian manner) *stilo recitativo* by Master Nicholas Lanier, who ordered and made both the scene and the music.

This famous reference has been taken by most of the standard reference works (Grout, 1965, for example, 135-136) to mark the introduction to England of the new style, described by Macdonald
Emslie (Emslie, 1960, 20).

The declamatory air's voice-line, like that of recitative, but to a less degree, models itself on the time-movement, and to a certain extent the pitch movement, that the words would have if given spoken declamation. The result is a song-form more tuneful than early recitative proper—that is, its music makes a greater contribution in its own medium to the total song—but none the less the effect it frequently produces is, like recitative, that of musically heightened speech.

The term stilo recitativo was probably current a few years before Jonson used it, for Lanier had used the declamatory style in a song he wrote for Campion's masque on the occasion of the marriage of the Earl of Somerset and Lady Frances Howard in December 1613 (Campion, 1969, 278-279).

It is apparent that this song lacks the melodic pliancy of the airs of Campion, Dowland and Johnson, and that it is not actual recitative either. Certainly there is some simulation of the
timing of speech rhythm, but the melody can hardly be said to follow, even roughly, the intonations of speech. Expressive devices like the C sharp on the word "suppliant", and the rising passage for the line "And let that hand advance it now", and the sustained D on "charme" giving the singer the opportunity to illustrate the text by fading out the note, belong to the language or musical expression, not linguistic. Lanier is here using quite common song devices, and the frequent rests separating syntactical units we might find in an individual voice part by Wilbye. One might, in fact, argue that Lanier's treatment of the English language owes as much to the madrigalists' treatment of individual lines as to any other influence; the foreign influence lies in the newly emerging harmonic language.

But the use of madrigalian techniques in monophonic song is startling in its destruction of verse structure; for if Lanier simulates speech rhythms, he does so to the neglect of poetic metre. Campion's lyric is as elegantly made, as ever; its two sections are neatly contrasted metrically, the first being a ballad quatrain with an extra line, the second a quatrain in which two five-stress lines enclose two four-stress lines.

Bring away this sacred tree,
The tree of grace and bountie,
Set it in Bel-Anna's eye,
For she, she, only, she,
Can all knotted spells unty.
Pull'd from the stocke, let her blest hands convey
To any suppliant hand a bough,
And let that hand advance it now
Against a charme, that charme shall fade away.

Lanier's pauses and repetitions of phrase destroy the form of Campion's ballad stanza completely; this is surely what struck Jonson and his contemporaries so strangely in monophonic song.

Recitative is in fact a technique for setting prose intelligibly. The essential compromise of song in its use of lyric poetry is, as we have seen from folk song, an accommodation of musical form to poetic form. What we can see in Lanier's song is the
beginnings of a dissociation between music and poetry in which both musicians and poets tend to go their own ways without any accommodation or one another. The relationship, never very stable outside folk song, is beginning to break up, and good poets and musicians now contemplate one another's arts either as totally independent of one another or as subordinate graces. Poets are drawn to inferior music, and musicians to inferior poetry. At his very best, Henry Lawes rises above these strictures, as we shall see, but the rot had set in, and a tradition initiated in English song for texts of great dulness or great absurdity; a tradition which was not seriously challenged until the work of Gilbert and Sullivan and Parry and Vaughan Williams.

Even the best of Lanier's songs show the dissociation. "Mark how the blushful morn" (Spink, 1976, 4) is a setting of a Thomas Carew lyric from his Poems of 1640 (Carew, 1957, 42).

Harke how the bashfull morne, in vaine
Courts the amorous Marigold,
With sighing blasts, and weeping raine;
Yet she refuses to unfold.
But when the planet of the day,
Approacheth with his powerful ray,
Then she spreads, then she receives
His warmer beames into her virgin leaves.
So shalt thou thrive in love, fond boy;
If thy teares, and sighes discover
Thy griefe, thou never shalt enjoy
The just reward of a bold lover;
But when with moving accents, thou
Shalt constant faith, and service vow,
Thy Celia shall receive those charmes
With open eares, and with unfolded armes.

The logical structure of Carew's poem is simple enough, depending upon the simpler patterns of conjunction: "yet", "but", "so", "then", "but when". Moreover, the stages of Carew's argument fall easily enough into four quatrains. Nevertheless, it is grammatically a single unit, and although its imagery is simple and conventional enough, we do not find the close parallelism of either syntax or imagery that is typical of Elizabethan song lyric. The argument is not easy to follow listening to the song.
1. Mark:
how the blush - ful morn - ing,

2. So may'st thou thrive in love,

- fas - ses to un - fold, But when the plan - net
ward of - bold lo-ver: But when the moon - ing

of the day Approach with his
ac - cent (thou) Shalt con - stant faith and

power - ful say, Then she spreads, Then she re - ceives
ser - vice vow, Thy Ce - lia shall re - ceive those charms

With sigh - ing, blush and weep - ing, rain, Yet she re -
Thy grief, thou ne - ver shalt en - joy The just re -

His warmer beams in - to her vir - gin leaves:
With o - pen eyes, and with un - fold - ed arms.
Lanier's decision to set the song in two eight-line stanzas is logical enough, since the overall semantic pattern is paralleled in the two halves, the first eight lines dealing with the vehicle of the image, the second eight with the tenor. The amendment of the text is not defensible, however, for it vitiates the force both of Carew's imagery and of his argument. "Blushful" is a particularly poor substitute for Carew's "bashfull", since it obscures the lyric's fundamental argument, since it introduces an unpleasant archness, and since it apparently dictates the further amendment of Carew's "sighing blasts" to the ridiculous "sighing blush" in the third line. A madrigalist would no doubt have destroyed much of the poem's form, but one cannot imagine him failing to respond to Carew's own third line. The change of Carew's "shalt" to "mayst" in the ninth line weakens the argument to no purpose. In the following line of Lanier's version, "silent" serves no clear purpose, and even destroys the rhythmical parallelism between lines two and ten. In the thirteenth line, Carew's direct syntax is amended to the awkward "But when the moving accent, (thou) / Shalt...". It might be argued that the original text could be restored and the song consequently improved, but the point is that the amendments indicate an insensitivity to the quality of the text. It seems as if Lanier seized on his own image of blushing, and built his song around it regardless of the context. Apart from these amendments to the text, Lanier chose a poem employing far more enjambments than an Elizabethan lyric would have done. Run-on lines tend to contradict the logic of musical phrasing, and since these are not paralleled in the two halves, they work against the strophic setting. In Lanier's first stanza, his treatment of "Then she spreads, then she receives" is particularly felicitous, but it makes nonsense of the corresponding line in the second stanza. Lanier's pretty air is hung very loosely upon a text which, even in its authentic form, offers little help to the song writer. Its charm does not depend upon the intelligibility of its text; not even to the performer,
as a good madrigal is intelligible to the performers, even when the polyphony obscures much of the message from the listener.

It is apparent that in Lanier's declamatory writing we have the beginnings of an English style that was to flower in the magnificent declamation of Henry Purcell's vocal line. But we cannot agree with the judgement of Vincent Duckles (Duckles and Zimmerman, 1967, 5):

> Obscure as they are, the English composers of the mid-seventeenth century were among the most literate musicians who ever lived. They had the highest respect for poetry, and in their close reading and careful setting of the works of their literary colleagues, they created a school of song composition that is unique and deserving of more attention than it had received.

As the styles for poetry had changed, so the production of good poetic texts suitable for setting diminished, and the Cavalier song writers tended to exploit the dramatic potential of inferior texts - as Purcell was later to do. But the case of Henry Lawes (1596-1662) must be considered, for he certainly did write some fine songs to fine texts, and he drew from Milton and other poets some extravagant compliments. Milton's famous sonnet (1966, 174) deserves to be quoted in full for its specific judgements.

_Harry, whose tuneful and well-measured song
First taught our English music how to span
Words with just note and accent, not to scan
With Midas' ears, committing short and long,
Thy worth and skill exempts thee from the throng,
With praise enough for Envy to look wan;
To after age thou shall be writ the man
That with smooth air couldest humour best our tongue.
Thou honour'st verse, and verse must lend her wing
To honour thee, the priest of Phoebus' quire,
That tun'st their happiest lines in hymn or story.
Dante shall give Fame leave to set thee higher
Than his Casella, whom he wooed to sing,
Met in the milder shades of Purgatory._

Hortimer H Frank (1979) has shown that Milton not only received a thorough musical training from his father, but also knew and understood both the practical and theoretical implications of the changing musical styles both in Italy and in England.
Hilton shrewdly recognised in Lawes the one composer of his time whose talents could comprehend the changing fashions in both music and poetry. It is no coincidence that Hilton commends Lawes across a line boundary for his ability "...to span Words with just note and accent", for Lawes was able to find a musical rhythm which could cope with the increasingly frequent enjambments of Seventeenth Century poetry without reducing the verse to prose. As R J McGrady points out (1969, 92)

His particular achievement was to break through the lyrical framework of the lutenist ayre - a framework which depends ultimately upon a number of balanced sections, each of which usually corresponds to a complete line of verse - to create a continuous flow of melody which owes its shape and structure, not to the metrical organisation of the verse but to its sense and rhythm.

But McGrady, like so many of Lawes's recent admirers, seems to underestimate the difficulty of the problem by ignoring the extent to which, despite enjambments, or even because of them, line periods retain an enormous importance in Seventeenth Century poetry. If the line became a more variable and flexible unit, serving a greater variety of phonological and semantic purposes, it remained a fundamental unit of verse nevertheless. The careful foregrounding of the word "span" in Hilton's sonnet is an excellent example of the functioning of the line period. To the extent that Lawes did refashion English song by breaking the relationship so evident in Campion's songs between balanced musical phrases and balanced lines of verse, the result is a less satisfying tribute to English poetry than McGrady and Ian Spink (1974) suggest. But Lawes certainly did not consistently ignore line periods. Even in an early song in which he is very patently working under the influence of song-writers like Robert Johnson, his awareness of the problem is apparent. "O that joy so soon should waste" is a setting of one of the songs from Cynthia's Revels (IV, iii, 242-253). The musical setting (given by McGrady, 1969, 91) is quite obviously influenced by "Have you seene but a bright lillie grow" (cf. 175 supra).
Lawes here repeats the phrase "As a kiss", which occurs in Jonson's text as a separate line. Its effect is to change Jonson's pattern slightly by creating three four-stress lines which correspond to three musical phrases. The following line, however, is another of Jonson's catalogues of epithets, and Lawes treats it to delicate declamation very similar to that for the last line of "Have you seene but a bright lillie grow". This declamatory writing is continued through a long phrase embracing three lines of verse with its climax a rapid scale passage rising to the word "morn" - again reminiscent of the other song. Certainly this is freer rhythmically than any Campion song, but the phrasing is such that the rhyme words still mark out the linear structure of the verse, as they might in a sensitive reading of the poem aloud. All Lawes's cadences fall in the right places.
In the course of a detailed and sensitive analysis of the song "When thou poor excommunicate", Ian Spink (1974, 79–83) demonstrates how Lawes coped with the difficulties presented by Thomas Carew's poem, entitled "To my inconstant mistris" (Carew, 1949, 15).

When thou, poore excommunicate
From all the joys of love, shalt see
The full reward, and glorious fate,
Which my strong faith shall purchase me,
Then curse thine owne inconstancie.

A fayrer hand then thine, shall cure
That heart, which thy false oathes did wound;
And to my soule, a soule more pure
Than thine, shall by Loves hand be bound,
And both with equall glory crown'd.

Then shalt thou wepe, entreat, complaine
To Love, as I did once to thee;
When all thy teares shall be as vaine
As mine were then, for thou shalt bee
Damn'd for thy false apostasie.

Eric Ford Hart says (1951, 223) of the work of the Cavalier poets whom Lawes so favoured in his settings,

It had lost the passionate simplicity of Elizabethan lyric verse; instead there was a new note of courtly sophistication, which intellectualized its underlying emotion into compliment, cynicism or moralising, or exaggerated it into hyperbole.

Spink makes a related observation about the central metaphor of Carew's poem (60):

It is a conceit to the taste of a court that found religious controversy an intriguing diversion, but it is one to which music can add little or nothing since it is purely intellectual. It is through 'wit' that the point is made; there is little or no 'feeling' to communicate.

How little there remains to communicate is illustrated by the fact that Lawes could dispense with Carew's second stanza without undue loss. I am indebted to Spink's analysis, particularly of the way Lawes uses the new harmonic language of the Seventeenth Century to organise the cadences to correspond with the syntax of the poem. The cadence Lawes employs at the end of the first
stanza is in B flat, the relative major key to the tonic G minor; his half-closes at phrase endings are in the tonic, except for that on the word "damned", which is on the dominant, before the final phrase resolves into G minor. It is significant that Carew's rhymes are not strong enough to assert the line periods against the syntactical logic of the musical cadences.

Spink observes that "Structure like this is clearly dependent on the words" (81), but he seems to underestimate the violence done to the verse structure. Spink's argument is that Lawes is offering us a reading of a poem whose wit is not intimately bound in with passion, the way wit appears in Donne; the question needs to be asked how suitable a vehicle is song for such a
poem? Lawes showed a marked preference for the Cavalier poets, Herrick, Carew, Waller, Lovelace, Suckling and Cartwright, for example, avoiding the complexities of metaphysical verse. But sometimes the consequence was a loss of passion, without which there seems little point in musical setting for a text. A comparison of Carew's use of religious metaphor in love poetry with Donne's shows a difference of seriousness as well as of passion: "The Relique" (1912, 62), or "A Valediction: Forbidding Mourning" (49), or this, from "Twicknam Garden" (28), makes the point:

But O, selfe traytor, I do bring
The spider love, which transubstantiates all,
And can convert manna to gall,
And that this place may thoroughly be thought
True Paradise, I have the serpent brought.

The declamatory style, for all its devotion to the sense of the text, reflects a decline in intimacy between poetry and music. Yet Lawes was capable of writing very fine songs, given the right sort of text for his style and purpose. His collaboration with Milton in the masque, Comus, presented at Ludlow Castle on Michaelmas night 1634 produced perhaps his finest song, "Sweet Echo, sweetest nymph". Milton's text (Comus, 230-243) offers Lawes an abundance of concrete, stylised imagery, and drama rather than argument. Though the verse form is irregular, the lines are units of sense, rhymed firmly, especially where the syntax runs on to the next line. Lawes brings the music to four cadences, all in the dominant, before the last line returns to the tonic: the first at the end of the third line of text, midway through the first sentence; the second at the end of the sixth line, concluding the first sentence; the third concluding the dramatic question; and the fourth at the end of the twelfth line of text, preceding the musical imagery of the final result-clause. But the cadences are not really resting places, for Lawes drives his declamatory melody through the text with tremendous rhythmical vitality. The melody and accompaniment are always moving forward to the final resolution.
Sweet Echo, sweetest Nymph that lives unseen
Within thy airy shell
By slow Meander's margent green,
And in the violet-embroidered vale
Where the love-lorn Nightingale
Nightly to thee her sad Song mourneth well.
Canst thou not tell me of a gentle pair
That likest thy Narcissus are?

O if thou have hid them in some flowery cave.
Tell me but where sweet
Queen of Parly, Daughter of the Sphere,
So mayst thou be translated to the skies,
And give resounding grace to all heav'n's harmonies.
The part played by the accompaniment in moving the melody forward is vital. The musical rhetoric of the question in the middle of the song is impressive with its near sequences imitating interrogatory speech patterns, but serving at the same time an essentially musical function in providing the basis of the melodic material for the concluding couplet. Yet it is the bass part, played in Lawes's time by the bass instrument of a concert of viols with other parts filled in by formula, that drives the melody on from the question into the second half of the song with an octave leap tied through the rest in the vocal part. There are thus rests in the vocal part and cadences, both dictated by the syntax of the text, but the sound is continuous. In its melodic and rhythmical vitality, therefore, the bass line is both essential to the song's effect, and more independent than Lanier's mere harmonic underpinning of the melody. This song is an exquisite miniature, but Lawes's talent, as Spink points out, was overtaken a few years after the presentation of Comus by the turmoil of Civil War and Revolution. Although he lived to see the Restoration, Lawes had found his natural creative environment in the unique court of Charles I.

The song writers contemporary with Henry Lawes were all concerned with the problems of developing a new harmonic language and, with it, a monodic vocal line. Lanier, John Jenkins (see Duckles, 1962), John Wilson (see Duckles, 1954), John Hilton, Simon Ives and the younger Lawes, William, were all born within eight years of Henry, and all but William Lawes and Hilton saw the Restoration. It is strange to think of a masterly polyphonist like Thomas Tomkins living through the reign of Charles I with them, although, in retrospect, perhaps we can see their influence in his treatment of the narrative line in, say, "When David heard that Absalom was slain". But the Civil War is a very clear cultural watershed in English history, and despite the presence of survivors from the first Caroline age into the second, musical life in England had to be rebuilt.
HENRY PURCELL: ESTRANGEMENT

The effect of the Puritan revolution on musical life in England was to suppress the Dionysian tendencies in music and to encourage only the Apollonian. The attitudes of the Puritans towards music have been thoroughly explored by scholars following the great work of Sir Percy Scholes (1934), which corrected the fundamentally mistaken notion that the Puritans objected to all music. The effect of this work has been to specify the sort of music to which the Puritans took exception. Though church choirs were disbanded, and some of the organs vandalsed, small-scale instrumental music flourished under Puritan rule. The Word of God was paramount, and anything that was seen to distract the faithful from that Word, the sensual appeal of sculpture, or vestment, or ritual, or elaborate music, was removed. Sober home music was not seen as such a distraction, and encouraged. But another substantial part of public music was banned with the closing of the theatres, though private masques continued to be written. However, four years before the Restoration we have a significant instance of that alleviation through music or the perceived threat of the Dionysian that we discussed in the opening chapter (supra, 5): the theatres were permitted to reopen for musical drama, in effect, the first English opera, Davenant's The Siege of Rhodes. Nevertheless, little vocal music was written during the interregnum, and that or little interest. Effectively, therefore, the period saw very little public music, which, in turn, made music a very precarious profession. Thus, at the Restoration the musicians who were re-employed in church, court and theatre were faced with the task of rebuilding a national tradition. The discontinuity of the English tradition was emphasised by the French tastes which Charles II brought back with him; Nicholas Lanier, whom he re-appointed master of the King's Music, had also spent the Commonwealth period in exile. This, in turn, made clearer the break between the harmonic language of the
Renaissance and the new tonalities which were firmly established in Europe by 1660.

In its effects, the most remarkable musical achievement of the early years of the Restoration was that of Captain Henry Cooke, appointed master of the children at the Chapel Royal, who scoured England for suitable boy choristers, and then trained them. Among the first boys he chose were Pelham Humfrey, John Blow, Michael Wise, and William Turner. A couple of years before Cooke's death in 1672, the young Henry Purcell joined the Choir. Cooke was succeeded by Humfrey and Blow in turn, and both of these taught Purcell. The King encouraged Humfrey's precocity, sending him abroad for study at the age of seventeen. Among his surviving works is a remarkably austere setting of Donne's "Hymn to God the Father". This song (Humfrey, 1947) provides a significant link between composers such as Lanier and Henry Lawes on the one hand, and Henry Purcell on the other. The choice of text is itself remarkable, not only for its sombre quality, but for its being the work of a poet from an earlier age whose work is notoriously difficult to set. Yet, as the word "hymn" implies, the poem is far better suited to musical setting than most of Donne's work. It varies images within a repetitive framework, and its language is not opaque or startling except for its pun on the poet's name. Humfrey probably knew the setting of the same poem by John Hilton (Spink, 1976, 25) which is far more lyrical in character, presenting a far blunter interpretation of the text. Moreover, Hilton's setting is strophic, so that the hope held out in the final stanza of text is not differentiated from the fearful contrition of the first two stanzas by anything other than the performers' expression. Humfrey's setting is through-composed, offering a much finer and more specific interpretation.
(Nas too slow)

PELHAM HUMFREY
(1683-1724)

VOICE

Wilt thou forgive the

sins which I have

committed?

(Was hast done, thou hast not done, for I have more.

I have more. I have a sin of

ff)

(p and c)

Wilt thou forgive that

sin, by which I was

wrought so sad

And made my soul

dear? Wilt thou forgive that sin which I did when I was

new?

(p and c)

Wilt thou forgive the

sins which I have

committed?

death thy sun shall shine as he shines now, and here in

era; and hast done that, thou hast done, I fear no more.
The effectiveness of this setting by Humfrey depends to a large extent upon his close simulation of speech rhythms, upon the close correlation between musical phrasing and syntax, and upon the very narrow tessitura of each phrase and the corresponding lack or large intervals before the climactic stanza. Donne uses only two rhymes in the text, including his pun. These are insistently established in the first stanza, so that the run-on lines in the following stanzas, ending on the words "won", "shun", "spun" and "Sun", can be run-on in the musical phrasing without any danger that the rhyme-scheme will be lost to the listener. Humfrey is sparing in his decoration, so that the text is declaimed very clearly. The figure on the word "for" in the final line of the first two stanzas is psychologically apt, simply suspending the emphasis on the final phrase of each stanza. The setting of the last stanza is splendid, with its movement from the tonic F minor into the relative major, A flat, at the phrase "Thy Sun/ Shall shine as he shines now". This is heralded by the dramatic octave drop to the phrase "... but swear by thy self...", all the more startling for the narrowness of the tessitura up to that point. The return to F minor for the final cadence is a lovely homecoming, preserving the penitential character of the whole. The emphases marked in the score for the penultimate line or the text are unnecessary since the drama of the line is written into the music with its leap up of a sixth to "done", and then down a seventh to "that". In sensitive performance the line will emphasise itself without melodrama.

Humfrey's poise in this use of stilo recitativo is particularly significant, for he is ruminul to the character of the verse, yet interprets it with a fine sense of dramatic intensity. It is this dramatic intensity, buttressed by a clear sense of natural speech rhythm that looks forward to the achievement of Henry Purcell. Purcell, as we shall see, never used a verse text hair as rine, however.
The need to cultivate a strong declamatory line was important to a composer or church music in an England that remained staunchly Protestant despite the court, and that maintained a Protestant concern for the Word. This need was reinforced by a purely practical consideration: the desperate lack of choristers. It was necessary to have the major burden of the singing borne by the handful of competent singers. The verse anthem was a resource extensively used by the composers associated with the Chapel Royal, and it links back to the great Sixteenth Century tradition through Orlando Gibbons's son, Christopher, one of the Chapel Royal organists and a teacher of Blow who, in turn, taught Purcell. But this concern with language was not shared by the court, nor by the theatre which was re-established under court patronage. Charles II brought back from France a taste for spectacle accompanied by musical grandiloquence. Occasional music was demanded by the court to celebrate weddings, birthdays, journeys, homecomings and campaigns; and the texts to which this music was set were invariably wretched sycophantic doggerel. Purcell began writing such odes in his very early twenties and continued for the rest of his life. It cannot have cultivated a marked sensitivity to poetry to have welcomed the King after a strenuous journey down river from Windsor to Westminster with a setting of

Your influential approach our pensive hope recalls,
While joyous sounds resound from the walls,
As when Apollo with his sacred lyre
Died in the Theban stones a harmony inspire...

(Quoted by Westrup, 1980, 37)

Rosamunda McGuinness (1971) has traced the story of these occasional odes from 1660 to 1820 when Robert Southey finally had the Poet Laureate relieved of the obligation to provide the texts. The attitudes they helped to engender towards song texts is made very clear by a 1731 Grub Street attack on Colley Cibber:

... when a song is good sense, it must be made nonsense before it is made Musick; so when a song is nonsense, there's no other way but by singing it to make it seem tolerable sense (McGuinness, 1971, 64).
Jonathan Swift's savage "Directions for a Birth-Day Song" dating from 1729 makes a similar point at greater length. (Swift, 1958, 459-69) Purcell's occasional music, it must be said, includes some of his very finest, like "Come ye sons of art", a 1694 Birthday ode for Queen Mary, and some of the St Cecilia Day Odes. What concerns us here is the indifference to poetic quality they must have bred.

The theatre created by this court was characterised by spectacle and cynicism. Plays and operas were staged with lavish mechanical ingenuity before an aristocratic audience many of whose members conducted their brawling or bawling or bawding while the play was in progress. The attitude of such an audience to language is well illustrated, as Allardyce Nicoll has argued (1961, 171ff), in the many adaptations of Shakespeare that were staged for its entertainment. Nahum Tate, who provided Purcell with the libretto for Dido and Aeneas and the texts for many of his songs saw it to amend King Lear by pairing off Coraelia and Edgar at the end under the beaming patronage of Lear himself. The Tempest and A Midsummer Night's Dream were turned into Purcellian operas with grotesque distortions of both plot and text. Macbeth was adapted into an opera by Sir William Davenant with some amazing rewriting of the text; Nicoll quotes (1961, 176),

She shou'd have di'd hereafter,
I brought her here, to see my victims, not to die.
To morrow, to morrow and to morrow,
Creeps in a stealing pace from day to day,
To the last minute or recorded time;
And all our yesterdays have lighted fools
To their eternal homes...

At least as significant was the neglect of the romantic comedies; for Restoration comedy was salacious and cynical, its taste was for what Shakespeare had deplored sixty years earlier:

... folly, doctor-like controlling skill,
And simple truth miscalled simplicity,
And captive good attending captain ill.
(Son 66, 10-12)

It was an age Nicoll evaluates perhaps overgenerously (177):
... able dimly to appreciate the great work of the past, but filled with an overweening sense of its own importance and offended at any attempt to inculcate in a reasonable way honour or virtue: an age that has inherited great and noble things, yet debilitate and week, nursing the degenerate descendants of a powerful race, glorious sometimes in its decay, but graceless, in bonair, corrupt in airy and splendid.

The follies of the age determined, to a large extent, the attitudes taken to language by one of its greatest geniuses, Henry Purcell. A great deal has been written about Purcell's handling of the English language, almost all or it rulson; and it is certainly not my intention to deny that Purcell was sensitive to the rhythms of English, that he was fascinated by language, and that he had an extraordinary talent for finding a musical imagery apt to the text he was setting. Nevertheless, we need to look carefully at the details of his handling of text, at what sort of texts he chose or accepted, and more particularly at the attitudes to poetry that are implied by his settings.

The range and variety of his vocal music is phenomenal: the bawdy catches; the grand comedy of the frozen awakening "What power art thou who from below" in King Arthur; the roistering sailor's song in Dido and Aeneas; the classical pathos of Dido's lament; the dramatic recitative, "The Blessed Virgin's Expostulation"; the panache of the great brass-accompanied choruses like "Hail, bright Cecilia"; the solemnity of the Queen Mary Funeral music; the rapture of the Te Deum and Jubilate in D; the quietness of the penitential anthems like "Thou knowest, Lord, the secrets of our hearts". Of all of these moods and all of these resources Purcell was absolute master with a ravishing gift for melody. His word-painting techniques are dazzling in their ingenuity as well as in their aptness: in the verse anthem "My Beloved spake", for example, or in that wonderful frozen awakening from centuries of sleep in King Arthur. But these techniques, which have received so much attention from critics, need to be evaluated by the
textual environments in which they appear. In the last hundred years much fine and passionate scholarship has been devoted to establishing Purcell's pre-eminence in English music. Dennis Arundell, Sir Jack Westrup, P B Zimmerman and Ian Spink are among the scholars who have given us some splendid analysis of Purcell's style in vocal music. Our concern here is simply to re-examine Purcell's response to the English language. Arundell provides an excellent starting point; he locates Purcell's unique achievement as a composer for voice in his ability

... to bridge the gap between a lilting tune for rhymed lines and a more down-to-earth progression of notes for dialogue... The melodic shape conforms closely to a natural way of speaking the words... The breaks of emotion and the dramatic pauses are as theatrically realistic as they would be when performed by a fine actor or actress. (1959, 323)

I propose to ignore chronology and to begin rather at the lighter end of the spectrum by referring to Purcell's treatment of text in two of his catches before carrying the analysis through solo secular song to that pivotal piece of dramatic recitative "The Blessed Virgin's Expostulation", on to a consideration of two of the better known verse anthems, and finally to Dido and Aeneas: opera, where, in a sense, all his talents logically lead.

Such a progression is compatible with the sort of chronological analysis undertaken by Ian Spink (1974), who believes that Purcell's maturity as a song writer was achieved in the theatre. In the course of our examination it is important to bear in mind two technical points made by Spink. In the first place, he demonstrates that the process of developing the air into a larger and more powerfully expressive medium than it had previously been was initiated in the purely musical development of more expressive and more varied ground basses; Spink cites (pp219-220) the beautiful setting of Katherine Philips's poem "O Solitude, my sweetest choice" which Purcell composed about 1667, when he was twenty-eight. Secondly, Spink maintains that the influence of verse and dance forms diminished as Purcell sought the means "to break through
the formal and emotional restrictiveness of [their] small-scale symmetries" (221). This is a very important theoretical point in the history of song-writing, for "small-scale symmetries" are, in fact, the basis of the relationship between music and lyric poetry. In practice, where large-scale verse forms have been set to music, they have been totally subordinated to the demands of musical architecture, as in Handel's setting of Milton's "L'Allegro" and "Il Penseroso".

In the Restoration, the catch was a well-developed musical genre (see Hart, 1953), and much in demand in the taverns where the gentry amused themselves in singing. The term "catch", it is conjectured, is derived from the way in which different voices in the canon catch up on each other, juxtaposing words and phrases that the linear text separates, thus creating additional meanings. A sample of Seventeenth Century catches including eight by Purcell can be heard on a recording called "Cakes and Ale" made by the Pro Cantione Antiqua, directed by Mark Brown (BASF DAC 3061, 1975). In "Tom the tailor" the text is hardly subtle, but the three voices catch one another to juxtapose "pull'd out", "nine inches" and "too short" in direct sequence.

Tom making a mantua for a lass of pleasure,  
pull'd out, pull'd out his long and lawful measure.  
but quickly found tho' woundly straights lac'd Sir  
nine inches would not surround her waist Sir.  
Three inches more at length brisk Tom advances,  
yet all too short to reach her swinging hanches.

Somewhat wittier is Purcell's treatment of an anecdote about Sir Walter Raleigh that was commonplace enough for that Seventeenth Century gossip columnist, John Aubrey, to tell in his Brief Lives (Aubrey, 1972, 416). Purcell's text is again in three couplets which he sets with great care for the speech rhythms, phrasing the text line by line. The musical rhythm of the second line is particularly apt to the text. And the final couplet, when it is reached by the first voice, becomes a sort of ground against which the rest of the text is sung. Slight as it is,
this catch demonstrates very clearly Purcell's concern with the meaning of his text and with its rhythms. A skilful performance will use a gentle *accelerando* to arrive at the climax.

Sir Walter enjoying his damsel one night, he tick'd and pleas'd her to so great a delight, that she could not contain 'towards the end of the matter but in rapture cried out: *O sweet Sir Walter, O*

Sweet Sir Walter, *O sweet Sir Walter, O sweet Sir, sweet Sir Walter, O*

switter switter switter swatter switter switter switter switter switter switter switter

While these catches provide ample illustrations of Purcell's concern for the semantics of his text, they suggest also an indifference to poetic quality. Some of the commentators gloss over this point and a few concede it, but the implications for the nature and history of the relationship between music and poetry are very rarely pursued. Michael Tippett, as we have seen (*supra*, 15), assumes both as critic and as composer the primacy of music over text as a matter of course.

When we hear a good song we are rarely if ever disturbed
by the quite possible fact that the poetry is poor. (1970, 462)

Against this confident statement I would argue that we should not be so indifferent to the text, but I am forced to accept it as a statement about musical and aesthetic fashion; and the rot set in about Purcell's time. Writing specifically about Purcell, Tippett praises his care for the shape and meaning only of individual words and phrases. Peter Pears, whose sensitivity and intelligence as a performer are backed by considerable learning, has said or one of Purcell's most prominent collaborators,

Nahum Tate knew what he was about, and he gave Purcell verses of a neutral, passive quality which were fair game for a real composer. (1959, 3)

Pears bases his comment on similar premises to those of Tippett. Dennis Arundell (supra 159) refers to Purcell's ability to simulate the interpretation of a fine actor, which glosses over the distinction between lyric poetry and dramatic. Franklin D Zimmerman has claimed that Purcell's amendments of song texts often "mended unskillful poetry" (1967, 59); if that were so, he left a great deal unmended. But Zimmerman goes on to agree with Tippett, Pears, Arundell and Spink that the musical design in Purcell is paramount; at the same time Zimmerman adds an extraordinary analytical comment which articulates a widespread attitude about the roots of musical expression (1967, 70).

Synthesizing the poetic notion with integrated illustrative themes, [Purcell] fashioned musical figures too deep for words, even when the musical motives involved were logogenic.

Once more it is apparent that music is seen to occupy the Dionysian end of the spectrum, literature the Apollonian. The age that saw the founding of the Royal Society, whose early members included John Locke, John Aubrey, John Dryden and Sir Christopher Wren (see Ashby, 1954, 154), would have concurred. The deeper significance of Pears's remark about Nahum Tate is that his texts, like others used by Purcell, support the view expressed by Zimmerman in that they delineate very roughly the area of emotion and leave its exploration entirely to the composer.
Typical in this respect is a text of which Purcell made three different settings in the last three years of his life, Colonel Heveningham's "If music be the food of love."

If music be the food of love,
Sing on till I am fill'd with joy;
For then my list'ning soul you move
To pleasures that can never cloy.
Your eyes, your mien, your tongue declare
That you are music ev'rywhere.

Pleasures invade both eye and ear,
So fierce the transports are, they wound,
And all my senses reas'ned are,
Tho' yet the treat is only sound,
Sure I must perish by your charms,
Unless you save me in your arms.

It is pointless objecting to the Colonel's taking his inspiration from a famous line of Shakespeare, though it is unfortunate that the rich associations of Orsino's speech should receive such leaden echoes as they are given here. Though the lyric is different from the fragment of Twelfth Night, it is difficult to judge it independently, for there is a difference of seriousness between them; the lyric takes at face value the attitudes that Twelfth Night submits to critical examination. Even in the field of conventional loving importunity the superiority of, say, Ben Jonson's lyrics intrudes on one's consciousness. But the lyric suits Purcell's purposes. Dating from 1692, 1693 and 1695, the three versions are all nature works, so that it is particularly illuminating to see the differences between the first version (Purcell, 1949) and the third (Purcell, 1947b). In the first version Purcell takes a lyrical approach, though one in which he repeats words and phrases as they take his fancy. Effectively the song is strophic, although Purcell scores it right through so as to accommodate small differences in the rhythm of the two stanzas as well as particular points of musical emphasis or illustration of a word or phrase. Thus the insistent repetition of "sing on" is paralleled by "so fierce", although the opening phrases of the stanzas differ slightly in order to allow for
the upbeat on the unaccented first syllable of the first stanza, in contrast to the accented first syllable of the second stanza. The melisma on the word "transports" seems a typical piece of Purcellian decoration, yet its melody is identical to that for "I am fill'ō" in the first stanza. The treatment of the fifth and sixth lines of the first stanza is paralleled for the corresponding lines of the second; but the rising two-note sequence for the line

Your eyes, your mien, your tongue declare
followed by the inevitable melisma on "music" does not have the same rightness applied to the lines of the second stanza. On the other hand, Purcell's sense of the force of an image is surely right, for the fifth and sixth lines of the first stanza have a liveliness that the rest of the poem lacks — or is this a post facto reaction to Purcell's lovely writing?

The song is charming, and its quality depends, in a curious way, upon the neutrality, the inoffensiveness of the verse.

The second version is very similar in manner to the first, but Purcell was apparently not satisfied, for in the last year of his life he made a third setting, totally different in character. He abandoned all pretence that the text offers enough parallels
for a strophic setting, and lavished all his dramatic flair on the imagery, ignoring the poetic form entirely, and turning the song into a grand aria. The very insipidity of the text defeated him however. The song makes some splendid gestures, but it fails to work as a whole, largely because the text, whose lyric qualities Purcell had found wanting, lacks also the dramatic potential of, say, Tate's "The Blessed Virgin's Expostulation" or Dryden's "I attempt from love's sickness to fly", both of which imply a richer context of situation. Perhaps the most obvious indication of Purcell's loss of respect for the power of his text occurs in the tenth line,

Tho' yet the treat is only sound.

In the first version it is set without repetition of any sort, and the contrast between the beloved's voice and her arms is left largely to language. In the third version, Purcell repeats the line and then echoes the final word a further six times.

Though the song is a tour de force for the singer, its effect upon a listener attentive to the text is pure bathos.

Clearly Purcell's response to language is founded on a nice sense of the rhythmical shape of a phrase, and clearly he enjoyed simple concrete imagery, and hints of powerful emotion, but one gains no sense from his work that he valued poetry for itself.
His sense of the dramatic was informed by a psychological understanding that could be very subtle at times, but that did not generate itself from subtle linguistic expression; consequently it expressed itself largely in musical terms. He would have been incapable of or as self-effacing a song setting as Humfrey's "Hymn to God the Father". Like Schubert he could make a fine song out of trivial poetry. But he would use poetic form very precisely when it suited his musical purposes.

Another song dating from 1695 is the boisterous "Man is for the woman made" (Purcell, 1961), written for Thomas Scott's play The Mock Marriage, but using a lyric by Peter Motteux. The lyric is a little roundelay with a trite refrain enclosing four terse stanzas in each of the first two stanzas and four terse contrasts in the third. It is chauvinistic and lacks both grace and wit in itself.

Man is for the woman made,
And the woman made for man.
As the spur is to the jace,
As the scabbard to the blade,
As for digging is the space,
As for liquor is the can,
So man is for the woman made,
And the woman made for man.

As the sceptre to be swayed,
As for night's the serenade,
As for pudding is the pan,
And to cool us is the fan,
So man is for the woman made,
And the woman made for man.

Be she widow, wife or maid,
Be she wanton, be she staid,
Be she well or ill arrayed,
Whore bawd or harriegan,
So man is for the woman made
And the woman made for man.

Purcell dramatises the cockiness of the song; male self-assertion demands that the opening word be uttered three times on emphatic minims before the melody runs into the opening phrase, perfectly complemented by the second line of the refrain resolving down from the dominant to the tonic. The four lines of the verse
are then given a repeating, drone-like phrase which cries out for resolution by the refrain, and so on through the three stanzas.

Purcell preserves the form of the roundelay perfectly; his repetition, which would be absurd in a spoken text, is a splendid dramatisation. Provided the singer’s diction is clear, the song virtually sings itself, but Purcell has left the nuances to the performers; the absurd contrasts, for example.

As for night’s the serenade,
As for pudding is the pan,
And to cool us is the fan...
In a totally different mood, "Fairest Isle" (Harewood & Duncan, 1973, 44) affords another example of a strophic song that takes its form from its text and yet that transforms pedestrian poetry. It is not that Purcell's exquisite melody evokes a love or place "too deep for words" (supra, 202), but that the song's emotion derives from beyond Dryden's undistinguished lines (1958, 577).

Fairest Isle, all isles excelling,  
Seat of pleasures, and of loves:  
Venus here, will choose her dwelling,  
And forsake her Cyprian groves.

Cupid, from his fav'rite nation,  
Care and Envy will remove;  
Jealousie, that poysons Passion,  
And Despair that dies for Love.

Gentle murmurs, sweet complaining,  
Sighs that blow the Fire of Love;  
Soft repulses, kind disdaining,  
Shall be all the pains you prove.

Every swain shall pay his duty,  
Grateful every nymph shall prove;  
And as these excel in beauty,  
Those shall be renown'd for Love.

In its operatic context in King Arthur the very simplicity of the song is functional. Spink points out (1974, 225-226) how Purcell's dramatic instincts can transform even stage directions into thrilling music, so that the blustering, buffeting four winds are subdued at Aeolus' command, "Ye blust'ring Brethren", after which, in calm "an island arises" from the sea, and after some joyful peasant dances, Venus sings the song in perfect serenity. That serenity is contrived in a gentle 3/4, matching Dryden's regular trochaic rhythm, with variety maintained by the timing within the bars. But Purcell's care for speech rhythms should not be exaggerated: here his musical purpose over-rules the speech rhythms of his opening bar, where we should expect minims to precede crotchet. The eight-line strophe with the melodic structure, AAB, so much used by Campion, confers an expansiveness on the text's ballad structure. In this context Purcell creates an ambience rather than a detailed emphasis upon text.
1. Fair est isle, all isles excelling, Seat of pleasure and of love

2. Gentle murmurs, sweet complaining, Signs that blow the fire of love

Venus here will choose her dwelling; And forsake her Cyprian love

Soft repulses, kind disdain; Shall be all the pains you prove.

Cupid from his favorite nation Care and envy will remove;

Every swain shall pay his duty Grateful every nymph shall prove;

Jealousy that poisons passion, And despair that dies for love.

And as those excel in beauty, Those shall be renowned for love.

Soprano Solo

Bass
A totally different sort of song is "The Blessed Virgin's Expostulation", dating from 1693 (Purcell, 1947a). Generically it is related to the extended arias from the theatre, like "Let the dreadful engines" and "From rosy bowers". Here we have a dramatisation of the anguish of Mary when the twelve-year-old Jesus was lost by his parents in Jerusalem (Luke, 2, 42-52). The text is a loosely-structured, clichéd piece in irregular couplets by Nahum Tate.

Tell me, some pitying angel, quickly say,
Where does my soul's sweet darling stray?
In tiger's or more cruel Herod's way?
Ah, rather let his little footsteps press
Unregarded through the wilderness.
Where mild savage resort.
The desert's sorer than a tyrant's court.
Why, fairest object of my love,
Why dost thou from my longing eyes remove?
Was it a waking dream that did foretell
Thy wondrous birth? No vision from above?
Where's Gabriel now that visited my cell?
I call, Gabriel! Gabriel!
He comes not; flatter ring hopes farewell.
Me Judah's daughters once caress'd,
Called me or mothers the most blest.
Now, fatal change, of mothers most distress'd.
How shall my soul its motions guide
How shall I stem the various tide,
Whilst faith and doubt my laboring soul divide?
For whilst or thy dear sight beguil'd
I trust the God, but O! I fear the child.

Purcell preserves the sequence of lines but repeats freely as his dramatic declamation demands, for the looseness of the structure clearly leaves him free to create his own structure. Tate's final line, which certainly deserves a better context, offers Purcell a thematic focus for a psychological drama of faith.

The song falls into six distinct sections. The first, in C minor, runs down to the end of the seventh line of text in twenty-six bars, establishing the dramatic situation. The intensity of the declamation is apparent from the beginning, with the repetition of the opening phrase and the distraught isolated "some" as
if Mary were casting about desperately for help. The key word
in the opening phrase, "pitying", takes an anguished leap downward
of a minor sixth, a device that is used throughout the song
at moments of intense anguish. Thus the characterisation depends
from the beginning on the agitated rhythms and uncomfortable
intervals.

Only on the second utterance of the word "cruel" does Purcell
use melisma for the first time. The fourth line of text, however,
is treated to some characteristic Purcellian word-painting,
with its dotted quaver sighs and its sequential rhythmical figures
on "little, little footsteps"

The section is brought to a full cadence with a protracted angry
melisma on the word "tyrant" - Purcell's contribution to alleviating
the effects of Tate's sententious banality.
The next section is heralded by a major chord in the dominant of the original C minor, as the reaction of Mary to her situation is explored more specifically. Dramatizing the conflict between faith and doubt, Purcell presents Mary's first anguished questions against an affirmatively major chord before shifting back to the minor for the terrible doubt of the truth of her original vision. For the repeated calls on Gabriel the voice takes a high G while the accompaniment explores the tonal relationships of that note in a distracted sequence of chords. This is followed by the anguished chromatics of the following line, ending the section in virtual despair, reminiscent of Dido's lament, with its drooping sequences.

![Musical notation](image)

Yet the strength of the annunciation promise is magnificently affirmed in the next section, "we Judan's daughters", a lovely arioso in C major, further differentiated from the rest of the song by its triple time. The song returns to its anguish with a sudden startling movement into the distant key of F minor, heralding the line

How, fatal change, of mothers most distress'd.

This line comprises the shortest section of all, virtually a
bridge passage, a passionate outburst, lacking the questioning introspection of the sections that enclose it. Yet it closes, at the word "Distress'd", on another of those mysterious major cadences, this time in G major; another point at which the music as a whole makes an affirmation despite its vocal line.

The section that follows is the longest: a brisk lyrical allegro which expands three lines of text into forty-four bars of music, including the repeats. In keeping with the promise of the previous cadence, its somewhat calmer self-questioning is conducted partly in a major key, returning at the end of the line

Whilst faith and doubt my lab'ring soul divide
to C minor. This is followed immediately by a C major chord introducing the final adagio with its declaration of trust in God, and its subsideance, through a long drawn-out sigh, to the tonic C minor on the phrase "O! I fear the Child".
It is a work of extraordinary intensity, almost unique in Christian art for its refusal to conform to hagiographic convention at the cost of psychological truth. And at the service of that psychological truth it places uncompromisingly all its musical resources, rhythmic, melodic and harmonic.

It is clear that Purcell's particular concern for language, for dramatic utterance as an index of individual psychological truth, required not verse, but impassioned prose. This he found in the Bible, and the unique quality of his church music is rounded on a powerful response to biblical text. "My Beloved spake" (Purcell, 1952) is a very early work, written some fifteen years before "The Blessed Virgin's Expostulation". It takes its text from The Song of Solomon (2, 10–15 and 16).

My beloved spake, and said unto me, rise my love, my fair one, and come away. For, lo, the winter is past, the rain is over and gone; the flowers appear upon the earth; and the voice of the turtle is heard in our land...

My beloved is mine, and I am his.

For this magnificent text Purcell found dramatic expression, using the form of the verse anthem with a vitality and an inventiveness in his musical imagery that some persons found shocking. A slightly older contemporary, Thomas Tudway, writing in 1710, recalled that Charles II,

... who was a brisk and airy prince, coming to the crown in the flower and vigour of his age, was soon, if I may so say, tyr'd with the grave and solemn way, and order'd the composers of his Chappell to add symphonys etc. with instruments to their anthems; and therupon establis'd a select number of his private music to play the symphonys and returnellos which he had appointed. (Quoted by Westrup, 1960, 199.)

Tudway does not disguise his own disapproval, and later refers to "this secular way" of writing church music. Even eighteen years after the Restoration Purcell's anthem must have been startling, but it was, in a way, self-justifying, because the text must have had very powerful symbolic associations with
the Restoration, not only of the monarchy, but also of the Church of England. Its imagery of natural regeneration, then, is a sort of declaration of new faith, and it is this imagery that shapes a work that is musically somewhat diffuse. Comparatively little melodic material is recapitulated; the work alternates between 3/4 and 4/4 tempi rarely moving very far away from its home key of F major. Its effects depend upon broad contrasts of texture among the strings, the solo voices, the solo ensemble (ATBE), and the full chorus.

The opening section is a pastoral overture, setting the scene. A change of tempo accompanies the first verse of the text. The first phrase is given to three of the voices in turn, followed by the successive rising invitation, "Rise!"
The apostrophes, "my love, my fair one", are moved from voice to voice in easy polyphony, dovetailing the invitations "...rise ... and come away". This celebration of love is the outer frame of the work. It ends here with a short comment from the strings before a shift into F minor at the phrase "For, lo, the winter is past". A hundred and seventy-three bars later the music returns to the sentence, "Rise, my love, my fair one, and come away", before the concluding verse, "my beloved is mine and I am his."

The interior section is a set of images of natural generation. It begins, as we have observed, in the minor at "For, lo, the winter is past, the rain is over and gone." The two phrases of this sentence occupy nineteen bars of singing before the strings take over the same material. The appearance of the flowers upon the earth is set in successive imitative phrases converging into homophony where Purcell uses simple word-painting for the singing of birds, bringing in the chorus for the first time. The Hallelujahs that follow this are a means of using voices to develop a musical idea with strong emotional, and weak semantic content, very much as Tudor composers used the Amen. The voice of the turtle makes a rather cursory appearance in which Purcell's invention does seem, for a moment, to be flagging, for he does not develop his little chromatic figure very far, but repeats, instead, the overture. This is followed by a twenty-bar tenor solo to the sentence "The fig tree putteth forth her green figs, and the vines with the tender grapes give a good smell." Purcell's ability to find music appropriate for this image of young growth is uncanny; its effect lies partly in the chromatics, partly in the sensual relish of the phrase "... give a good smell."
This very sensuality is the motivation for the return to the section "Rise, my love, my fair one", and its resolution in the final section, a lovely, skipping theme which, with hallelujahs, Purcell expands to a hundred bars.

It is an uneven work characterised, appropriately enough, by a tremendous vitality and charm. Its significance for our purposes is its demonstration of how Purcell could respond as a very young man to a beautiful text in strong rhythmical prose that permits considerable repetition and expansion. We can see the same vitality in a more disciplined context in an anthem from Purcell's mid-twenties, the popular "Rejoice in the Lord alway" (Purcell, n.d.). We referred in an earlier chapter (supra 87-89) to the anonymous Sixteenth Century setting of the verses from Philippians (4, 4-7),

Rejoice in the Lord alway: and again I say, Rejoice. Let your moderation be known unto all men. The Lord is at hand. Be careful for nothing; but in every thing by prayer and supplication with thanksgiving let your requests be made known unto God. And the peace of God, which passeth all understanding, shall keep your hearts and minds through Jesus Christ our Lord.

A comparison of the two settings reveals, rather surprisingly, how simple are Purcell's effects in this anthem; these effects are largely dependent upon the three-way contrast among strings,
vocal trio and full chorus. His opening string section is built on the simplest ground bass, a double descending C major scale repeated five times on the cellos. It is, of course, this ground from which the piece takes its popular nickname, "The Bell Anthem", although a residual sense of decorum restricted the use of grounds in church music. By the seventh bar, this scale is being used, rising or falling, in all the instrumental parts. The whole passage of sixteen bars is then repeated before the first vocal section, so that the command to rejoice is heralded by peal upon peal before the text is announced by the three solo voices, ATB. At their entry, new melodic material is introduced in 3/4 time. From here Purcell builds a rondo around the two phrases of the first line of the text, "Rejoice in the Lord alway, and again I say, rejoice".

[Music notation image]
The rhythmical and syntactical integrity of the text is scrupulously preserved for these phrases, which constitute the core of the whole work. The underlay or the text is subtle; Watkins Shaw (1959) has made the point that the note values should not be followed too literally within the phrases, but that the singers should permit the phrases to shape themselves according to speech rhythms. The core phrases are repeated, with slight variations, by the strings, who then introduce new material of their own before the trio returns to repeat the core phrases. The vocal cadence is then repeated in the strings before the solo tenor entry, "Let your moderation", a new phrase again, which is picked up in close imitation by the other two voices, returning quickly to homophonic scoring for the rest of the sentence. The full chorus then enters with its own variation of the "Rejoice in the Lord alway" theme. Here, not only the choral weight, but the added harmonic weight of the treble part creates a splendid contrast with the preceding material. The point is neatly clinched where the single word "again" is echoed by the solo voices as the coda repeats the last part of the sentence.

The second part of the work begins with the lovely bass solo, "Be careful for nothing". He is joined in sequence by the other two voices in this more meditative section. It contrasts with the ebullient G major sections by passing through several modulations into B minor, and thence into a cadence in the major on the words "...made known unto God." A further modulation into A major takes us with a change of tempo into the gentle section beginning, "And the peace of God". Here again the singers must be careful to allow the natural rhythms to assert themselves, for the chant-like setting is intended by Purcell to emphasize the petitionary nature of the text. Perhaps even here we can detect the influence of Merbecke, though the discretion with which Purcell turns a chant into an exquisite melody is the work of a great musician.
let your requests be made known unto God. And the peace of God, which

pass-eth all understanding, shall keep your hearts and minds thro' Jesus Christ our Lord,

The whole sentence is repeated very quietly, moving gently into C major, where the strings pick it up for a short variation. The work ends with a return from this tranquillity to the 3/4 "Rejoice in the Lord alway" section, first in the solo trio and then in full chorus, completing the rondo, and bringing the music back to the joyous mood in which it began. In this respect, it differs from the anonymous Sixteenth Century setting, which ended with those polyphonic variations on a rising five-note figure to the text "And the peace of God..." (supra 89). This difference is not only a matter of where the focus falls on the text, though it certainly is that. It is also attributable to a shift, even in church music, from text-determined form
to musically-determined form. Purcell's approach in this anthem is not dramatic, for the text does not invite it. Rather he interprets the text under an over-ruling mood, the constant return to which provides the thematic centre for his rondo. The expressiveness of the music is not determined by melisma or word-painting or chromatics, but by the creation of broadly contrasting moods, enlivened by well-judged modulations with occasional graces and syncopations in the vocal lines and one or two poignant false relations. Although it is on the conservative side of Purcell's output, it could not be mistaken for anyone else's work, and it is to this and to its marvellous assurance that its great popularity is attributable.

Most of Purcell's anthems belong to the earlier years of his career. The later religious songs like, "The Blessed Virgin's Expostulation", which were published in Purcell's lifetime in two volumes entitled *Harmonia Sacra* in 1686 and 1693, are not church music in the sense that they were not written for performance in church. Most of the later church music was composed for specific occasions, and belongs stylistically with the odes and welcome songs; this includes such masterpieces as the *Te Deum and Jubilate in D*, composed for St Cecilia's Day 1694, and the 1695 setting of "Thou knowest, Lord, the secrets of our hearts", written for Queen Mary's funeral. All of Purcell's vocal music, as we have seen, became steadily more and more dramatic during the 1680s. Whether it is cause or effect, it is clear that his dramatic flair is associated with an interest in individual human reactions in specific situations. Even when his imagination was seized by a great text to give it inspired utterance in the verse anthem "They that go down to the sea in ships" (Ps 107, 23-32), the occasion was the deliverance of King James II from a fearsome storm at sea and the account given to Purcell by the great bass virtuoso, the Rev John Gastling, for whom Purcell wrote the tremendous solos of that anthem. Anthony Lewis sees this interest in the individual as one or the fundamental characteristics
or Purcell's work, and accounts for Purcell as a product of the age that saw the founding of the Royal Society as well as the building of St Paul's (1660, 4).

A heightened interest in the individual, his emotions and his place in the scheme of life, and a growing belief in the independence of his intellectual powers round an appropriate parallel in music where the solo human voice became the chief focus of attention over a subordinate accompaniment.

By this interest in the individual, this passionate search for psychological truth, Purcell is associated with some of the deeper currents in European culture. A similar search, for example, is apparent in the work of a great near-contemporary, Rembrandt van Rijn (1606-1669), who could also take overwhelming inspiration from a snippet, say, of Biblical text. And in Rembrandt we can see also, despite the differences in medium, a drive towards the dramatic.

Purcell's involvement with the theatre began as early as 1660 when he provided music for Nathaniel Lee's tragedy Theodosius. But it was with Dido and Aeneas in 1689 that he was able to bring the concentrated force of a mature talent into the theatre. From then until his death in November 1695 he was continuously involved in the theatre, providing music both substantial and incidental for tragedies, romances and farces, and saving many a theatrical hack from total oblivion. We have seen examples of the technique he brought to the theatre, and have discussed his sensitivity to dramatic context. Ian Spink, in particular, feels that a great deal of the impact of the music is lost out of its dramatic context. He discusses (1974, 230-231) one of the most famous of the songs, "Music for a while", which is now part of the repertory of art song, but which was originally written for a version or Oedipus by Dryden and Lee (1692). In context, the comfort offered by the beguiling powers of music to Oedipus before he learns the truth about the curse upon Thebes is cold comfort indeed, and a far deeper significance is assumed by the strangeness of the famous passage to the text,
Musick for a while
Shall all your cares beguile:
Honoring how your pains were eas'd.
And disdaining to be pleas'd;
Till Alecto free the dead
From their eternal bands;
Till the snakes drop from her head,
And the whip from out her hands.

(Dryden, 1958, 171)

The trouble is, however, that the play as a whole is not worth the revival, even to provide a context for such a fine song.

Westrup asserts confidently, "There is no doubt that Purcell was fortunate in his librettists" (1958, 153). This is quite wrong: there is a good deal of doubt on the point, and it needs to be examined, for a just estimate of the relationship between music and text in Purcell cannot stop simply at the lyrics of individual songs or at the biblical texts or individual anthems. Purcell was the first English operatic composer or real stature, and still perhaps the greatest; and opera takes the question or text and music into a new dimension.

When a character in a play announces that he is angry, the audience is left unmoved until it can see some demonstration of the anger and, more important, some consequence of the anger. If the character spends five minutes telling us how angry he is we are left irritated or bored or unbelieving. In opera however, we expect some time to be devoted to the statement. This is partly because a well-executed musical statement of anger, like Polyphemus' "I rage, I burn" in Handel's Acis and Galatea, is itself a demonstration of anger which the conventions persuade us to accept. In such a case the libretto for the statement serves simply as a pointer to what the music expresses and explores. If it is absurd, it may distract the attentive listener; if it is great poetry it may frustrate, especially if the dramatic impulses of the music tend to dismember the poetry. In so far as opera tends to concentrate its dramatic interest in the music, there is some aesthetic sense in the well-known gibe that audiences prefer opera to
be sung in a language unfamiliar to them. In a great deal of opera therefore, dramatic action is limited and crude; the most important music arrests the course of dramatic action; how often is action announced in recitative and reacted to in aria!

But in opera's greatest moments, music succeeds in being dramatic action. The opening of Le Nozze di Figaro is a case in point: the curtain rises on a cocky, self-confident Figaro pacing out the bridal chamber to determine the position of the bed. Susanna is trying on a bonnet: preening her mating plumage, as it were. Each is pre-occupied, and for a while neither secures the other's attention. Their separate, yet related preoccupations are dramatised in their singing lines; first in sequence, and then simultaneously, before they recognise each other's concerns and their singing lines converge into comfortable homophony. As the opening to a drama concerned with the search for, and struggle for, and discovery and loss and rediscovery of human sexual identity it is superb. A little later, when Figaro's naivety is challenged by Susanna, and she reveals the threats and limitations imposed upon his attainment of selfhood by an acquisitive, class-conscious society, he responds with a most sedulous statement of his determined claim on selfhood, "Se vuol ballare, Signor Contino". More than the literal stage is set for a truly dramatic conflict.

Lorenzo da Ponte displayed very great skill in providing Mozart with a libretto out of which he could create such drama. It is such a librettist that Purcell lacked. Nestroy, asserted of Purcell's librettists (1969, 155),

Sever al of them were poets of distinction, who did not regard theatrical composition as an excuse for lowering their standards.

This statement is hardly justified by the appalling verse that was given to Purcell by the likes of Tate, D'Urrey, Snadwell and even Dryden. But worse still, none of these men showed a genuine sense of drama by giving Purcell a libretto in which characters could develop and expand even in the course of an
aria, and in which the singing could therefore constitute dramatic action itself rather than a reaction to a stated action. That he sometimes succeeded in making dramatic action or the music is a measure of his genius alone.

When Tate revamped one of his early plays as the libretto for Dido and Aeneas, both he and Purcell assumed in their audience a familiarity with the plot of Vergil's epic. This is evident because the sequence of action is taken for granted and very few textual pointers to that sequence are given. The point is material, because a libretto whose plot can be taken for granted need not rely on more than cue references being made intelligible by the singers; it is a principle which has determined the character of most of the great liturgical settings and oratorios. We need not concern ourselves too far with the conditions of the opera's composition and first performance at Josiah Priest's dancing academy in 1689. It is clear that Purcell's imagination was seized and that the absence of elaborate stage machinery was a challenge he joyfully accepted; it left him free to create something between a chamber opera and a secular cantata.

For an indication of how little Purcell relied on his libretto we have only to look at the two "ho ho ho" choruses (Purcell, 1887, nos 16 and 16). Both Westrup (1980) and Spink (1974) complain about Purcell's treatment of the witches, and his failure to "... suggest the horror of the supernatural" (Westrup, 1980, 116). But in fact the demonic energy of the first "ho ho ho" chorus follows a particularly sinister piece of recitative, with powerful dramatic effect; and the second such chorus is followed by the storm-conjuring duet "but ere we this perform", in which Purcell's meteorological effects are wonderrfully executed to a particularly limp quattrain:

But ere we this perform,
We'll conjure up a storm
To mar their hunting sport,
And drive 'em back to court.
Westrup presumably has in mind the witches in *Macbeth*, but Purcell's witches are more Classical, and in a grim way, more humanist. It is not supernatural horror that Purcell is exploring, but a demonic energy personified in the Furies and driving the characters headlong to their fatal destruction. The treatment of that word "drive" is powerfully significant.

This passage recalls the urgency of the pursuing phrases in Belinda's solo air "Pursue thy conquest, Love" (no 10), which is a sort of frenetic benediction on the fated pair.

One can continue to quote example after example of the strength each particular piece takes from its context and juxtapositions. It will, of course, be pointed out that the sequence is Tate's,
but it is clearly Purcell who breathes life into the sequence, deciding what shall and what shall not be emphasised. There is, for example, no correlation whatever between length of textual passages and length of musical items. The famous sailor's song "Come away, fellow sailors" (no 26) at the opening of Act Three is one of Tate's better lyrics, and Purcell sets it as a jaunty sea song without decoration or repeats before the last line.

Come away, fellow sailors, come away,
Your anchors be weighing,
Time and tide will admit no delaying;
Take a boozey short leave of your nymphs on the shore,
And silence their mourning
With vows of returning,
But never intending to visit them more,
No, never intending to visit them more.

It is precisely this jaunty male cynicism from which Dido takes the cue for her inconsolable grief when Belinda joins Aeneas in an attempt to persuade her that Aeneas is compelled to leave Carthage by divine command: see "Your counsel all is urg'd in vain" (no 33). The cynicism of the sailors sneaks easily into the witches' demonic delight in the song "Our next motion must be to storm", and the chorus "Destruction's our delight" (nos 30 and 31). In this sort of subtext was Tate's, he disguised his talents very well at other times.

Purcell's use of the chorus is also very effective in its musical ingenuity; see, for example, the echo chorus "In our deep vaulted cell" (no 21). But the dramatic effect of the choruses is vitiated by their texts where polyphony does not discreetly obscure them. Purcell's skill at the court odes had long accustomed him to setting lines like,

When monarchs unite, how happy their state;
They triumph at once o'er their foes and their fate.  
(No 5)

or,

Great minds against themselves conspire,
And shun the cure they most desire.  (No 35)

We can be thankful, therefore, that, for Dido's dying lament
When I am laid in earth,
May my wrongs create no trouble in thy breast;
Remember me! but ah! forget my fate.

The inspiration Purcell took from this is clearly dramatic and situational, and the wonderful passacaglia he created is shaped and controlled not by its text, but by its magnificent chromatic ground bass.

If it is idle to speculate how Purcell would have reacted to a librettist of genius, a Da Ponte or a Boito or a Hofmannsthal, it is also absurd to pretend that those he had were even competent; his dramatic talents were not assisted by his librettists. His vocal music shows us a man whose imagination could be fired to powerful dramatic expression by the merest suggestions of a text, regardless of quality or length. "When I am laid in earth" expands a mere three lines into a major aria. In this respect we have a notable contrast with some of the great arias from the last years of Purcell's life, like "From rosy bowers" and "Let the dreadful engines", which are set to lengthy texts. But "When I am laid in earth" anticipates the solutions of Bach and Handel to the problems of text and music in building an extensive meditation around a short text whose phrases are constantly repeated, and provide the inspirational basis for an essentially musical development.
In 1885 W S Gilbert poured some of his considerable scorn upon
The idiot who praises with enthusiastic tone
All centuries but this and every country but his own.
(The Mikado, I; Gilbert, n. d., 353)
He would have found many targets in Eighteenth Century England,
in another age of middle and upper class prosperity and complacence.
We have referred to the French tastes brought into England by
Charles II. A further Continental influence is apparent in the
praise which Dryden bestows on the Italian language for the
"perfect harmony" of its sounds (Preface to Albion and Albanius,
1685; see Dryden, 1912, 175ff). And even Purcell, under Dryden's
influence, could say of English music,
'Tis now learning Italian, which is its best master,
and studying a little of the French air, to give it
somewhat more of gayety and fashion.
(Preface to the published score of Dioclesian,
1691, quoted by Westrup, 1980, 69)
After he died a few years later, English music was to labour
under a still greater sense of inferiority to Italian, French
and German.

The gap left in London's musical life by his death was filled
almost fortuitously by a young man from Halle in Saxony who
was seeking fame and fortune, and perhaps escape from the tradition
of Lutheran Church music in which he had been so thoroughly
grounded. However the immediate appeal to the London public
of George Frideric Handel was not his Lutheran training, but
his familiarity with Italian opera. He arrived, aged twenty-five,
in 1710, fresh from Italy, where he had met and learned from
both Scarlattis, Alessandro and Domenico, and Corelli (see Colles,
1928 and 1978). In 1711 his opera Rinaldo was performed to enthu-
siastic audiences in London. It began a London fashion for Handel
operas with Italian libretti. In 1712 he settled in England,
and his former employer, George, the Elector of Hanover, acceded
to the British throne in 1714. Handel's vocal music with English texts began about 1717 when, under the patronage of the Duke of Chandos, he wrote a set of anthems, and, in 1718, the secular cantata, *Acis and Galatea*, to a libretto by John Gay and others. Given the force of his musical personality and the absence of a native successor to Purcell, English opera, indeed English music, fell into a remarkable decline for nearly two hundred years between Purcell and the quarrelsome partnership of W S Gilbert and Arthur Sullivan.

But despite the success of *Rinaldo*, and the persistence for thirty years after of the series of Italian operas by Handel, the London public was never wholly predictable in its attitude towards Italian opera. And its fickleness may be partly attributable to the alien idiom. The greatest operatic success of Handel's time was a brilliant counterblast from the native tradition of English culture, John Gay's *The Beggar's Opera*, which had an unprecedented run of over a hundred performances in 1728, and remained popular throughout the Century (see Lewis, 1973). It is a significant work in our narrative for its attempt to assert both the native tradition of English vocal music, and a relationship between English poetry and music that preserves the integrity of both. But it was the last such attempt before the genius of Handel established unambiguously the priority of music in song and the relegation to a very junior partnership of the text. In any event, after Handel's death there is a decline in the stature of English music, and the manifold problems of the relationship that is song are not seriously faced in English culture again until the late Nineteenth Century. This chapter will consider *The Beggar's Opera* (Gay, 1973, and 1982), and then look briefly at Handel's setting of English texts.

If the target for Gay's satirical comment had been only contemporary musical fashion, it would have perished the way all "in" jokes do. But Gay devised a piece of drama that offered incisive comment
on the social and political mores of his day. In a letter to Pope dated August 30th 1716, Swift observes that "the pastoral ridicule is not exhausted" and suggests that Gay might write "a Newgate pastoral among the whores and thieves there" (K. Brinley Johnson, 1897, 53). Gay took up the suggestion at a time when one of the more obvious targets for pastoral ridicule was Italian opera. Rinaldo was far from being the first Italian opera to be staged in London, and it prompted Joseph Addison to a series of attacks in The Spectator (Addison et al, 1907, vol 1, nos 5, 10, 16 and 29). But between Rinaldo and The Beggar’s Opera at least thirteen Handel operas were performed in London (Dean & Hicks, 1960, 114), many on heroic classical subjects. While there is no evidence that Gay objected to Handel’s music, he certainly did see the fashion for Italian opera as a threat to literary values. A passage in a letter from Gay to Swift in February 1726 is as revealing of Gay’s aspirations as of contemporary fashion (K. Brinley Johnson, 1897, 110):

As for the reigning amusement of the town, ‘tis entirely music; real flutes; bass viols and hautboys not poetical harps, lyres and reeds. There’s nobody allow’d to say I sing but an English or an Italian woman. Everybody is grown now as great a judge of musick as they were in your time of poetry. And folks that could not distinguish one tune from another now daily dispute about the different styles of Händel, Bononcini, and Attilio. People have now forgot Homer, and Virgil and Caesar; or at least they have lost their rank, for in London and Westminster in all polite conversations Senesino is daily voted to be the greatest man that ever liv’d.

Senesino was one of the most famous castrati of his day.

Gay was able, therefore, to construct a comedy of manners that both paralleled and contrasted with the prevailing fashions in opera and in spoken drama, and that also presented these fashions as symptoms of the acquisitive and exploitative cynicism pervading the political and social life of London. Gay’s point that the whores and thieves of his Newgate pastoral were no worse than their jailers, who were, in any case, often their clients and
receivers, was not an idly chosen metaphor, but a passionate conviction, well recognised by his audience. Contemporary gossip gave him ample opportunity for some scathing and very direct attacks upon the Prime Minister, Sir Robert Walpole. His satire appealed to Hogarth, who makes several references to it in his paintings and graphics, most notably in a painting, now in the Tate Gallery, of Macheath in the condemned cell.

The libretto is incisively witty. Its one-liners are as pungent in their way as those of Oscar Wilde. When Polly confesses to her parents that she is married, they berate her, though her father concedes,

I am not against your toying and trifling with a customer in the way of business. (I, vi, 17)

When Polly protests she loves her husband, her mother exclaims in exasperation,

Love him! Worse and worse! I thought the girl had been better bred. (I, vii, 61)

Yet Gay was served by no native composer. It is a droll sign of the times that the man who composed the overture and arranged the songs Gay chose was the German musical director of the Theatre Royal, Dr Pepusch. But Gay made of necessity a virtue, and embellished his pastoral with a rich variety of popular airs culled from a variety of sources, mainly from Tom D'Urfe y's famous anthology, _Wit and Mirth: or Pills to Purge Melancholy_, published in six volumes between 1719 and 1720. The tunes were well chosen and the lyrics finely matched. The _Beggar's Opera_ is a far cry from the work of the composers we have discussed so far, Dowland, Campion, Lawes and Purcell, for example, but it is rooted nevertheless in a great English tradition by its use of folk song and urban balladry. One consequence is that the relationship between text and music is here simplified almost to the matching of melody and such clear, simple lyrics as we discussed at the opening of chapter seven. Harmony is unimportant, since neither accompaniment nor added vocal parts have much significance. The third stanza of the famous "Were I laid on Greenland's coast"
(Act I, air xvi), to the tune "Over the hills and far away" is about the most dense harmonic texture we are offered: the first stanza is given to Macheath and the second to Polly, and only in the third do they actually sing together. But the tune is beguiling, and Gay's simplicity of means achieves a fine dramatic effect. With a bit more musical sophistication Mozart was to use the same structural device in the duet "La ci darem la mano" in Don Giovanni.

The relationship is simplified almost to the mere matching of lyric and air, I said. As in the Don Giovanni duet, the other factor of vital importance to the impact of the songs in The Beggar's Opera is dramatic context. The very tenderness of the duet between Polly and Macheath has a host of ironic contrasts with the sense of vulturine appetite that has been established as one of the work's themes before Macheath and Polly are brought together on stage. With the single exception of Polly - and she is ambivalent - the characters see themselves and one another as consumable commodities, and their loyalties are simply arrangements of convenience, truces during which they combine to consume a hapless third party. Peachum's opening song makes the point in very general terms (I, air i):

Through all the employments of life
Each neighbour abuses his brother;
Whore and rogue they call husband and wife:
All professions be-rogue one another.
The priest calls the lawyer a cheat,
The lawyer be-knaves the divine;
And the statesman, because he's so great,
Thinks his trade as honest as mine.

A more subtle song, in both music and text, is Mrs Peachum's "A maid is like the golden ore" (I, air v). Here the real bite to the setting of the pastoral "among the whores and thieves" in Newgate begins to show. The point is not unlike that made by Blake seventy years later in his "London" (1977, 128), where "the chartered streets" and "the chartered Thames" are symptomatic of the usage of a society in which procreation, marriage and
love itself are given out to charter - and in every social class.

A maid is like the golden ore which hath guineas intrinsic.

Whose worth is never known, before it is try'd and impressed in the mint.

Wife's like a guinea in gold, stamped with the name of her spouse.

Here, now there, is bought, or is sold, and is current in every house.
The charm of the tune half-covers the deadly morality of the sentiments, very much as the polite institutions of society disguise its avarice; but the tune has a drive that is appropriate to the ruthlessness of the lyric, and the climax falls rightly enough on the word "gold", which rhymes so ominously with "sole", undercutting the appearance of a conventional tribute to wifely worth. The point is made over and over, right through to Macheath's song "The modes of the court" (III, air xlv) in which Gay so carefully matches a sententious ballad to the famous tune "Lillibullero". Gay's fine craftsmanship is shown in the easy accommodation of the ballad into the tune's triple time, and the internal rhymes of the second ballad stanza, which so perfectly match the phrasing of the music.

Polly's attempt to assert other values against these, attributed by Mrs Peachum to "those cursed play-books she reads" (I, x, 63), is not without a knowing wit, as is apparent in "Can love be controlled by advice" (I, air viii).
Another instance is "Cease your funning" (II, air xxxvii), in which Gay's skill at telling internal rhymes is once more apparent.
But the whole setting and mood of the work implies that such attempts to break out of the social value-system are doomed. Gay's contrived happy ending is perhaps part of this implication; it is inserted, as the Player says, "To comply with the taste of the town" (III, xvi, 15), a splendid irony. In one respect, the value-system of society did assert itself over Gay's biting commentary. Sir Robert Walpole, who was seen to laugh and applaud loudly on the opening night, never returned to the play, and, though he found it expedient to tolerate *The Beggar's Opera*, suppressed its proposed successor, *Polly* (see Lewis, 1973, 20-21), which was published in 1729, but not staged until 1777. The popularity of a ballad opera in the age of the baroque is easy to understand, but it must also be apparent why *The Beggar's Opera* is unique: even without political suppression, the formula was not infinitely repeatable, for it moved against the tide of European music; and had Gay found a native composer of genius, it is unlikely that the partnership would have flourished. In the event, the native composer of genius was not there. Gay's single collaboration with Handel was *Acis and Galatea*, dating from 1718 when Handel was still struggling with English. In any case, as we shall see, Handel's treatment of text involved the imposition of a musically-determined form upon any text, poetry or prose. The dramatic treatment of "I rage, I burn" and the melismata and tedious repetitions of textual phrase in "O ruddier than the cherry", show clearly that even with Gay's libretto for *Acis and Galatea*, Handel's habits had been formed before 1718.

Handel's treatment of English text naturally shows a development as his mastery of the language of his adopted country grows. The characteristics of his treatment of text are well-known because so much of his vocal music is well-known. The heavy false emphasis at the opening of "For unto us" in *The Messiah* is a well-known flaw handsomely compensated by the splendid choral declamations of the titles promised by Isaiah to the Christ-child, "Wonderful
Counsellor! The mighty God! The Prince of Peace!" The melismata of the great choruses like "And he shall purify" or of arias like "Rejoice greatly" and "The trumpet shall sound" contrast, as is well-known, with the intrinsically melodic yet carefully declaimed recitative and arioso sections. Compare "Comfort ye my people" with "Ev'ry valley". But if the outlines are clear, the details are sometimes obscured. The Messiah is one of those works we think we know very much better than we do, but it rewards fresh examination. As John Tobin (1969) has shown, it has been very badly butchered by editors, and he has shown that Handel's treatment of English, though flawed, is more subtle than editors sometimes realise. We shall examine the relationship between text and music in his mature work first by looking at something fairly familiar: the duet "O lovely peace" from Judas Maccabeus (Handel, 1966, which was first performed in 1747. We shall then look at his use of a famous verse text in L'Allegro Il Pensieroso ed Il Moderato (1965b), described as an oratorio, and dating from 1740. And finally we shall look at his setting of those fine texts from the Authorised Version that were selected for him by his friend Charles Jennens, the librettist for The Messiah (n.d.).

The Libretto of Judas Maccabeus was the work of the Rev Thomas Horrell. The duet "O lovely peace" (Handel, 1966, 216-221) comes at the end of the work, following the dramatic martial music that bears the narrative of the struggle of the Jews against the oppression of the Seleucid kings. For the restoration of peace, Horrell provided Handel with a simple quatrain which may owe its imagery to the closing verses of Psalm 65.

O lovely peace with plenty crowned,
Come spread thy blessings all around;
Let fleecy flocks the hills adorn,
And valleys smile with wavy corn.

Handel sets this quatrain in an easy, flowing 6/8 in G major. The opening vocal phrase is given once, clearly, with proper accentuation, before Handel expands it with repetitions and sequences.
When the expansion comes, the accentuation is changed, and in the second line of text, it is left to the singer to avoid too gross a misaccentuation on "thy". The first voice concludes on F sharp, from which the lower voice picks up in the key of D major. The voices continue in imitative counterpoint repeating "O lovely, lovely peace". The effect of the whole, with flute and string parts above the voices, is an exquisite hymn to peace achieved, as always in Handel, by a deceptive simplicity of means. The second couplet is given initially by both voices homophonically without repetitions. But as he develops the imagery of pastoral plenty, it is the final line that attracts Handel's attention. He decorates the word "smile" with one of his characteristic dotted quaver melismata, as if it were a gentle laugh — again perhaps thinking of the wording of Psalm 65:

The valleys also shall stand so thick with corn that they shall laugh and sing.

The gently windswept corn is depicted in the famous quaver figure, folded in, voice after voice. It is interesting that the German translation completely misses the specificity of the musical imagery by rendering "wavy corn" as "die goldne Saat". Throughout the piece it is clear that an understanding of the text is necessary for an understanding of the music. However, Handel has made prose of it in order to submit it to his musical purpose. The adagio in the last phrase of the vocal part is followed characteristically by an instrumental conclusion recalling the material of the introduction.

Morrell's verse is not distinguished enough for us to complain that Handel dismembers it; but this can hardly be said of his treatment of Milton's "L'Allegro and Il Penseroso" (Milton, 1966, 88-96). The libretto for Handel's setting (Handel, 1965b) was compiled from Milton by Charles Jennens, who had the temerity to add a section of his own, "Il Moderato". Though Handel later suppressed this section, Wilfrid Mellers has claimed that it contains some of his finest music (1965, 262-265); Mellers attributes
its continued suppression to British outrage at the insult to Milton. Jennens's text begins,

Hence, boast not, ye profane,
Of vainly-fancied, little-tasted pleasure,
Pursued beyond all measure,
And by its own excess transform'd to pain.

Come, with native lustre shine,
Moderation, grace divine,
Whom the wise God of nature gave,
Mad mortals from themselves to save.
Keep, as of old, the middle way,
Nor deeply sad, nor idly gay
But still the same in look and gait,
Easy, cheerful and sedate.

If this reminds us more readily of Isaac Watts than of Milton, it is because Jennens offers us an Eighteenth Century reaction to a Seventeenth Century poem. His entire libretto, and Handel's treatment of it, make an extraordinary commentary from the Eighteenth Century upon Milton's youthful virtuosity. Mellers argues persuasively that this is one of Handel's finest and most profound works (Mellers, 1965, 257):

... the pantheism of L'Allegro is the closest Handel ever came to religious experience - even closer than Messiah. So the first two parts of the work are an exploration of man's essential nature, and L'Allegro (the sanguine man) and Il Pensieroso (the melancholy man) are the two poles of the human spirit... Although they are opposing forces, they are complementary, both being within the mind: thus the work is dramatic, though the drama is not projected into social ritual.

Of the resolution of this conflict in Il Moderato, he says,

In Il Moderato there is only one 'character'; the mind is no longer a dualism, though it assumes multiple forms.

(Ibid, 262)

My main quarrel with Mellers's judgement is that I dispute the even-handedness of Handel's exploration of these poles of the human spirit. Mellers attributes the ebullience of Handel's "L'Allegro" sections to a conscious thematic dramatisation of the sanguine humour, distinguishing it from the distracted character of the melancholic. Certainly Handel consistently finds powerfully attractive musical imagery for mirth, joy, holidays, and a whole
range of pastoral pleasures, but contemplation, on the other hand, is not always as attractive. Handel fails to exploit even such lines as these ("Il Penseroso", 11 161-166):

There let the pealing organ blow
To the full-voiced quire below,
In service high and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into ecstasies,
And bring all heav'n before mine eyes.

He gives this passage a rather desultory treatment (1965b, 132-133).
If there is a prejudice in Handel towards the sanguine temperament, then it contradicts the grand design as Mellers describes it. But in any case, there is a discrepancy between Milton's design and Handel's, as the dismemberment of Milton's poem shows. That Jennens and Handel added a section devoted to "Il Moderato" is a denial of Milton's design, which rejects the negative aspects of the two humours, and offers hymns to the positive aspects, joy and contemplation respectively, like a two-movement symphony. Milton's contrast is translated in the music into an argument between "L'Allegro" and "Il Penseroso", with passages of one juxtaposed against passages of the other. Mellers makes the very important point that the lack of specific vocal characterisation for either humour is part of the assertion that these humours are present in all of us. Even without "Il Moderato", the work is planned on a grand scale as a two-part oratorio with numerous movements contrasted in tempo and texture, and a performing time of about two hours.

The tendency we noted in Purcell to expand less and less text into more and more music is, of course, continued in Handel. Thus, a number in this oratorio, whether solo or chorus, rarely uses more than ten lines of text, and usually rather less. The work begins, logically enough, with the opening lines of each poem placed in sequence, although Jennens cuts three lines of "Il Penseroso" in a clear declaration that the symmetry of Milton's design, each poem opening with ten lines, short and long lines alternating, is to be replaced with a different structure. These two introductions, rejecting the negative aspects of Melancholy and of Mirth, are set as dramatic arioso for solo tenor and soprano respectively. They are followed by the two invocations to the positive features of Mirth and Melancholy. Here Handel's prejudice is apparent, and Jennens's too, for he makes substantial cuts from the text of the "Il Penseroso" invocation. Handel sets the "L'Allegro" section with energetic lyricism, but the
section from "Il Penseroso" lacks the sense of calm that Milton evokes. It is as if Handel were bothered by the term "Melancholy" and failed, surprisingly, to realise the significance of Milton's Italian title; for it is calm contemplation that Milton is invoking.

The famous lines beginning "Haste thee nymph" are set to a fine tenor aria and chorus that employ some very graphic word-painting. Again, it is apparent from the beginning that Handel derives his inspiration from the text and is dependent on it, for it is clearly articulated, properly accented and profusely and lovingly illustrated; but the frequent repetitions of word and phrase make it clear that Handel is treating the text as inspired prose, and the work has become a meditation on a theme by Milton. The word "laughter" provokes an orgy of mirth from Handel, with a pun on the first syllable of "holding" (1965b, 12-14).
In the choral section, this mirth—become gales of infectious laughter pealing through four-part polyphony.

The next two lines of text ("L'Allegro" ll 33-34),

Come, and trip it as ye go
On the light fantastic toe

are similarly expanded with ingenious word-painting into aria and chorus, this time in a tripping 6/8. This tripping chorus in C minor is juxtaposed with an exquisite aria and chorus in F minor to the lines beginning "Come, pensive nun, devout and pure" ("Il Penseroso", ll 31-44). Handel runs through this a particularly lovely ground bass, an image of her "even step and musing gait". It begins like this (Handel 1965b, 25-26):
A little later Handel commits one of his unfortunate errors of accentuation (1965b, 27).

His intention is clearly to illustrate the word "leaden", but the disposition of the syllables and the top G cause an awkward emphasis on the indefinite article.

So the work proceeds: Handel builds his oratorio on powerful contrasts, taking Milton's poems as his point of inspirational departure. But the work is no more a setting of "L'Allegro and Il Penseroso" than the Verdi-Boito Otello is a setting of Shakespeare's Othello. In some respects we might see Handel's oratorio as a precursor of those Nineteenth Century overtures and tone-poems which expressed the composer's response to, say, a Shakespeare play, through purely instrumental music; if we concede that the use of the human singing voice makes an important difference, we should nevertheless not overlook the similarities. As a last illustration of the process of translation, let us consider the da capo chorus "Populous cities please us then", with its introductory bass solo (1965b, 90-99). Milton wrote

Towered cities please us then,
And the busy hum of men,
Where throngs of knights and barons bold
In weeds of peace high triumph hold,
With store of ladies, whose bright eyes
Rain influence, and judge the prize
Of wit or arms, while both contend
To win her grace whom all commend.
("L'Allegro", 11117-124)

Handel's imagination seems to have been seized by the phrase, "the busy hum of men", which he could hear as the basis of a dense sound built up in multiple entries. The three content words of that phrase gave him the means of simulating the buzz and hum of a hive, and he repeats the words at length. This is also the phrase of text which he repeats in the da capo section.
Nellers commends Jennens for changing "... the romantic 'towered' to the realistic 'populous'" (1965, 261). Certainly it justifies the musical foregrounding of "the busy hum of men", but again Milton's intention is defeated. Handel might have seen the pleasures of "populous cities" as some of the "vain deluding joys" of the opening line of "Il Penseroso", and so have expressed the complementarity that Mellers discusses; but Milton clearly meant to take a positive pleasure in the very "romantic" notion that Mellers censures by implication. Why else would Milton have continued by referring to the traditions of chivalric behaviour and courtship? The idealistic mythology in which it is set by Milton conjures a very different sort of "busy hum of men" from that of Handel. The music thus forcibly foregrounds a part of the text that the poetic structure does not. The second part of Handel's chorus, beginning at the line

Where throngs of knights and barons bold
makes no semantic sense, though its homophonic dignity neatly complements the polyphony that precedes it, and contrasts well with the less pompous following section in a minor key with a contrasting tempo, "With store of ladies".

The functions of "translation" in George Steiner's special sense (supra, 18) are so complex and so varied that it is pointless to insist in every case on close correspondence; but Handel's L'Allegro ed Il Pensieroso illustrates how far apart English music and English poetry had drifted by the mid-Eighteenth Century, a distance exaggerated by the century that separates the original text from Handel's magnificent oratorio. To see how Handel used a prose text in English in his maturity, we shall turn to more familiar material.

The story is told of a cleric offering to find suitable texts for Handel to set for the coronation of George II. Handel replied that, as a good Christian, he knew his Bible, and would find his own texts, thank you. The consequences included "Zadok the
priest" and "My heart is inditing" (see Dean & Hicks, 1960, 103). In addition to showing something of the man, the story is a commentary on the times and on Handel's expectations of his audience. For, in setting liturgical or biblical prose, the post-Reformation composer could take for granted the familiarity of his listeners with the passage set. This alone would justify a look at how Handel set biblical text, for the problems of making the text intelligible to the listener are significantly different for a biblical text from those relating to, say, a poem by Milton. After two centuries of religious strife and controversy the demands of ecclesiastical decorum in church music, at least in the Church of England, the Lutheran Church and the Catholic Church, were less stringent than they had been, and baroque ebullience found splendid musical expression in the dense polyphony evolved in the new harmonic idiom. Audible intelligibility of every part of the text was not demanded, so that the brilliant fugal choruses of, say, Vivaldi's Gloria or Bach's Mass in B minor were accepted as devout meditations upon a theme with which the congregation was assumed to be familiar.

Handel had at his disposal not only the resources of tonal harmony, no longer by his time so tentative, but also denser instrumental textures than Purcell had commanded. In The Messiah the role of instrumental accompaniment in evoking appropriate moods is vital. Examples spring readily to mind. The recitative "There were shepherds" is accompanied by simple continuo, but the appearance of the angel is heralded by a dramatic change of key and the ecstatic intrusion of the strings with their repeated rising arpeggios. The bare continuo resumes at "And the angel said unto them", which is virtually recitativo secco, but this is followed by the strings, in rapturous ostinato, offering a commentary on the angel's announcement. The vocal passage, "And suddenly there was with the angel" is virtually a solo prelude to the great chorus that follows, "Glory to God" (Handel, n.d., 90-93). The bass aria "Why do the nations?" (n.d., 232-242) is prepared
by fourteen bars of furious buzzing on the strings. Similarly, the vocal part in the aria "The trumpet shall sound" (n.d., 301-312) is prepared carefully by the atmospheric recitative using the text,

Behold, I tell you a mystery! We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet.

This establishes the theme of the aria, which is then introduced by twenty-nine bars of brilliant trumpet fanfare; and the trumpet continues as a vital part of the entire da capo section.

With so much, and such familiar material to choose from, we shall examine in detail simply an example each of Handel's treatment of recitative, aria and chorus in The Messiah: the consecutive items, "For behold, darkness shall cover the earth", "The people that walked in darkness", and "For unto us" (n.d., 65-87). The texts are taken from Isaiah (60, 2-3; 9, 2; 9, 6).

For behold, darkness shall cover the earth, and gross darkness the people. But the Lord shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined.

For unto us a child is born, unto us a son is given; and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace.

The darkness is represented initially by a brooding string ostinato in which the tonic B minor chord oscillates tensely with the chord of the dominant seventh. With the voice's descent through the notes of the B minor chord on the phrase "darkness shall cover the earth" it seems to evoke the darkness of the void before Creation. But the subsequent phrase, "and gross darkness the people", evokes a man-made, post-lapsarian darkness. It is characterised by the downward leap of a diminished fifth, that discordant interval that seems to violate all the laws of concord, and has been characterised as diabolus in musica. As
Barry Cooke points out (1959, 64-65) it is an expression in the language of music which has long been associated with Satan and his influences. When Handel repeats the phrase or text, the interval on "gross darkness" widens to another discord, the minor seventh, which Cooke says is usually expressive of deep melancholy (1959, 74). At the promise of redemption, the crucial word "arise" is treated to a rising melisma in the relative major key of D. The phrase builds itself impressively to its apparent climax on the second syllable of "upon", but it is in fact driving onwards to the real climax on the word "glory", where a solemn descending scale in the voice part takes the music into A major. When the phrase is repeated, the descending passage repeats a note higher. In the final sentence of the text for the arioso the word "light" occurs for the first time, upon which the rhetorical contrast both in the arioso and in the ensuing aria is based. From this point the music moves to a cadence in F sharp major, from whence it returns for the aria to B minor. Handel accommodates the speech rhythms for this dramatic arioso to a slow four in a bar. The declamation is thus deliberate, and the only oddity comes in the final cadence where the word "or" is sung on the first beat of the final bar.

The aria that follows is characterised by the jagged awkwardness of its intervals, images of walking in darkness. The disyllabic pronunciation of "walked" matches this awkwardness. Again the music begins in tension between the tonic chord and that of the dominant seventh. The opening phrase is a long one, working its way down to an F sharp major cadence. From here the second phrase climbs up into a triumphant D major, with the climax on the word "light". As the sentence is repeated in a single musical phrase the music retains its major tonality, but in C. Then, as if its confidence in Isaiah's promise falters, the music slips back into jagged discords, basically in B minor, as Handel simply repeats elements of the phrase "the people that walked in darkness". But the wandering in darkness is resolved
at the next utterance of "light" into G major and thence to A major as Handel recalls the descending major scale passages of the arioso, but this time on the word "light" and at a faster tempo. Again, by the fundamental opposition between darkness and light, Isaiah's promise is presented as a means of redemption from the Fall into the original light of Creation. The second half of the aria, moving on to the second sentence of its text, emphasises this point. But the sentence is not completed until the fourth musical phrase, and from here the music gradually abandons its discordant character, resolving finally onto the original B minor in a penitential acceptance of the promise of redemption from "the shadow of death".

Accomp.

Andante larghetto.

Violine I.  

Violine II.  

Violin.

Basso.

Bass.  

Ass.  

Accomp.
<table>
<thead>
<tr>
<th>Note</th>
<th>Text</th>
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<tbody>
<tr>
<td>Viola</td>
<td>Look to the right</td>
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<tr>
<td>Violin</td>
<td>The prophet walked in dark</td>
</tr>
<tr>
<td>Cello</td>
<td>Das Wiedereinwachsen der Welt</td>
</tr>
<tr>
<td>Bass</td>
<td>And Adam cast out the light</td>
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The text appears to be a translation from German to English, discussing themes of light and darkness.
The text of "For unto us" contains the justification of Isaiah's promise. From the B minor cadence of the preceding aria, the chorus begins in a joyful G major, with the orchestra announcing the theme before the sopranos, contrasting with the solo bass, enter with the first phrase of the text. Reference has already been made (supra, 238) to the heavy false emphasis on the opening word.

Even the falling figure for the repeated "unto us" seems badly accented, especially when a choir sings it as three evenly accented syllables. A word of caution is necessary, however, about editors, editions and performances. Although false emphases can be found sporadically throughout Handel's work, and although many can be attributed as plausibly to the speed with which he wrote as to the fact that he was not working in his native language, some at least of the oddities of accentuation can be attributed to Handel's editors rather than to the composer. John Tobin's important work on the manuscript sources and the printed editions (1969) has demonstrated that Handel was far more careful in his maturity at setting English text than has been supposed. Tobin shows (1969, 135-136) that Handel was conscious of the sorts of elision that the rhythms or English require, which is why I have scored "given" above as a monosyllable, and set it to a crotchet rather than to two quavers. As to the phrase "unto us", it is given a rising figure in the tenor part much later in the chorus (bars 75-76) where the leap onto the word "us" makes it somehow easier to accent properly; which is perhaps an indication that, with care, it can be made to sound more natural than it usually does in the original soprano entry. One could also argue that the heavily accented "For", if unusual
and somewhat idiosyncratic, is a perfectly legitimate stress laid upon the conjunction to underline the logical structure of the argument proceeding from the previous aria. Certainly Handel is insistent about the emphasis, for the phrase is frequently repeated, and takes no other accentuation. When he wishes to emphasise a different portion of the sentence, the conjunction is conspicuously cropped, as the voices explore various meanings and components of the text "For unto us a child is born, unto us a son is given." The instrumental scoring is spare, and the variations are often uttered against a background of vocal melismata by sopranos or basses. At the phrase "And the government shall be upon his shoulder" new melodic material is used and the voices pick up the phrase in rufgal entries which become homophonic at "... and his name shall be called...", to make clear the significance of the titles which are proclaimed in joyful homophony. Here again, the accentuation is scrupulously accurate. Out of the proclamation "The Prince of Peace" the individual parts pick up again the phrase "unto us a child is born", as if Handel is reminding us of the promise given in a later chapter of Isaiah:

And a little child shall lead them. (11, 6)

The rest of the chorus is an extended development of the ideas, both musical and semantic, that have been announced already. It includes one of Tobin's most telling instances of Handel's care with text and of his editors' carelessness. Successive tenor and soprano entries are made to the text "And the government shall be upon his shoulder" (bars 61-65). Editions and performances frequently render the phrase as

But Tobin points out that Handel's autograph gives the much more logical

which is better accented because it places the climactic octave
leap in the most logical position on the most logical word. Handel skilfully juxtaposes polyphonic sections with homophonic, being careful always to preserve the homophonic proclamation of the titles, and the chorus ends with their triumphant repetition.

The movement from this chorus to the Pastoral Symphony is masterful. Handel makes one of his characteristic shifts into the subdominant, from G major to C major, and offers us a moving contrast in rhythm, tempo, dynamic and texture with an entirely instrumental da capo piece, which bridges the gap between Isaiah's prophecy and its fulfilment. Out of the quiet of the Pastoral Symphony comes the wonderful soprano recitative "There were shepherds".

The compelling power of Handel's design is, as we can see, based upon a profound reaction to his textual material. His use of the resources of the musical language of his time forms a most impressive and moving commentary on the meanings of his text. The aria grows out of the arioso and prepares the way for the chorus that follows. Multiple repetition of elements of the text is an essential feature of his vocal writing. In other words, brief passages of inspired rhetorical prose were precisely what his method demanded. In this characteristic he is part of the mainstream of baroque music. Johann Sebastian Bach was an exact contemporary, born also in 1685. In Bach's work again, text is the essential starting point for profound musical exploration. Whether text is devotional verse, as in Wachet Auf! and Ein Feste Burg, or liturgical, as in the Magnificat and the Mass in B minor, or directly biblical, as in the St Matthew Passion and the St John Passion, Bach uses it for the development of high drama. This is perhaps nowhere more movingly evident than in the St John Passion, where St John's own sense for dramatic detail provides Bach with the perfect vehicle for his talents.

If J S Bach's place in the mainstream was sometimes overlooked, British patrons and audiences were able to absorb his influence
through the work of his son, Johann Christian Bach, who spent the last years of his life in Britain. A little later Haydn was very popular with London audiences, which had become cosmopolitan in their musical tastes. Meanwhile, the native British musical tradition was muted; Thomas Arne and William Boyce are minor figures in the history of European music, and their contemporary audiences knew it. English song in the later Eighteenth Century was distinguished neither in its music nor in its texts.
This study has not set out to give a history of song, not even of English song; it has, rather, used an historical framework to study a problem in aesthetic relationship. In concentrating on song using English text, and in ending its survey with the death of Handel, however, it has largely neglected a great period of song. In the early Nineteenth Century Franz Schubert developed song anew using piano accompaniment, and helped found virtually a new genre. He was followed by a group of Lieder composers of enormous talent, all born within the first sixty-five years of the century: Berlioz, Schumann, Brahms, Dvorak, Fauré, Duparc, Wolf, Mahler, Debussy and Richard Strauss. By the end of the century there had been a revival in British music, and song in English was beginning to find again a native idiom through Sullivan, Parry, Stanford, Elgar and Vaughan Williams. In this concluding chapter, as we draw together the threads of the argument, the historical framework will concern us still because it is necessary to recognise how developments in music and in poetry since the Eighteenth Century have altered the relationship and have revealed new features and new solutions to an old problem.

We may see the Age of Reason personified by Don Alfonso in *Così fan Tutte*. The opera takes a retrospective glance at the Eighteenth Century, and finds it wanting. As in *Le Nozze di Figaro* and *Don Giovanni*, which preceded it, the threat of alienation that lurks beneath the surface of human experience is very apparent; there is a sense that the order that had governed European society is disintegrating. And indeed it was; the opera was first performed in January 1790 in Vienna. But wherein lies the threat of alienation in this comedy which marries exquisite music to a text of cynical farce? Da Ponte's plot revolves around a wager between an ageing cynic, Don Alfonso, and two young men, Ferrando and Guglielmo, concerning the fidelity of the ladies betrothed to the young
men, Dorabella and Fiordiligi, respectively. As part of the wager, Ferrando and Guglielmo claim they are called away suddenly on military duty, and they take their lugubrious farewells of Dorabella and Fiordiligi. Shortly after, they return disguised rather improbably as Albanians and each begins to woo the other's lady. Dorabella's resistance is mild, Fiordiligi's strenuous, but of course each is overcome by the charms of the wooers. Nuptial contracts are then drawn by a fake notary, the ladies' maid, Despina, who has her own brand of pragmatic cynicism. Then the disguises are removed, and the indignant young men and their mortified ladies apparently mollified by Don Alfonso's advice to take life as one finds it and to let reason only be one's guide (John, 1983a, 122).

Fortunato l'uom che prende
Ogni cosa pel buon verso,
E tra i casa e le vicende
Da ragion guidar si fa.

But what are we to assume Don Alfonso's experiment has proved: that women are all the same, "Così fan tutte"? Da Ponte may have intended this, but Mozart's music probes deeper. The exploration of sexual identity in Le Nozze di Figaro and Don Giovanni, and the consciousness in those operas of the hypocrisy of proprietorial male attitudes cannot simply have reverted in this work to mindless cynicism. In Così fan Tutte, as in the earlier operas, a great deal both of the plot, and of the thematic significance is dependent upon disguises assumed and then discarded or discovered. What disguises are removed here? Don Alfonso is clearly right in his belief that the lovers are merely role-playing when we originally meet them; but they take more seriously than he does the new roles which he thrusts upon them. The Ferrando and Guglielmo who return "as themselves" at the end are no more the young men who took the wager than Dorabella and Fiordiligi are the women they were betrothed to. All four have made painful discoveries of self, most notably, the music tells us, Fiordiligi: the passion which she discovers in the second act is an entirely new level
of self-awareness, and is deeply disturbing to her. Moreover, neither score nor libretto gives us any clear idea of who in the end pairs off with whom. There are hints about who should be paired: Fiordiligi's depth of feeling is nearly matched by Ferrando's, as Dorabella's superficiality is matched by that of Guglielmo — although the women are given the more individual characterisation by Mozart, as if the men were condemned by society never to drop their disguises entirely. Also, when Fiordiligi attempts to fly in disguise from her dilemma, it is Ferrando's uniform she chooses for herself and Guglielmo's for Dorabella. At all events, the only character for whom nothing seems to have changed by the end is the representative Eighteenth Century "philosopher", Don Alfonso. The philosophy he offers is inadequate to the situation as the others have perceived it, however.

The performing history of this work, and the amendments it suffered (see John, 1983a) suggest it was received with incomprehension. The sort of introspection that is apparent in Mozart's later work violated Eighteenth Century norms, because the music of the Eighteenth Century, both baroque and classical, could be said to have lacked intimacy on the whole. Passion it had in abundance, and grandeur, but its feeling tended towards extroversion. And the vocal music of the Eighteenth Century tended to be public and occasional. When it used poetic text the poetry tended to be subordinated in ways that we have seen; but it was often poetry of such triviality that the subordination could be welcomed. While Mozart's later work maintains the exquisite formal poise and grace of the classical period, it looks forward in its psychological intensity to the romantic age. The change it heralds is made manifest in Beethoven's work. One of his last, most extravagant gestures in vocal music, was to incorporate into the last movement of his last symphony a setting of Schiller's poem, "An die Freude". Never has a lyric poem had so grandiose a setting. Not the finest of German romantic lyrics, it owes its immortality to being swamped as a poem by sheer weight of
musical sound and texture. The central focus of Beethoven's setting suggests that he derived much of his inspiration from the single line,

Alle Menschen werden Brüder.

This is, by its doctrine, public, extroverted music. It contrasts significantly with the Missa Solemnis, written about the same time, whose profound personal declaration of faith looks inward at the composer's soul. The Missa Solemnis is public music in its use of the liturgy of public worship and in its scale, but it contains moments of great intimacy, and even its public declarations of creed come with the force of personal confession.

There is a passage in the Credo which declares the Romantic Revolution as clearly as does Figaro's aria "Se vuol ballare, Signor Contino" (vide supra, 224), though it is concerned with the relationship of man to God, not of man to man. Traditionally, a setting of the Credo marks the "Et incarnatus est" as a distinct section, as we saw in Byrd's Mass for Five Voices (supra, 92). It is liturgically a moment of great ritual drama at which, for centuries the celebrant and congregation genuflected or prostrated themselves at the mystery of the Incarnation. Beethoven begins the section (1971, 65-69) with a shift from B flat major to D minor, and the music moves in the traditional reverential quiet down to the phrase "...ex Maria Virgine"; but out of a choral cadence then arises the solo tenor in a powerfully affirmative D major proclaiming "Et homo factus est." As the soloist turns over the phrase in wonder, the chorus softly echoes him. In a major break with the traditions of liturgical music, Beethoven here celebrates the grace and dignity of man in the spirit of the psalmist quoted by Jesus in John 10, 34:

I have said, Ye are gods; and all of you are children of the Most High. (Ps 82, 6)

The music then moves discordantly back to the minor key on "Crucifixus etiam pro nobis". It has given us a glimpse of man as he might be, in contrast with man as he is, and in this contrast
the blandness of Eighteenth Century reason dissolves. After the Missa Solemnis and the Choral Symphony Beethoven set aside the resources both of the orchestra and of the human voice to work out his musical last will and testament through the intimate medium of the string quartet.

The Romantic Movement was a revolution against the Age of Reason, and the revival of art song - in the restricted sense of solo song using poetic text - can be attributed to causes similar to those which drove Beethoven back to the string quartet. In the first chapter I insisted on the continuity of song from charm to opera, quoting Edward T Cone (1974, 21):

If every song is to certain extent a little opera, every opera is no less an expanded song.

That continuity is a necessary premise to an understanding of the relationship between text and music. But it is, I think, significant that the finest examples in our evidence of a matching of good poetry and good music use the intimacy of a single voice and a single instrument or a small consort. In other words, for poetic text, the intimacy of what is usually called art song has been throughout several centuries the most effective vehicle. It is difficult to see how as intimate a medium could have flourished in an "Age of Reason". Così fan Tutte helps to show why: the "charms" to which the ladies succumb are in fact songs, and their consequent dilemmas are expressed in song. Perhaps the least charming of the lovers, Guglielmo, finds it impossible to join in the nuptial canon because he is in a state of uncharmed anger. Charm is, in fact, antithetical to reason. Dictionary characterisations of the Romantic Movement (the OED is no exception) stress its preference for feeling over form, imagination over reason, anarchy over order, and so on. Despite the crudity of such characterisations, we can discern in the literature and music and painting of the time a less mechanistic psychology giving more importance to imagination and intuition than had the Eighteenth Century. Blake valued reason for its
power to organise the mass of data received from the senses:

Energy is the only life and is from the body and reason
is the bound or outward circumference of energy.
(The Marriage of Heaven and Hell, 1977, 181)

Similarly, the German Romantics found an underpinning to their ideas in the work of Immanuel Kant, whose Critique of Pure Reason of 1781 and Critique of Practical Reason of 1788 are key documents in the Romantic Movement.

We have traced the tendency of music to use smaller and smaller snatches of text within larger and larger musical designs, and have seen how, following this tendency, composers have found prose as effective as poetry, and have frequently dismantled poetry into prose. The practice is still prevalent, as an examination of Britten's War Requiem would show (vide supra, 30). We have also glanced at the problems involved in subsuming stage drama into music. But opera falls mainly outside the scope of this study, for the reason that so little good opera uses English text. The further development in the Nineteenth Century of opera as dramatic art, at a time when stage drama was foundering, is a major study in itself, revolving about the massive talents of Richard Wagner and Giuseppe Verdi. At the end of the Nineteenth Century, when Henrik Ibsen and Anton Chehov led a revival of stage drama, it produced works that, by their standards of realism and their overt philosophising, stood diametrically opposed to opera. Indeed, Chehov's stories offer far better libretto material than his plays. In terms of text-setting, one magnificent experiment, alas unique, deserves mention: it is Debussy's only opera, Pelléas et Mélisande, in which Debussy created an extraordinary drama of brooding passion, keeping an impressive fidelity to the speech rhythms of the text as he received it from Maurice Maeterlink, and repeating practically nothing; in effect, an opera consisting almost entirely of recitative. It is as if Debussy had decided to create a "music drama" as unlike Wagner's as he could make it.
The large-scale works of vocal music, opera and oratorio, clearly offer a different set of problems to the composer from those posed by art song, where the musical form is miniature and the sound less dense. Art song is, in a sense, a very specialised form of chamber music, and thrives on the same sort of concentration of material. I wish to conclude this study by summarising what it has to say about the combination in song of poetry and music, and by taking note of the differences between song since Schubert's time and song in the period covered in detail by this study.

At the beginning of chapter seven we summarised the qualities required of lyric poetry if it is to be used in song. In essence, what is required is simplicity of form, of syntax and of semantics. But the sort of simplicity demanded under these headings needs specifying. Of the three categories, semantic simplicity, as we saw, is the most problematic. The sort of layering of meanings that can be achieved by symbolism and by parallel imagery can involve a very high degree of semantic complexity; and accompanying music can add its own layers even of directly linguistic meaning by, say, quotation from a well-known folk song or hymn tune. We saw how Campion achieved this, both in the context of a masque, and, with a different text, in a separate song, "The peacefull westerne winde" (supra, 154-155). We accepted Wayne Booth's observation that semantic complexity which "makes kinks in our reading making us look back and revise" (1981, 80) works badly in song.

The requirement for formal simplicity is determined from our evidence that complexity of poetic form sets considerable problems for composers. Even an English sonnet seems too complex a form to survive as recognisable poetic form after being set. When John Danyel set sonnets written by his brother, Samuel, he broke the form and wrenched it, repeating whole sections to suit his convenience. And it was notable that few of the more successful songs in our evidence used that most popular of Elizabethan
line-units, the iambic pentameter. British composers of the last hundred years have tended to avoid sonnets. And the attempts that have been made to set them have not been notably successful. Britten's settings of Donne's Holy Sonnets dismember the form of the verse. The most nearly successful sonnet setting in the English repertoire is probably Vaughan Williams's setting of D G Rossetti's "Silent Noon". I wonder how many listeners to that song have ever been aware that it is a sonnet. On the other hand, it is obvious that ballad form accommodates itself very naturally to song, and it is extraordinary how many apparently more complex song lyrics are in fact disguised ballads. Campion's "Never weather-beaten sail" (supra, 159-160), for example, is set in what hymn-books describe as common metre. Part of the explanation is that most musical phrases simply last longer than syntactical phrases, and a stanza of a song occupies more time than the stanza would if read aloud. It follows that simplicity of syntax is an absolutely essential feature of a good song lyric. The demands made on the listener's attention by the music simply do not permit puzzling over problematic syntax. Moreover, the coherence among the elements of what we might call musical syntax is dependent on balance, euphony and contrast, impinging on the listener's consciousness through sound; the coherence of linguistic syntax, on the other hand, is abstract and cerebral.

I believe these requirements of simplicity have not changed since Elizabethan times. One could argue that the translation into song of more complex poetry such as Donne's Holy Sonnets or Wordsworth's "Immortality Ode" (which has been set by Gerald Finzi, among others) produces a different sort of vocal music, and that the condition of the listener's assumed familiarity with the text might apply to these works as much as to settings of liturgy. The work then becomes a meditation on a theme. But the sort of prior familiarity possessed by a hypothetical listener to such works differs considerably from familiarity with a liturgy which has been internalised by incantation in the first place.
Furthermore, the poem has a structure, I have argued, which is part of its meaning; dismantle the structure and you dismantle the poem. What is it, then, that has been set for the vocal instrument? It is not Donne's or Wordsworth's poem.

And so we come to the qualities demanded by poetry of the music to which it is set. In the first place, a composer needs to be conscious of the mood of the poem and to find for it an appropriate musical mood. This requirement is, of course, not specific to poetic text, but the mood or moods of a poem are often more elusive than those of a prose text. Martin Cooper (1974) has pointed out how often German composers setting Heine overlooked or failed to find musical expression for his characteristic irony. In the song of Elizabethan and Jacobean England, however, mismatches of mood are very rare; a measure, perhaps, of that "intense concern with words" we have noted (supra, 11). Oddly enough, such mismatches were more common in church music than anywhere else: new texts were frequently given to existing music, either because the original texts were doctrinally objectionable or because the new texts were deemed liturgically necessary and music had to be found for them in a hurry. We noted some examples in the fourth chapter. And in the following two chapters we noted how changes of mood from stanza to stanza of the lyric created problems for the performers when the song was strophic.

More specific than mood is the matter of the formal patterns within the poetry. The degree of respect for these formal patterns varies enormously, as we have seen, from composer to composer, and some compromise is invariably necessary between the musical demands and the poetic form. Perhaps no composer has ever shown greater awareness of poetic form than Thomas Campion, and for obvious reasons. Some such awareness, however, is vital in good song-writing, and its absence can mar a setting however fine the music in itself. Among the most important of all these formal patterns are rhythm and metre. No great writer of art song has
ever ignored these totally, but again the degree to which the rhythms of the text are simulated by the more insistent musical rhythms varies considerably. The most common problem in this respect is perhaps the discrepancy in some poetry between rhythm and metre. Musical rhythms, particularly after the Renaissance, tend to be far more regular than poetic rhythms.

Without an accurate sense both of overall mood and of the formal features of a poem the composer will be at a serious disadvantage in his treatment of imagery. If the composer is inventive musically, he will face all sorts of temptations to over-decorate the text. Indeed, many a composer has had his musical imagination provoked in the first place by a specific image in the text. Good judgement is desperately important here, for an ill-chosen piece of word-painting can seriously impair the sense of the poem and therefore the coherence of the song. Even where the word illustrated is part of a central image as is the trumpet figure in Purcell's "Mark the echoing air", the balance of the lyric can be distorted. Such figures are much better used to illustrate a prose text like "The trumpet shall sound" in The Messiah. The effects of distortion were apparent when we considered Handel's illustration of Milton's phrase "and the busy hum of men" (supra, 248-249). In English lute song, word-painting is relatively rare, but even Campion uses the device occasionally to foreground an important word or idea. In "When to her lute Corrina sings" (supra, 157-158) the key words "leaden", "echo", sighs" and "spring" all receive musical illustration, as does the image that unites the two stanzas in the refrain,

Even with her sighs
Even from my heart 1  the strings do break.

In "I care not for these ladies" (supra, 150-151) the poet's preference for pastoral love-making over courtly calliance is figured musically in the country dance idiom of the tune. This sort of musical illustration of a pervasive image is, in fact, far more common, and far more important than mere word-painting. One
of the most remarkable of all such musical images is Schubert's famous spinning-wheel figure in "Gretchen am Spinnrade" (n.d., 10-15). Here is an image that Schubert derived, not from the text of the lyric itself, but from the dramatic context of Goethe's poem: Gretchen is alone in her room at her spinning wheel. The wheel thus becomes a symbol of the relentlessness of time and fortune, literally and figuratively the background against which Gretchen sings her song. Enormous dimensions of Goethe's original meaning are thus effectively realised, even on the concert platform. The example throws up an historical point as well: such an accompaniment would not have been possible on as unobtrusive an instrument as the lute or the harpsichord. We see here how, in Schubert's hands, the accompaniment to art song becomes an equal partner with the voice.

Having looked a great deal at some very lovely vocal polyphony in Renaissance and Baroque music, we must come to the conclusion, however, that in order to honour its responsibilities to the formal patterns of poetry music needs to offer a homophonic vocal line. Polyphony can provide some very rich examples of word-painting and some very subtle treatment of imagery. It can even, by offering alternative stress patterns, bring out subtleties of the rhythm that a homophonic vocal line cannot express, as we saw in Wilbye's "Love me not for comely grace" (supra, 118-119), for example. And polyphony can play with rhymes in a way that homophonic writing can not. But all of these effects it achieves at the cost of destroying essential poetic form. If the poetry is to retain intelligibility as poetry, it must be left to a single vocal line. Having said this, I must concede that the English Madrigal School made remarkable use of a sort of modest poetry which suited its purposes. "Love me not for comely grace" is a fine example, as is Morley's "April is in my mistress' face" (supra, 106-107). But when we get to Gibbons's setting of "What is our life?" (supra, 124-126), we find that the music consumes Raleigh's poem.
It remains for us to note very briefly how our argument is affected by developments since Handel's day in the language of music, and in the means of expressing that language. Some of these developments we have discussed already. In chapters seven and eight we saw the changes in English song marked very strongly in the development of a system of tonal harmony. By the Eighteenth Century that system had stabilised, and it went on to become, in the work of Haydn, Mozart and Beethoven, a means of very subtle shading of musical meaning. Because of the stability of the tonal system modulations became a much more powerful means of foregrounding than they had been in late Renaissance music. A grammar of modulation developed by which changes from major to minor, or from tonic to dominant, could be differentiated from the more dramatic changes to remote keys. Moreover, the sequence of chords by which an important modulation is effected is also a source of great subtlety of expression. We have seen Purcell experimenting with these resources, particularly in "The Blessed Virgin's Expostulation" (supra, 210-214), and Handel using them with greater confidence in The Messiah. Adequate analysis of such devices is a very technical matter, but the grammar of expression is now so internalised by performer and listener alike that comprehension is readily achieved. In the Twentieth Century Berg and Schönberg and Bartok extended the language with their experiments in different harmonic systems, or, to use the metaphor we used previously, different grammars, which still strike many listeners as foreign beyond comprehension.

Right outside the period covered by this study is the development of the pianoforte. There was already an established repertoire for the piano as well as a number of songs written with piano accompaniment before Schubert began to realise the potential of the instrument as a full partner in the art of song. It was a remarkable development whose implications are still lost on too many Lieder singers who treat their accompanist as a provider
of background music. Almost for the first time in the history of solo song a single instrument was admitted to equal partnership with the voice. J S Bach sometimes used special characteristics of a particular instrument to evoke an appropriate mood in his arias and duets. A horn partners the solo bass voice in "Quoniam tu solus sanctus" in the Mass in B minor. In the St John Passion there is a magnificent aria for alto, viola da gamba and continuo, "Es ist vollbracht!" And the Cantata no 140, Wachet Auf!, contains two vocal duets that are effectively trios: the first, "Wann kommst du?" for soprano, bass and violino piccolo, and the second, "Mein Freund ist mein" for soprano, bass and oboe, an instrument whose qualities of poignant intimacy Bach specially valued. But a significant feature of these examples, and the many others one could cite from Bach's work, is that it was specific qualities of emotive sound for which Bach brought them into partnership with the voices. As Schubert, and later Robert Schumann developed the role of the piano in Lieder, it was the versatility of the instrument which was so impressive. For one famous song Schubert used the quality of a particular instrument in addition to the piano for particular effect: the clarinet in "Der Hirt auf dem Felsen", which makes of the song a duet with piano accompaniment.

Later composers of Lieder continued to use the piano as their fundamental instrument of accompaniment, although there have been many experiments with other groups of instruments, often taking Lieder out of the realm of chamber music. Among others, Gustav Mahler and Richard Strauss have used full orchestra for such song cycles as Mahler's Lieder eines fahrenden Gesellen, Des Knaben Wunderhorn and Kindertotenlieder and Strauss's Vier letzte Lieder. Mahler, in fact, blurred the distinction between Lieder and symphony by including arrangements of songs he had already set in Lieder eines fahrenden Gesellen and Des Knaben Wunderhorn in his Second, Third and Fourth Symphonies. Then in 1908 he produced a symphony for tenor and alto solos and orchestra, Das Lied von der Erde, which is a major part of the
orchestral repertoire and of the repertoire of ambitious tenors and contraltos. British composers have also experimented with accompaniment. Vaughan Williams's First Symphony, the *Sea Symphony*, includes settings of passages from Walt Whitman's *Leaves of Grass* scored for soprano, baritone and orchestra. Gerald Finzi, whose piano accompaniments are perhaps the finest and most interesting by any British composer, scored a set of poems and passages of rich rhetorical prose by Thomas Traherne as a cantata for tenor and chamber orchestra, *Dies Natalis*. And perhaps the most interesting of all is Peter Warlock's song cycle, *The Curlew*, consisting of poems by Yeats; it is scored for tenor, flute, cor anglais and string quartet.

Reference to various song cycles raises the matter of the major formal innovation of the period since the Eighteenth Century. It is natural enough for a composer of songs to write several songs at once on related themes, perhaps with texts by the same poet, and for these to be performed and published together. Students of the song cycle (see Peake, 1968) trace the idea back to the Seventeenth Century, but it is significant that the music we have discussed in previous chapters does not include any sequences of linked songs. Art song remained essentially an art of the miniaturist until the Nineteenth Century expanded its scope. In 1816 Beethoven set six songs in carefully considered sequence and in carefully related keys, and recalling thematic material from the first in the last; *An die ferne Geliebte* was written as a coherent sequence, not as a loose grouping of songs, and this coherence makes it a song cycle. The song cycle gives the composer the opportunity to break out of the miniature mould that a single lyric poem imposes. The contrasts of mood and emphasis in the exploration of a unified theme are a major challenge to any composer, and, we might add, to the performers and the audience. But the result can be a profoundly satisfying aesthetic experience, for it permits features of meaning in both text and music to accumulate, and to reinforce one another through
parallels and contrasts. But Beethoven left this genre to others to develop. It is to Schubert’s devotion to the poetry of Friedrich Müller that we owe his great song cycles, _Die Schöne Müllerin_ and _Winterreise_. Berlioz followed him with _Nuits d'Été_, set to poems by Théophile Gautier, and Schumann with _Dichterliebe_, to poems by Heinrich Heine, and _Frauenliebe und Leben_, to poems by Adalbert von Chamisso. These early song cycles are among the finest ever written.

Something of the independence of English poetry from all the ferment in early Romantic music is apparent in Keats’s observation ("Ode on a Grecian urn", 1977, 344) that

> Heard melodies are sweet, but those unheard
> Are sweeter...

Even without its context, the point is fairly clear: for Keats, as for his English contemporaries, music was mainly metaphor. The song with which Keats’s dread muse, "La Belle Dame sans Merci", enchants him is "A faery’s song" (1977, 334-335). Wordsworth, who was born in the same year as Beethoven, heard a "still sad music of humanity" ("Tintern Abbey", Bloom & Trilling, 1973, 146-150) in rural solitude. In the earliest manifesto of the aims of the English Romantic Movement Wordsworth focussed on the issue of poetic diction as the basis of his break with Eighteenth Century poetry, and the _Lyrical Ballads_ he introduced on that occasion claimed derivation not from the expressive power of song, but from "the real language of men" (Ibid., 609). There were no British musicians to set such ballads, or the _Songs of Innocence and of Experience_, and lyric poetry in English pursued a course independent of music until the end of the century.

Such independence is not overcome simply by a musical revival in which composers arrive who are willing to set poems to music; the poems must also be there to set. The proviso seems absurd at first sight, for what F T Palgrave called the "Golden Treasury" of English lyric poetry was surely waiting to be ransacked. But
it is a significant fact that great song writers rarely make successful song settings of poems other than those by their contemporaries or near-contemporaries. It seems to be something in the *Zeitgeist* that inspires composers to make song out of the poetry of their own time. The neglect by madrigalists and lute song writers of Skelton and Wyatt is quite remarkable, as is the failure of Purcell to use the lyrics of the previous century in preference to those of his own time. When British music began to revive from its long sleep after Purcell's death, it took time for British composers to find good poems and then to devise good settings for them. Sullivan's collaboration in the theatre with a brilliant librettist did not prevent his using appalling texts for the songs he considered a more serious use of his talents. Parry set Blake's great poem "And did those feet in ancient time" (Blake, 1977, 514) to a tune that caught something of Blake's moral fervour, and yet that parallels "dark satanic mills" with "green and pleasant land" without even a harmonic distinction between the strophes. Stanford ransacked the golden treasury for lyrics, and did write a fine setting for "La Belle Dame sans Merci" (Stanford, n.d.), but he was capable of choosing some really bad poetry by Sir Henry Newbolt for two ambitious song cycles.

Vaughan Williams showed more discrimination. It is no coincidence that one of the major figures of the British musical revival was also involved with Cecil Sharp as a collector of folk song — a valuable apprenticeship, surely. He used poetry from the Sixteenth and Seventeenth Centuries with great skill throughout his long career, but he also made extensive use of the work of his contemporaries. One of his earliest songs was "Linden Lea", a charming setting of a lyric by the Dorset poet William Barnes. With more ambition, in 1903 he set six sonnets of Dante Gabriel Rossetti in a cycle entitled *The House of Life*. There followed the cycles *Songs of Travel* and *On Wenlock Edge*, with lyrics by R L Stevenson and A E Housman respectively, and the
First Symphony in 1910 with settings of Walt Whitman poems for soprano and baritone. Though all of these poets were older than Vaughan Williams, all died during his lifetime. Songs of Travel (1960), which dates originally from 1905, though it has a fine epilogue written years later and not published until 1960, is perhaps the first English song cycle of real distinction. The poetry is undistinguished on the page, but the setting finds in it a resonance reaching back through European Romanticism to explore an old pastoral tradition. Though the music affirms this tradition, it treats it with nostalgia, as something passing, a point made more explicit by the epilogue "I have trod the upward and the downward slope", which begins by recalling the vagabond motif of the first song, though in a much more sombre context, and ends by quoting a snatch of the penultimate song, "Bright is the ring of words".

The renewal of interest in folk song was a direct consequence of the Romantic Revolution, for with the passing of the Age of Reason and increasing consciousness again of the power of Dionysus, the snobbery that rejected the "primitive" was reviewed. In the course of time more poets began to take an interest in folk literature. Thomas Hardy was steeped from childhood in folk song and folklore; W B Yeats came to folk literature as an adult, seeking in it the roots of his cultural identity. Not surprisingly they both produced lyrics that have inspired fine songs, though Yeats, as we have observed (supra, 16), was extremely touchy about having his poems set. He was also notoriously unmusical, as Hardy most certainly was not. It was from Yeats's work, however, that the text for perhaps the finest of all song cycles in English was chosen: Peter Warlock's The Curlew (Warlock, 1922). Warlock was a musicologist of some distinction who worked on Elizabethan song, and who found lyrics for his own songs in the Elizabethan song books. An interest in folk song led him to make some fine arrangements. Most of his songs are light and well-crafted: some boisterous, like "Captain Stratton's Fancy", to a poem
by John Masefield, some whimsical or tender, like "As ever I saw", to an anonymous Fifteenth Century lyric. But The Curlew is profoundly serious, using four early Yeats poems on that central Yeatsian theme, the sorrow of love. One of Yeats's most telling images of this sorrow is the curlew's mournful cry, which Warlock represents on the cor anglais, using the figure throughout the work as a Leitmotiv. The songs are alternated with quite long movements for the instrumental ensemble, while the accompaniment to the voice part is very sparing in contrast; the tenor is frequently accompanied by one instrument only, sometimes none at all, leaving the carefully declaimed vocal line uncluttered and completely intelligible. This is very necessary in the last song, "He hears the cry of the sedge", for Yeats here employs some extraordinary symbols which the clarity of declamation leaves to puzzle and fascinate the listener on their own terms (Yeats, 1983, 67):

I wander by the edge  
Of this desolate lake  
Where wind cries in the sedge:  
Until the axle break  
That keeps the stars in their round,  
And hands hurl in the deep  
The banners of East and West,  
And the girdle of light is unbound,  
Your breast will not lie by the breast  
Of your beloved in sleep.

Impressive as is The Curlew, I believe the finest British song writer since Purcell is Gerald Finzi. By far the greater part of his total output of music is vocal, most of that for solo voice. He was a man who read widely in English poetry all his life, and his settings include poems by Shakespeare, Crashaw, Traherne, the Eighteenth Century American, Edward Taylor, Wordsworth and Robert Bridges; but he returned over and over again to the work of his older contemporary, Thomas Hardy. His use of text in general, and of Hardy in particular, demands a full-length study in itself. Stephen Banfield (1979 and 1984) discusses his work extensively and well, though Banfield's focus is not
primarily the relationship of text to music. There is also a major study of Finzi's work promised by Diana McVeagh. For our purposes, it is sufficient to acknowledge that the Twentieth Century has produced at least one British song writer whose musical skill and whose sensitivity to fine poetry enable us to compare him to Dowland and Campion without embarrassment.

The changes of form and of texture and of harmonic structure between Byrd and Handel, between Handel and Elgar, and between Elgar and Matyas Seiber have changed the context in which the problems of relationship between text and music require to be worked out. And the language of English literature has changed in those times too. As a result, poetry and music have lost one another from time to time, and have had to find one another again, like any lovers. The dynamic growth of a tradition depends not only upon composers such as Vaughan Williams, Warlock, Finzi and Benjamin Britten, but also upon poets capable of producing the sort of verse which will both inspire and accommodate musical setting. The relationship between music and poetry in song is quite plainly natural, but in a complex and imperfect world it is far from simple. If it were simpler, the effort of rediscovery would be smaller, and the joy of rediscovery less intense. That periodic rediscovery is a "necessary conjunction" (vide supra, 75); necessary for the health of music and of literature and of society, and for the preservation and the re-creation of what Wordsworth in The Prelude (original version, I, 45; 1972, 36) called

The holy life of music and of verse.
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