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POETRY IN ENGLISH SOLO SONG FROM JOHN DOWLAND  
TO HENRY LAWES.

The City University of New York, Ph.D., 1975  
Music

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"LET WELL-TUN'D WORDS AMAZE"  
ATTITUDES TOWARD POETRY IN ENGLISH SOLO SONG  
FROM JOHN DOWLAND TO HENRY LAWES  
by  
ELISE JORGENS

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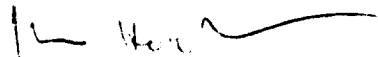
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Abstract

"LET WELL-TUN'D WORDS AMAZE"  
ATTITUDES TOWARD POETRY IN ENGLISH SOLO SONG  
FROM JOHN DOWLAND TO HENRY LAWES

By

Elise Jorgens

Advisers: Stoddard Lincoln  
John Hollander

About 1625 there was a definite change in the musical style of solo song in England, from the lute song to the continuo song, concurrent with major alterations in poetic style and accompanying the dissolution of the union of the sister arts of music and poetry for which the period is renowned. This study is an attempt to discover elements of this change in the attitudes of both poets and composers toward the appropriate relationship between words and music, as represented in the technical conventions of setting that characterize the various attitudes in the English lute songs and continuo songs of the first half of the seventeenth century. The investigation is based on the initial premise that any setting of a text is some sort of interpretation of that text, reflecting in its

musical characteristics which aspects of poetry the composer is trying to represent. By trying to determine which elements of a text a composer intended to subject to his interpretation in a given song, we can identify and explain the conventions, and can judge both their effectiveness and their appropriateness more accurately. The changes in poetic style have a significant effect on the use of particular conventions, and by considering how composers must adapt the conventions of setting to new kinds of poetry, we can gain some insight into the nature and causes of musical changes as well.

Chapter I discusses the technical means by which a musical setting can interpret a text. Chapters II, III, and IV consider the three major musico-textual approaches adopted by composers of the period: Chapter II, the attitude espoused by the French composers of musique mesurée and airs de cour, in which the metrics and other surface details of verse are predominant (the attitude most readily apparent in the lute song of the first twenty years of the period covered); Chapter III, the dance-song impulse that governs most songs of the period in which interpretation of the text does not seem to be the primary goal; and Chapter IV, the attitude of Italian humanists for whom the appeal to human emotions--reflected most consistently in the musical realization of dramatic

speech rhythms--was predominant. This last attitude generally supplanted the French approach in the continuo songs of the second quarter of the century. Chapter V concerns the amalgam product, the affective lute song and the declamatory air, with elements of various attitudes toward surface representation used for purposes of rhetorical interpretation. In all chapters though the question of influences of a specifically musical nature does enter, the thrust of the discussion is toward defining composers' stances toward the text, how those stances are realized musically, and how they are forced to change with alterations in poetry.

## ACKNOWLEDGMENTS

This dissertation, though written for a degree in musicology, has been undertaken as an interdisciplinary project, and I have therefore had the privilege of working with scholars in the fields of both music and English literature. While I assume full responsibility for any errors or misjudgments, I wish to acknowledge the invaluable guidance and support of my two principal advisors, Professors Stoddard Lincoln of the Department of Music and John Hollander of the Department of English.

## TABLE OF CONTENTS

INTRODUCTION . . . . .	1
CHAPTER I. WORDS AND NOTES . . . . .	29
Organization of time . . . 30; Quantitative poetic meter and music . . . 35; Syllabic and accentual poetic meters and music . . . 42; Correlation of English accentual meter with musical rhythm and meter . . . 52; Correlation of poetic rhythm with musical rhythm and meter . . . 61; Harmonic rhythm . . . 71; Melodic leaps and inflection . . . 74; Word-painting . . . 79; Strophic setting . . . 80-b; Interpretive effect of style of declamation . . . 83	
CHAPTER II. MEASURED MUSIC . . . . .	92
Musical Humanism in France . . . 92; Ronsard . . . 93; Baif . . . 97; Neo-classical movement in England . . . 102; "French" attitude in English song--representation of poetic meter with music, especially by Thomas Campion . . . 107; . . . by Henry Lawes . . . 123; Linguistic differences make representation of poetic meters necessarily different . . . 129; Adoption of musical style of French <u>airs de cour</u> . . . 133; Merging with popular style of dance songs . . . 147	
CHAPTER III. DANCE SONGS AND TUNEFUL AIRS . . . . .	158
Derivation of light, popular lute-song style from madrigal and dance . . . 161; Distinguishing musical features of tuneful and dance songs . . . 165; Frequency and effect of triple meter . . . 170; Hemiola and other ways of shifting accent in triple meter, in Dowland . . . 177; . . . in Campion . . . 183; . . . in Henry Lawes . . . 197; Triple meter with a dactyllic text . . . 209; Duple meter songs related to the popular style, by Dowland . . . 212; . . . by John Wilson . . . 218; . . . by Henry Lawes . . . 221; Tending toward the declamatory style . . . 223	

CHAPTER IV. ENGLISH MONODY . . . . . 228

Dramatic laments as musical and textual precedent for monody in England . . . 230; Musical Humanism in Italy--representation of thematic content and narrative structure through music . . . 235; Musical characteristics of Italian monody, related to the language . . . 239; English borrowing of the musical style . . . 246; English use of the "Italian" attitude of representing meaning, in Lanier's Hero and Leander . . . 256; . . . in Henry Lawes's Ariadne . . . 273; Henry Lawes's monodic style in shorter pieces . . . 284

CHAPTER V. PATHETIC AIRS . . . . . 298

Definition of "pathetic air" . . . 299; Rhetorical conventions in Elizabethan and Jacobean poetry . . . 302; Similar system of musical conventions . . . 305; Word-painting . . . 311; Textual repetitions . . . 314; Figures of comparison and opposition . . . 315; Chromaticism . . . 317; Dowland's rhetorical cohesiveness . . . 320; Musical rhetoric suitable to Jacobean verse is declamatory . . . 334; Articulation of grammatical structure of text . . . 338; Emphatic declamation and melodic interpretation . . . 340; Comparison of settings of Suckling's "No, no fair heretic" . . . 342

CONCLUSION . . . . . 353

BIBLIOGRAPHY . . . . . 363

## LIST OF MUSICAL EXAMPLES

### CHAPTER I

Example 1	Jacques Mauduit, "Bien que m'en aille"	39
Example 2	[Guillaume Tessier?], "Amans qui vois plaignés" . . . . .	43
Example 3	Giulio Caccini, "Fillide mia" . . . . .	45
Example 4	Thomas Campion, "The peacefull westernne Winde" . . . . .	53
Example 5	John Dowland, "The Frog Galliard" . . . . .	55
Example 6	William Lawes, "Gather ye rosebuds" . . . . .	57
Example 7	Thomas Campion, "Thou art not faire" . . . . .	58
Example 8	William Corkine, "Truth-trying time" . . . . .	59
Example 9	Thomas Campion, "I must complain" . . . . .	60
Example 10	John Dowland, "Flow my tears" . . . . .	62
Example 11	"Flow my tears" . . . . .	62
Example 12	Charles Coleman, "Bright Aurelia" . . . . .	63
Example 13	Henry Lawes, "Transcendent beauty" . . . . .	64
Example 14	John Dowland, "Love stood amazed" . . . . .	65
Example 15	John Dowland, "Flow my tears" . . . . .	66
Example 16	Thomas Campion, "Blame not my cheeks" . . . . .	67
Example 17	Henry Lawes, "Love thee! Good sooth, not I" . . . . .	67
Example 18	"Love thee! Good sooth, not I" . . . . .	68
Example 19	John Coperario, "Come ashore" . . . . .	69
Example 20	"Come ashore" . . . . .	69
Example 21	John Dowland, "Wilt thou unkind" . . . . .	70

Example 22	Henry Lawes, "See, see! my Chloris".	70
Example 23	John Dowland, "Come when I call" . . .	71
Example 24	Henry Lawes, "No, no, fair heretic" .	72
Example 25	[Anonymous ], "No, no, fair heretic" .	73
Example 26	Henry Lawes, "O let me groan" . . . .	74
Example 27	Henry Lawes (?), "Love despis'd" . .	75
Example 28	Nicholas Lanier, "Unwilling Parting"	75
Example 29	John Dowland, "I must complain" . . .	77
Example 30-a	John Dowland, "Sorrow, Stay" . . .	78
Example 30-b	Robert Ramsey, "Go perjur'd man" .	80-a
Example 30-c	Henry Lawes, "When thou, poor excommunicate" . . . . .	80-b
Example 31	John Dowland, "Disdain me still" .	80-c

CHAPTER II

Example 1	Jehan Chardavoine, "Mignonne" . . .	96
Example 2	Jacques Mauduit, "Puisque tu as dans tes yeux" . . . . .	100
Example 3	Claude le Jeune, "Voicy le verd et beau May" . . . . .	101
Example 4	Thomas Campion, "Tune thy Musicke"	112
Example 5	Thomas Campion, "Follow thy fair sun"	118
Example 6	Thomas Campion, "Now winter nights"	120
Example 7	Henry Lawes, "If I freely may discover" . . . . .	123
Example 8	Henry Lawes, "Whither are all her false oathes blown?" . . . . .	124
Example 9	[M.], "C'est un amant," . . . . .	128
Example 10	[Guillaume Tessier], "Pressé d'ennuis"	129

Example 11	John Dowland, "A shepherd in a shade"	131
Example 12	Robert Jones, "When love on time"	132
Example 13	"When love on time"	132
Example 14	John Dowland, "It was a time"	134
Example 15	John Dowland, "Come again"	135
Example 16	John Dowland, "Think'st thou then"	136
Example 17	Thomas Campion, "Your fair looks"	137
Example 18	Thomas Campion, "Be thou then"	138
Example 19	[Pierre Guédron], "Cette Princesse"	140
Example 20	[Gabriel Bataille], "Je ne scay s'il vous souvient"	141
Example 21	Francis Pilkington, "With fragrant flow'rs"	143
Example 22	John Dowland, "In darkness let me dwell"	145
Example 23	John Dowland, "Woeful heart"	146
Example 24	John Dowland, "In this trembling shadow cast"	146
Example 25	Thomas Campion, "I care not for these ladies"	147
Example 26	Henry Lawes, "A Willow Garland"	150
Example 27	[Anonymous], "Ask me no more"	151

### CHAPTER III

Example 1-a	William Byrd, <u>Gagliarda</u>	174
Example 1-b	Anonymous, <u>Coranto</u>	174
Example 2	William Byrd, <u>Coranto</u>	175
Example 3	John Dowland, "Captain Digorie Piper's Galliard"	176

Example 4	John Dowland, "The Earl of Essex's Galliard" . . . . .	177
Example 5	John Dowland, "Captain Digorie Piper's Galliard" . . . . .	178
Example 6	John Dowland, "Sleep, wayward thoughts" 178	
Example 7	John Dowland, "Sleep, wayward thoughts" 180	
Example 8	John Dowland, "The Frog Galliard" . .	181
Example 9	John Dowland, "The Frog Galliard" . .	182
Example 10	Thomas Campion, "Blame not my cheeks"	184
Example 11	Thomas Campion, "So quick, so hot, so mad" . . . . .	187
Example 12	Thomas Campion, "So quick, so hot, so mad" . . . . .	188
Example 13	Thomas Campion, "So quick, so hot, so mad" . . . . .	190
Example 14	John Dowland, "Shall I strive" . . .	194
Example 15	Henry Lawes, "I love thee for thy Fickleness" . . . . .	198
Example 16	Henry Lawes, "I do confess" . . . .	200
Example 17	Henry Lawes, "On a Bleeding Lover"	203
Example 18	Henry Lawes, "A strife betwixt two Cupids reconciled" . . . . .	205
Example 19	Henry Lawes, "Sufferance" . . . . .	209
Example 20	John Dowland, "Now cease my wand'ring eyes" . . . . .	213
Example 21	John Dowland, "Fine knacks for ladies" 216	
Example 22	John Dowland, "Say love if ever thou didst find" . . . . .	217
Example 23	John Wilson, "In the merry month of May" . . . . .	219

Example 24-a	John Wilson, "In a maiden time profess'd" . . . . .	220
Example 24-b	John Wilson, "In a maiden time profess'd" . . . . .	220
Example 25	Henry Lawes, "Out upon it, I have lov'd" . . . . .	221
Example 26	Henry Lawes, "Beauty and love once fell at odds" . . . . .	223

CHAPTER IV

Example 1	Claudio Monteverdi, "Lettera amorosa"240	
Example 2	Claudio Monteverdi, "Lettera amorosa"240	
Example 3	Claudio Monteverdi, "Lettera amorosa"241	
Example 4	John Coperario, "How like a golden dream" . . . . .	248
Example 5	John Coperario, "How like a golden dream" . . . . .	248
Example 6	John Danyel, "Grief keep within" . .	250
Example 7	Alfonso Ferrabosco II, "O Crudel' Amarilli" . . . . .	250
Example 8	Alfonso Ferrabosco II, "Was I to blame?" . . . . .	251
Example 9	Alfonso Ferrabosco II, "Nay, nay, you must not stay" . . . . .	253
Example 10	Nicholas Lanier, "Bring away this sacred tree" . . . . .	254
Example 11	Nicholas Lanier, "Weep no more my wearied eyes: . . . . .	255
Example 12	Nicholas Lanier, <u>Hero and Leander</u> .	258
Example 13	Nicholas Lanier, <u>Hero and Leander</u> .	259
Example 14	Nicholas Lanier, <u>Hero and Leander</u> .	265
Example 15	Nicholas Lanier, <u>Hero and Leander</u> .	265

Example 16	Nicholas Lanier, <u>Hero and Leander</u>	266
Example 17	Nicholas Lanier, <u>Hero and Leander</u>	267
Example 18	Nicholas Lanier, <u>Hero and Leander</u>	267
Example 19	Nicholas Lanier, <u>Hero and Leander</u>	269
Example 20	Nicholas Lanier, <u>Hero and Leander</u>	270
Example 21	Nicholas Lanier, <u>Hero and Leander</u>	272
Example 22	Nicholas Lanier, <u>Hero and Leander</u>	272
Example 23	Henry Lawes, <u>Ariadne Deserted</u>	279
Example 24	Henry Lawes, <u>Ariadne Deserted</u>	280
Example 25	Henry Lawes, <u>Ariadne Deserted</u>	281
Example 26	Henry Lawes, <u>Ariadne Deserted</u>	282
Example 27	Henry Lawes, <u>Ariadne Deserted</u>	284
Example 28	Henry Lawes, "When thou poor excommunicate"	285
Example 29	Henry Lawes, "Break heart in twain"	287
Example 30	Henry Lawes, "Break heart in twain"	287
Example 31	Henry Lawes, "Break heart in twain"	288

CHAPTER V

Example 1	John Danyel, "Grief, keep within"	311
Example 2	John Danyel, "Time, Cruel Time"	312
Example 3-a	William Lawes, "God of winds"	313-a
Example 3-b	John Wilson, "Goe happy hart"	313-b
Example 3-c	Henry Lawes, "The Chyldish God of Love"	313-b
Example 3-d	John Dowland, "I must complain"	314
Example 4	Francis Pilkington, "Look mistress mine"	315

Example 5	John Danyel, "Eyes, look no more" .	316
Example 6	John Dowland, "Cease these false sports" . . . . .	316
Example 7	John Danyel, "If I could shut the gate" . . . . .	317
Example 8	John Danyel, "Can doleful notes" . .	318
Example 9	John Danyel, "Grief, keep within" .	319
Example 10	John Dowland, "In darkness let me dwell" . . . . .	321
Example 11	John Coperario, "In darkness let me dwell" . . . . .	322
Example 12	John Coperario, "In darkness let me dwell" . . . . .	323
Example 13	John Dowland, "In darkness let me dwell" . . . . .	324
Example 14	John Coperario, "In darkness let me dwell" . . . . .	325
Example 15	John Dowland, "In darkness let me dwell" . . . . .	325
Example 16	John Dowland, "In darkness let me dwell" . . . . .	327
Example 17	John Dowland, "In darkness let me dwell" . . . . .	327
Example 18-a	John Dowland, "Tell me true Love,"	329
Example 18-b	Giulio Caccini, "Aria terza" . . .	329
Example 19	John Dowland, "Tell me true Love" .	330
Example 20	William Lawes, "Amarillis tear thy hair" . . . . .	338
Example 21	Henry Lawes, "The Chyldish God of Love"	339
Example 22	Henry Lawes, "More than most fayre"	340
Example 23	Henry Lawes, "More than most fayre"	340

Example 24	William Lawes, "To whom shall I complain; to men or gods?" . . .	341
Example 25	[Anonymous], "No, no, fair heretic"	343
Example 26	Henry Lawes, "No, no, fair heretic"	344
Example 27	Henry Lawes, "No, no, fair heretic"	345
Example 28	Henry Lawes, "No, no, fair heretic"	346

## INTRODUCTION: MUSIC AND POETRY

The alliance of music and poetry in England during the early years of the seventeenth century has received a considerable amount of attention from scholars of both music and literature.<sup>1</sup> Most studies have approached the subject from the point of view of genres of song; and the difference between madrigal and lute song, for instance, which were considered synonymous at the start of the present century, is now quite well understood in relation to both music and poetry. This study, on the other hand, concerns the conventions of setting a text--the specific musical techniques by means of which a composer indicates his interpretations of poetry--which in many cases will cut across the boundaries of genres, treating the evolution of song styles as a function of particular attitudes composers may adopt toward the desirable relationship between music and poetry.

These lines from Thomas Campion's "Now winter nights" present the traditional Orphean association of words and music:

Let well-tun'd words amaze  
With harmony divine.

But in a metaphorical sense we may read the lines as suggesting a more practical alliance, and "well-tun'd" may be interpreted as "well-set"--a reading particularly appropriate for verse by Campion. In this metaphorical sense, Campion's lines express an attitude underlying the relationship

between music and poetry in virtually every solo art song in the first half of the seventeenth century. Two points are made: it is the words that will amaze; but if they are "well-tun'd"--which we shall now interpret as being set to music in an appropriate manner--their power to amaze will be increased, and the harmony made by words and music together will be nothing short of divine. This is the philosophy of musical humanism and is, at least in theory, the guiding principle of most vocal music of the late sixteenth and seventeenth centuries. What Campion does not indicate is how the words are to be "well-tun'd"; and on this question composers of the period differed widely. Their varying methods of setting a text, as well as the resultant musical styles, are dependent upon their attitudes toward the text and reflective of what specific facets of the text they felt it was the province of music to "tune."

During the first half of the seventeenth century, solo song in England underwent drastic changes of a nature that was to have implications for the character of art songs to the present day. The most obvious alterations in musical style involve the shift from a polyphonic accompaniment and contrapuntal interplay between voice and accompaniment in the lute song of the first quarter of the century to the definite polarity of treble and unfigured bass in the continuo song of the second. Fundamental to those changes, however, is a conscious consideration of the composer's attitude toward his text, and a serious questioning of what

the respective functions of music and poetry in a musical setting should be. The nature of attitudes toward the music-text relationship current in seventeenth-century England, and the musical conventions through which a composer indicated his stance in a song, are thus essential to an understanding of the kind of musical changes that appear.

Though the major shift in musical style is not pronounced until the third decade of the century, the seeds of the attitudes to be considered here can be seen germinating before 1600. The publication of the first English book of lute songs in 1597 will be the musical starting point of our investigation. The union of the two arts in madrigal and lute song is proverbial. By 1625 the continuo song had completely displaced the lute song as the favored type; but, although the composers of continuo songs (Henry Lawes, Nicholas Lanier, William Lawes, John Wilson) must have thought they were continuing in the tradition of the humanistic joining of music and poetry--and indeed, if we can judge by the praise given to Henry Lawes, in particular, poets thought so too,--their songs have not endured as have the lute songs. These songs of the second quarter of the century will form the remainder of the material to be considered, taking us through the first half of the seventeenth century to 1651, when John Playford's first printed collection of continuo songs appeared.<sup>2</sup>

At the start of the seventeenth century, the polyphonic madrigal was extremely popular in England. Madrigals

are not the subject of this study, but because they espouse an essentially different attitude toward the text from that of the solo songs--and one that was, by opposition, the focus of the development of the solo song style, not only in England, but on the continent as well--we might consider very briefly what that attitude entailed.

The madrigal is by definition a polyphonic composition in which all voices sing the same text. The musical structure is inherently derived from the versification of the text: the characteristic method of handling the text is to set off each line as a unit with its own contrapuntal treatment. Each line may be elaborated--divided, repeated, fragmented--at will, within its own musical compartment, and there is frequently a sense, musically, of progressing from one section to another as the song goes from one line of verse to the next. The poetry is thus presented not as one continuous statement, but as a series of related ones, and the composer cannot have intended to provide an integral reading of the poem. But however striking this structural aspect of the music-text relationship in the madrigal, it was contrapuntal texture that was the object of the strongest arguments in favor of solo songs in the late Renaissance. Each phrase of the text of a madrigal is sung by all voices, but rarely with the words declaimed together; and an important feature of this declamation in the madrigal was word-painting, the conventionally established representation

of words or phrases of the text with musical images. The polyphonic style, frequently imitative, thus demanded that a listener who could not be expected to follow the text in all voices, concentrate either on one part or on the total musical expression.

Later critics have emphasized that the madrigal was not designed for the listener but rather for the pleasure of singers who would be aware of their own text as they sang it; and there is certainly good evidence for this distinction. Nevertheless, the polyphonic nature of madrigal composition and its effect on the ability to understand the text drew sharp criticism in its own day, particularly in Italy and in England, as the impact of musical humanism came to the fore.

The influence of humanism will be adduced many times in the course of this study, for the neo-classical movement was an important factor throughout Europe in the desire to establish a closer relationship between music and poetry. We shall examine some of the specific facets of the movement in Chapters II and IV; in a general sense, the goal of musical humanism was the recreation of the fabled powers of music to affect the soul, and to add to the effect of the words through the union of music and poetry in the manner of the ancient Greeks. The representation of the text accomplished in the madrigal through word-painting was derived from the humanist interpretation of these powers in the early sixteenth century, but to all

the musical humanists of the late sixteenth and seventeenth centuries the search for effect meant primarily an insistence that the words of the text be fully intelligible, and to many it also involved a more direct relationship between the singer and the text. As a result, the composition of solo songs became increasingly fashionable around the turn of the century.

Solo song was not new in England in the seventeenth century. There are sixteenth-century manuscript sources containing solo songs, often associated with the choir-school plays, and usually accompanied by a consort of instruments.<sup>3</sup> William Byrd also wrote a good number of these "consort songs" and later underlaid the instrumental parts with text in the printed versions in order to conform to the then-current popularity of the madrigal and part song. It is likely that even madrigals were at least occasionally sung as accompanied solos if only because of the inconvenience of having to gather a group of singers to sing them polyphonically. But these solo songs are quite different from what we know today as the solo art song, for the primary musical conception is polyphonic, and the text is regarded not as a verbal statement to be clearly interpreted but as a vehicle for the construction and performance of a musical expression. The nature of the accompaniment makes any kind of specific interpretation difficult at best. The accompaniment is typically a dense polyphonic web, related to the musical

style of the sacred motet or the more "learned" kind of madrigal. Because the solo voice is set off against this web in the typical consort song, it is possible for the singer to interpret the text in performance; but, except for a general concern not to distort the accentuation, such interpretation is not usually a part of the musical language.

When the first lute songs, or ayres<sup>4</sup> appeared in 1597 (probably known and circulated in manuscript some years before this printing date) it was a gesture in the direction of the humanistic ideal of personal statement, but by no means a full realization of it. The lute song still carried with it the polyphonic accompaniment of the consort song, though reduced to what a single instrumentalist (often supported by a viola da gamba) could perform. Most of the lute songs also appeared in part-song versions.

Some features of the lute song, however, were new. First and most important was the predominantly--and in this case obviously intentional--solo medium, with the voice part almost always for a treble voice. One of the most characteristic features was syllabic declamation in the solo voice line, contrasted to that of the madrigal which was frequently melismatic. It has been convincingly argued that many of the lute songs that did appear in part-song as well as solo versions are essentially arrangements of solo songs, the lower parts usually being drawn from the lute accompaniment.<sup>5</sup> Such arrangements often

have awkward voice writing and text underlay in the lower voices, and it is only the treble that gives a coherent reading of the text, as is characteristic of the lute song. The arguments in favor of an original solo conception for many of these songs are not much different from those demonstrating that Byrd's part songs, and some madrigals as well,<sup>6</sup> were originally thought of as solos. But a striking difference is that in the case of ayres written as part songs, the texture is often fairly homophonic, and (except in some of Dowland's more contrapuntal ayres) whatever polyphony occurs is not as continuous as in the earlier styles; the individual lines of the text tend to be set off in all voices simultaneously in a manner we shall find in Chapter II to be characteristic of the air de cour.

Whether originally solo songs or not, many of the lute songs adapted very well to a more truly solo medium. This is demonstrated by the presence in manuscript sources of highly ornamented solo settings of lute songs. Many of these songs appear in printed sources with simple voice lines and polyphonic lute accompaniments but are found in the manuscripts with only the viola da gamba line as accompaniment.

Another major facet of the lute song that will deserve some attention is its characteristically strophic settings. The madrigal is by definition through-composed. It treats individual lines of the text as independent units,

but the composer never has to consider whether his very specific treatment of one line will also be appropriate in tone, or rhythmically accurate, as a setting for the comparable line in a later stanza. Poets who were writing with the understanding that their verse would be set as lute songs sometimes tried to arrange the stanzas of their poems so that they would fit the same music.<sup>7</sup> On the other side, composers of lute songs sometimes wrote songs that were not as specifically detailed settings of their texts as the madrigals, avoiding the word painting or highly interpretive declamation used by the madrigalists. Yet it is my conviction that, beyond such general considerations (and even these are by no means always followed), most of the lutenists, and the continuo song composers who followed them, did not really look much beyond the first stanza they were setting. Campion is perhaps an exception, and we shall consider some possible explanations for this in Chapter II; but with the other composers--even with Dowland, who often receives praise on this count--text underlay, though rarely truly wrong, is generally not very good for stanzas after the first. It is usually only in the setting of the first stanza that the care with the declamation and expression--the hallmark of the lute song--is apparent.

Nonetheless, careful declamation of the text is undoubtedly the most significant feature of the lute song. This is not the place to spell out in detail how the

musical style of the lute song interprets the text; that we shall do in the chapters that follow. But we can point out a few features of the text-music relationship which set the lute song apart from the madrigal. The lute song is courtly entertainment, performer's art, and not the amateur art of the madrigal (amateur only as regards profession!) where the declamation of individual voice lines is primarily for the pleasure and understanding of the singer. Some of the most important composers of lute songs were also professional performers, John Dowland being among the most famous, and the fact of the ayres' being played and sung by professional musicians for the pleasure of others dictates several facets of the musical style that are a departure from the style of the madrigal. Most obvious is that the text, in line with humanistic beliefs as well as performance requirements, is intended to be heard and understood; the declamatory rhythms are therefore such as will at the very least not seriously distort a natural accentuation of the text. In the part-song versions, the declamation is relatively homophonic; even when there is polyphony, the syllables of the text are declaimed together --or very nearly together--in all the voices, not strung out through multiple imitative entries and repetitions as in the madrigal. Thus the lute song gives us a reading of the poem that is usually intact, proceeding from one end to the other without pausing to "discuss" every line musically. Once again, the attitude toward the text is

fundamentally different in the two styles.

There are a few aberrations of the typical lute song style which will deserve our attention, because they emphasize the necessity of viewing changes in musical style as the result of not one but several attitudes, whose perspective was altered during the first quarter of the century. One of the most important of these offshoots is the "plain" style of Thomas Campion. Many of Campion's songs have apparently little contact with the speech rhythms and interpretive musical representation of the text that define the lute song. These remarkably simple settings have frequently been passed over by modern-day commentators, or have been the subject of reproof, and support for the contention that his was an inferior musical imagination. Without claiming equal musical status for Campion and Dowland, I shall suggest below that such an attitude misses the point of Campion's style. I think it can be convincingly argued that such settings are representative of a different attitude toward the text from that governing Dowland's style--one which gives a clear reading of the poem, as is the overall goal of the lute song, but with an emphasis on different elements of the text.

Another deviation from the main stream of lute songs is represented by the ornamented versions of some ayres in manuscripts. In these songs we shall find a tendency in the direction opposite to the Campion plain style. These are gestures toward continuo song, the coming style, though

their essentially lute-song basis is still quite apparent. What they do show is an awareness of the polarity of treble and bass that signals the changeover to the continuo song. Interestingly enough, even Campion was a herald of the new musical conception, for his treatise on counterpoint (A New Way of Making Fowre Parts in Counter-point, c. 1614) indicates an understanding of harmonic thinking upwards from the bass--an essential requirement for the continuo style of accompaniment that would set the new songs off musically from the old. Yet Campion's attitude toward the text was not forward looking, and that of the ornamented manuscript versions of lute songs indicates an understanding of the isolation of the solo voice and quasi-dramatic presentation of the text that were necessary ingredients of the new style.

It is difficult to say just when the first continuo songs appeared in England. Since none of them were printed before 1651, there is no precise means of dating the earliest examples; but we can assume from other evidence (such as dates in the manuscripts, or performance dates of masques containing some of the songs) that they were being written by 1625. Earlier than 1625, though there are songs of a style similar to continuo songs, they are still most often accompanied with a lute tablature. Like lute songs, the airs of the second quarter of the seventeenth century are syllabic solo songs and are definitely a performer's art--some of the more declamatory among them indeed very

difficult to perform.

Within the category of continuo song we must distinguish two distinct types: those songs which are musically oriented and those that are textually oriented. In the former group are primarily dance and dance-related songs, while the continuo songs in which a concern with text is pre-eminent, turn sharply from the tuneful dance style to a dramatic, occasionally recitative-like style. Many of the lute songs were also dance-based, but the distinction in musical style between these and the textually oriented lute songs was, at the start of the century, relatively slight. By the 1630's the distinction is pronounced, to the point where it becomes meaningless to discuss the dance-related airs and the declamatory, textually oriented ones as a single category. The common features, by which they are all known as continuo songs, are the defining polarity of treble and bass, and the probable accompaniment--generally lute or theorbo with viola da gamba (like the lute songs), or possibly keyboard, but intended to be improvised from the bass line, probably essentially as chords.<sup>8</sup> The characteristics that differ markedly in the two types of continuo song are the musical style of the voice line--typically conjunct in the musically oriented songs with narrow melodic range and restricted rhythmic variety, in contrast to broad, disjunct and dramatic lines with great rhythmic variety in the textually oriented songs--and of the bass line, which tends to be

much more active in the musically oriented songs than in the textually oriented ones.<sup>9</sup>

In the continuo songs we shall see an exaggeration of attitudes toward the text that had begun to develop in the lute songs. There is a gradual shift, beginning before 1610, from an attitude (related to French neo-classicism) which emphasizes elements of versification and is highly characteristic of the early lute songs, to one (derived from the principles of Italian musical humanism) which emphasizes narrative structure and the rhetoric of emotional content and is decidedly the predominant one in the textually oriented continuo songs of the second quarter of the century. But the former stance continued to be influential in the musically oriented songs, and may even be seen in some aspects of the English declamatory air; and elements of the more declamatory approach are sometimes present in the early lute songs. There is thus, in addition to a general shift in emphasis, a continuing re-evaluation of the implications of these attitudes as composers brought them to new kinds of poetry. The conventions of setting that could represent the metrical structure or the rhetoric of emotions in poetry in 1600 might be no longer appropriate to the poetry of the next generation. What we shall be looking for is not so much an influence in the usual sense of the word--though there is certainly evidence that foreign music was known and sometimes imitated in England--but rather a change in composers'

goals, a change in what was considered appropriate for music to express in conjunction with a poet's text, and consequent changes in the conventions that could successfully accomplish these expressive aims. This adjustment in attitudes is partly the result of fashion, partly of prevailing modes of thought, and partly, without question, the result of corresponding changes in poetic styles.

The poetry set by the lutenist composers goes well back into Elizabeth's reign, and some of the developments in poetic style that originated with Elizabethan poets had a decisive impact on the relationship between words and music in the next fifty years. Part of the humanistic idea was a return to the poetic style of the ancient Greeks, and the "New Poetry" that appeared in Italy, France, and England was representative of this movement. To some, it meant experimentation with Classical quantitative poetic meters; the French humanists in particular, during the 1570's and 1580's, set about trying to adapt Classical meters to poetry in the vernacular. Such experimentation appeared in England too; Sidney, Spenser, Gabriel Harvey, and the other poets of the group known as the Areopagus engaged in debate over the possibility of writing quantitative meters in English, and some verses, written according to the principles they established for determining syllable quantity, did appear.<sup>10</sup> But in England, discussion of Classical meters centered around the relationship between quantity and accent, since English is normally an accentual

language. Concurrent with these discussions, and perhaps related to the consideration--implied by the Classical experiments--of the nature of poetic meters and their relationship to the language, was an increased awareness of poetic meter as a part of the craft of versification. Sidney's poetry is most remarkable in this respect; not only did he compose some quantitative verses, but his accentual poetry introduces new metric norms (he used trochaic as well as iambic accentual patterns, and re-introduced feminine rhymes to English verse) and features an incredible variety of line and stanza forms.

The emphasis on versification has several implications for the relationship to music. The mechanics of versification have a direct effect on the sounds of poetry, and this sensitivity to the "music of poetry" is a characteristic of Elizabethan lyric verse that carries into the seventeenth century, particularly in the work of Campion. Elizabethan lyric poetry is decorative, in contrast to the plain or what C. S. Lewis has called the "drab" style of the earlier court poets. Rhetorical devices and decorative language, in fact, run the risk of becoming primary substance in the hands of lesser poets, especially in the lyric verse where the subjects treated tend to be highly conventional and impersonal. The poems become exercises in the curious (in the Elizabethan sense) and in the poet's ability to create things of beauty with words. The words are important in their own right, not simply as grammatical

elements. In this context, music may quite rightly dwell upon the individual word or the line of verse, as both madrigal and lute song do; and it is quite appropriate for music to emphasize the craft of poetic composition. If the subject of the poetry to be set is universal or conventional in nature, it is unnecessary for a composer to interpret it as a personal statement, for the more important aspect of the poem is its means of expression.

If the New Poetry represented a major change from the plain style of the Tudor poets, metaphysical poetry was at least as dramatic a revolution, and its effects were perhaps even more far-reaching. For the relationship between poetry and music, the effect of the metaphysical style was very serious indeed. Elizabethan poets were generally courtiers, nobles who spent their idle hours composing verse, and who typically disdained publication; their art was a courtly one, and--like all the other courtly arts--was designed in part to win favor for the artist. The main writers of metaphysical poetry, on the other hand, starting with the primary instigator, John Donne, were not courtiers, like their Elizabethan counterparts, but churchmen. Their verse did not have to conform to the tastes of court or monarch; they were not dependent upon popularity for their positions; and they seem to have felt free to express their own personal sentiments in their own personal style. For the present investigation, the most important aspect of this new role was an attitude of

apparent unconcern with musical setting. Although Jacobean poets also gave lip service to the union of music and poetry, many features of the metaphysical style made it very difficult to set to music, and in fact very little genuinely metaphysical poetry can be found with musical setting. (Only a few of John Donne's poems were set to music, and these not altogether successfully.)

One of the most difficult characteristics to reflect in a musical setting was the "private mode" of metaphysical verse.<sup>11</sup> Whereas the Elizabethan lyricist wrote of universal situations, Donne was far more likely to write about personal experience, and a completely different tone results from the poet's attitude toward his subject:

The stance involves considerable detachment from the world of the reader, or rather, from the reader in the world. The poet/speaker moves close to the world observed and portrayed in the poem, to the other characters in the poem, to the situation, and to the subject.<sup>12</sup>

Personal sentiments and direct involvement of the poet/speaker with his subject are less suitable for musical interpretation than the more general sentiments and the dissociation from subject matter of Elizabethan lyrics; and it was thus very difficult for a composer, particularly a Jacobean composer of the time when Donne's verse was most current, to adopt an appropriate attitude.

Another troublesome characteristic of metaphysical poetry, as far as musical interpretation is concerned, was

its frequently argumentative character. Elizabethan verse used the conceits and the figures of speech of rhetoric; metaphysical poetry, on the other hand, entered into the persuasive aspect of classical rhetoric, adopting decisive stances with regard to its subjects, and sometimes becoming didactic in function. This, too, was a part of the poet's changing attitude toward his own verse and made the composer's adoption of an interpretive attitude more difficult. It has been suggested<sup>13</sup> that one of the most important characteristics of Jacobean verse is the tendency to supply its own rhetoric, depending less on the conventions of rhetorical speech, and, by extension, on the rhetorical convention supplied by a musical setting. This is certainly one of the problems we shall have to discuss at greater length below.<sup>14</sup>

The mechanical aspects of metaphysical poetry were equally unamenable to musical setting. Donne accomplished his more personal tone partly through diction and syntax. His poetic meters were extremely varied, counter to the Elizabethan emphasis on metrics; his poetic rhythms have been called rough and unmusical, close to those of natural speech rhythms, in striking contrast to the smooth, mellifluous flow of most Elizabethan verse. This rough, speech-related rhythm made strophic composition virtually impossible. Elizabethan lyricists expected their poetry to be sung, and there is good evidence that they sometimes took great pains to structure the stanzas of their verse

so that the same musical setting could serve for all. Again, such organization is feasible and appropriate where versification is of such importance; but where rhythm and meter are subordinate to syntax and narrative structure, strict allegiance to stanzaic patterns is unlikely at best. Further, lines of verse in metaphysical poetry were often strongly enjambed,<sup>15</sup> making musical setting (which had typically, in madrigals as well as lute songs, reflected the versification quite carefully) a distortion either of the grammatical or of the metrical structure.

The challenge presented to composers by metaphysical poetry was enormous. When a poet like Donne put personal emotion and argument above finely detailed craft; and when versification itself involved roughness designed to further the sentiments rather than for its own sake, then music's relationship to poetry had to change. Composers had to seek a way to represent not just words but emotions. But while surface details of poetry are relatively easy to represent musically, specific emotions venture into the unknown and call upon that baroque desire to relate the verbal with the non-verbal. The new kind of poetry demanded a recasting of attitudes, a rethinking of what music could or should express and how it might do so. The declamatory style of setting that began to appear during this period could handle rhythmic and syntactical problems better than the lute-song style, though not without sacrifice; but the representation of emotions demanded not only new

stances but new kinds of musical language.

The technical features of metaphysical poetry soon entered the poetic vocabulary, and the Cavalier poetry of Caroline poets, while it does not adopt the intensely personal tone of Donne's verse, continues to use the rough diction and strongly enjambed lines of metaphysical verse. Cavalier poetry is derived primarily from the influence of Ben Jonson, whose poetry is characterized by a greater sense of taste and decorum than metaphysical verse. Literary historians like to point out that whereas Donne's lines override the verse structure, Jonson's have a careful disposition of image and phrase within the line, making them more "song-like." This linear balance is usually maintained by Cavalier poets like Herrick and Suckling, but less consistently by such as Lovelace and Carew, who frequently allowed syntax to overflow the linear structure of their verse. The "social mode" of much Cavalier poetry<sup>16</sup> made it, like Elizabethan lyrics, more appropriate for musical interpretation than metaphysical poetry, though it was typically more argumentative than flattering, and many of the technical difficulties characteristic of metaphysical poetry remained, making a serious challenge for composers like Henry Lawes.

Yet the Cavaliers and other lyric poets of the age of Charles I seem to have viewed their relationship to composers with something like the Elizabethan attitude. Large amounts of their verse was set to music; in fact,

the continuo songs are remarkable for the relatively small amount of verse from earlier periods. And the poets of the period were unusually vocal in their comments on the abilities of composers, indicating at least a public concern with the relationship of music and poetry.

This, then, is the material with which this study will deal: the evolution from lute song to continuo song and the concurrent evolution from Elizabethan lyric, through metaphysical verse, to Cavalier poetry. In Chapter I we shall explore in detail the various technical means by which music can interpret poetry. This will establish a set of interpretive techniques which could, for the most part, be applied to the songs of virtually any period. In Chapters II-V we shall consider how these techniques are used as conventions of setting a text in English songs from the first half of the seventeenth century which I feel represent different attitudes toward what aspects of a text should be interpreted with music. Chapter II will concern the philosophy and the practical results of musical humanism in France, where the emphasis is on representing external verse structure, and the development in English song of the attitude toward the text espoused by the French humanists. This attitude, and its musical effluence, eventually lost the original relationship to the text in a process I have called trivialization, but the survival of the musical style--and in many cases its external relationship to the text as well--is evident in the tuneful

and dance-related songs discussed in Chapter III. In Chapter IV, the stances toward music and text inherent in the Italian humanistic movement will be related to the development of the monodic and declamatory styles in England.

These I believe are the three major positions adopted toward musico-poetic correlation in early seventeenth-century England--three stances which may be recognized through particular sets of conventions. Obviously, though, not all songs of the period will fit neatly into one or another of these categories. In Chapter V we shall therefore consider those songs with elements of more than one attitude--the strophic, declamatory lute songs and continuo airs--which are a peculiarly English amalgam. These songs, which more than any of the others combine the resources of several sets of conventions in order to represent the rhetoric of emotions, are of especial interest, for they seem to have flowered during the first half of the seventeenth century and then died, yielding place to more rarefied types developing from the styles considered in Chapters III and IV.

At the start of the period to be covered, music and poetry were considered "sister arts;" the poetry of the period--indeed, well into the second half of the century--is full of references to the union of music and poetry. But well before mid-century they were, in reality, no longer so closely united. Poets were profuse

in their praise of Henry Lawes's ability to set their verse, but history has not found the match an equal one, as it has the marriage in Dowland's songs. The dissolution of the celebrated union between the two arts seems to coincide with the shift from the lute song to the continuo song; and one of the primary purposes of this study is to try to understand what constituted that perfect union and what brought about its dissolution, in terms of the change in musical style, in the change in the kinds of poetry that were set, and especially in how these factors affected--or were affected by--the attitudes of the composers toward their texts. It should be obvious that, with any attitude, the problems will change with alterations in the kind of poetry current and with fashions in musical taste. The essential questions, which I hope will be at least partly answered in the following chapters, are these: (1) How do different poetic styles affect the practicality of maintaining a particular attitude toward the text? (2) How does the stance, as it is used in different contexts, determine which technical conventions will be used? (3) How, in turn, do these conventions form a musical style that is characteristic of a period? (4) Very specifically, how did the dissolution of the celebrated union of music and poetry result from attempts to adapt the musical conventions associated with certain attitudes to changing types of poetry?

Campion, Dowland, the brothers Lawes, and Lanier--all

sought to "amaze" with their joining of words and music. That they could have such dramatically different results is evidence that the "well-tun'd word" was by no means clearly defined. With a perspective that they could not have had, I shall try in the chapters that follow to offer some possible definitions.

## FOOTNOTES

<sup>1</sup>It is, of course, virtually impossible to discuss English song of the late Renaissance without reference to its poetry. Mention should be made, however, of some of the more important studies in which a significant effort has been made to correlate the two art forms. Among the earlier works Miles Kastendieck's England's Musical Poet. Thomas Campion (New York: Russell and Russell, 1963), though now largely outdated, was a pioneering study. In this category, too, belong Willa McClung Evans's Ben Jonson and Elizabethan Music (New York: DaCapo Press, 1965) and Henry Lawes, Musician and Friend of Poets (New York: Kraus Reprint Corporation, 1966). Bruce Pattison's Music and Poetry of the English Renaissance (London: Methuen, 1970) covers the earlier part of the period investigated here. Joseph Kerman's The Elizabethan Madrigal (New York: American Musicological Society, 1962) is a valuable genre study. Approaching the alliance from the literary side, John Hollander's The Untuning of the Sky (New York: W.W. Norton, 1970) considers the transfer of ideas between the two arts, while two more recent books--Paula Johnson's Form and Transformation in Music and Poetry of the English Renaissance (New Haven: Yale University Press, 1972) and Jerome Mazzaro's Transformations in the Renaissance English Lyric (Ithaca, N.Y.: Cornell University Press, 1970)--are more concerned with the similarities in constructional principles.

There are in addition sections of other books and numerous articles (many of which are cited in the Bibliography) which offer insight into the union of music and poetry in late-Renaissance England.

Mention must also be made of the editors who have made large numbers of the songs from this period available to the modern scholar and the public. The work of Edmund H. Fellowes is monumental; his editions of the madrigals and the lute songs (now mostly available in new editions, revised by Thurston Dart and others) revived a whole generation of song. The continuo songs have been less completely edited, though the work of Ian Spink, in his English Songs 1625-1660, Musica Britannica, Vol. XXXIII (London: Stainer and Bell, 1971) is a valuable contribution.

<sup>2</sup>One of the most puzzling features of solo song during the second quarter of the seventeenth century is the complete lack of printed sources. The lute songs of the first quarter of the century were printed, and a collection of madrigals by Walter Porter appeared in print in 1632, but though manuscript sources provide well over fifteen hundred continuo songs from this period, for nearly thirty years--from the last book of lute songs in 1622 to Playford's first volume

in 1651--no secular solo songs were printed. The most readily available reason for this hiatus in publication is the influence of the Puritans. Yet the reasoning is not altogether convincing, for the Puritans' strongest influence coincides with the resumption of publication during the Commonwealth, and the presence of printed sources for secular instrumental music, as well as the wealth of songs in manuscript, indicate that the musical life at court that would support the composition of secular song was far from suppressed. (For an account of the Puritan influence on music during this period, see Percy Scholes, The Puritans and Music in England and New England [London: Oxford University Press, 1934]; Reprint 1969.) Many of the songs composed during the second quarter of the century provided Playford with source material for his anthologies well into the second half of the century; thus, although some songs will be cited from Playford volumes as late as 1669, we can assume (and demonstrate by correlation with earlier manuscripts) that the majority of the songs to be considered were written before 1651.

<sup>3</sup>See Philip Brett, "The English Consort Song, 1570-1625," Proceedings of the Royal Musical Association (1962), pp. 73-88.

<sup>4</sup>Both "ayre" and "air" were current in the seventeenth century. Since the former spelling seems predominant in the first two or three decades, I shall use "ayre" to refer to lute songs and "air" for the continuo songs.

<sup>5</sup>See David Greer, "The Part-Songs of the English Lutenists," Proceedings of the Royal Musical Association (1967-68), pp. 97-110; see especially p. 99.

<sup>6</sup>See, for example, Joseph Kerman's discussion of some of the madrigals of Orlando Gibbons, The Elizabethan Madrigal (New York: American Musicological Association), pp. 122ff.

<sup>7</sup>This point has been made frequently by previous writers, Cf. Edward Doughtie, Lyrics from English Airs (Cambridge, Mass.: Harvard University Press, 1970), pp. 30-41; Bruce Pattison, Music and Poetry of the English Renaissance (London: Methuen, 1948; repr. 1970), p. 148; Catherine Ing, Elizabethan Lyrics (London, 1951; repr. New York: Barnes and Noble, 1969), pp. 133ff. For my discussions of strophic composition, see Chapter I, pp. 59ff. and 80ff.

<sup>8</sup>The few sources which provide tablatures for these songs indicate rather little polyphony in the accompanying instrument or instruments.

<sup>9</sup>These points are considered in more detail in Chapter III.

<sup>10</sup>For more detailed discussion of this movement and its relationship to music, see below, Chapter I, pp. 35-42 and Chapter II, pp. 92-105.

<sup>11</sup>The expression "private mode" is from Earl Miner's The Metaphysical Mode from Donne to Cowley (Princeton, N.J.: The Princeton University Press, 1969).

<sup>12</sup>Miner, The Metaphysical Mode, p. 4.

<sup>13</sup>Jerome Mazzaro, Transformations in the Renaissance English Lyric (Ithaca, N.Y.: Cornell University Press, 1970).

<sup>14</sup>See Chapter V.

<sup>15</sup>The idea of degrees of enjambment is discussed by John Hollander, "'Sense Variously Drawn Out': Some Observations on English Enjambment," Literary Theory and Structure: Essays in Honor of William K. Wimsatt, ed. by Frank Brady, John Palmer, and Martin Price (New Haven: Yale University Press, 1973), pp. 201-225.

<sup>16</sup>The expression is from Earl Miner, The Cavalier Mode from Jonson to Cotton (Princeton, N.J.: Princeton University Press, 1971).

## C H A P T E R I

## WORDS AND NOTES

Thomas Campion's famous statement that his aim was "to couple my Words and Notes lovingly together" has been taken as the manifesto of the impeccable union of poetry and music during the late Renaissance in England. Much has been written about this celebrated coupling, but usually without formulation of the principal means through which words and notes may be joined. Not all composers emphasize the same methods of linking the two arts (though presumably the same set of possible correlations is available to them) and consequently, differences in musical style will have a definite relationship to the techniques chosen (or to those not chosen) by composers, and to the attitudes that gave rise to those techniques.

This study is an attempt to discover what were the conventions of setting a poetic text to music and how changes in musical style are related to these conventions in Jacobean and Caroline England. We want to know what sort of attitudes both poets and composers held toward the combination of music and poetry in the solo song, and what the composers in particular felt to be their function with respect to the texts they chose to set. Before we can identify particular

conventions, however, we must describe some of the premises underlying the conventions, define the terms that will be used, and consider what it actually means to set a text to music.

There are a number of ways in which a poem can be interpreted musically. In seventeenth-century England, a musical setting might correlate--or even reshape--a poetic structure with a musical form; drama or tension in the poem might be portrayed musically through harmony or in polyphonic genres, by means of elements such as textural contrast; the tone of the poem could be reflected in the rhythmic structure or the harmonic language of the setting; and, in English, certain features of the use of language--the elements of prosody--in a poem might be interpreted through the handling of musical rhythm. It is this last kind of interpretation--the declamation of the syllables of the text in musical notation--that will be our prime concern, for it involves the aspect that poetry and music have most clearly in common: the organization of time.

Music and poetry are both structured temporal arts, depending upon some kind of recurrence, or repetition, for the perception of their organization. They differ from the spatial arts in that their formal structures must be grasped in process, and the listener is not free to return his attention to specific events, except in memory.<sup>1</sup> Recurrence is therefore particularly crucial to the perception of temporal structure because there must be features that can,

at some level, be recalled as determinants of form. But temporal organization involves non-recurrent features as well, and both arts use some combination of duration and stress for a significant part of their surface effects. The term "rhythm" is often used in a broad sense to refer to the organization of time, encompassing both recurrent and non-recurrent factors. "Rhythm," thus defined, involves all of the non-pitched, non-vocalized elements of a temporal form, and thus includes the concepts of accent and meter as well as duration. This broad sense is the only one in which "rhythm" can be used with respect to both music and poetry. In trying to isolate rhythmic conventions, however, we will have to be more specific as to which are functions of a more precise definition of rhythm, and which are functions of the related elements of duration and meter; for in a narrower sense, although "rhythm" and "meter" are essential to a discussion of either poetry or music, they are not synonymous in the two arts.

"Rhythm" and "meter" are so common in talk of music that they would seem hardly to require defining. Yet the words are often used loosely, and even among musicians there is not always agreement as to what they actually do mean.<sup>2</sup> The following definitions, therefore, are intended primarily to indicate the way in which I will use "rhythm" and "meter" in the pages that follow.

In Western music the organization of time occurs on several levels, beginning with a series of pulses, equally

accented and of equal duration; the relation of these pulses to physical time, the speed at which they pass, is the "tempo." "Meter" is the arrangement of pulses into regularly recurring groups, indicated by the presence of an implied stress or metric accent on the first pulse of each group. Today we tend to think of musical meter as indicated by the time signature and bar lines in a score, and by the mid-seventeenth century these external features of metric organization were in general use; but meter, thus carefully laid out, is only present in the dance-related music in the early part of the seventeenth century. Yet it is wrong to assume that there is no sense of meter in the less strongly metric songs, for at some level there is almost always (except in the truly unmeasured styles associated with recitative) an implied meter or unit of measurement. We are hardly ever in doubt as to what constitutes the beat, and all other note values are experienced as functions of that beat; the organization of note values is thus regulated by the "measuring" of time into recurrent units. Such grouping is sometimes implied in the music of this period by harmonic rhythm, with chord changes corresponding to the organization of beats, and in the song literature it is usually apparent in the rate of declamation of syllables.

"Rhythm" refers to the durational organization of the notes in a piece of music into multiples or divisions of the pulse. Although note values may be organized without regard to a metric regulation (again as in free recitative,)

our perception of temporal organization in music most often involves meter and rhythm simultaneously, and it is sometimes difficult to separate the effects into these components. The presence of non-metric stresses, implied through harmonic or melodic writing, further complicates the matter, and the rhythmic factor of a lengthened note often has the effect of an accent (agogic accent) when applied to a syllable of text. In the songs with which we will be dealing it will be necessary to distinguish whether a particular musical or declamatory effect is achieved through metric organization (regularly recurrent accent,) rhythmic organization (the manipulation of the relative durations of notes and syllables,) or the application of extraneous accents.

Poetic meter is the organizing principle on which verses are constructed. Like musical meter, a poetic meter must present some kind of recurrence in order for the listener or reader to perceive organization, but the basis of poetic meter will vary from one language to another, or sometimes even from one poem to another in the same language, depending upon what particular element is recurrent and whether it recurs at regular or irregular intervals. We shall have to look at various kinds of poetic meter, for they have quite different effects on the relationship to musical settings; for the moment we must stress that, regardless of its basis, poetic meter is a constructional norm, and absolute conformity to such a norm is usually neither possible nor altogether desirable.

"Rhythm" in poetry is the actual pattern of durations and stresses made by the words of the poem. Unlike poetic meter, poetic rhythm is not an absolute. Its pattern cannot be defined, for, in any language, rhythm is subject to the demands of syntax and speech inflection. In English, for instance, where accent is the determinant of both meter and rhythm, a simple prepositional phrase may present different rhythmic patterns depending on the context. The sentence "The man is in the house" will have quite different rhythms in response to the questions "Where is the man?" (The *mán* is *ín* the *hóuse*;) or "Why isn't the man in the house?" (The *mán* is *ín* the *hóuse*;) or again "Isn't he outside the house?" (The *mán* is *ín* the *hóuse*.) The rhythm of accentual, syllabic poetry, then, is variable in its handling of changing accentual patterns required by syntax.

A very common conflict between poetic rhythm and meter in English arises in connection with phrase rhythms, like those discussed in the preceding paragraph. Although in general the natural rhythm of the language tends to be iambic, there are many short phrases--typically prepositional phrases ("in the air,") infinitive phrases ("to be loved,") or possessives ("of my heart")--that we normally accent thus: *∨∨'*. Because the unstressed words in such phrases are monosyllables, however, their intrinsic accentuation is not fixed, and as we have seen above, the rhythmic articulation may vary. In the context of a strong iambic meter, the first syllable of such phrases can take on an accent:


A purple bird was hov'ring in the air;  
 whereas in another (anapestic) line a speech-like rhythm might prevail:

An eagle was gliding high up in the air.  
 A composer's interpretation of phrases like these may thus depend significantly upon his understanding of the difference between rhythm and meter in poetry, on the one hand, or on the other, upon some degree of calculated disregard of the metrical handling of speech rhythms.

A setting of a poem must use the materials of musical organization of time in some kind of relationship to the elements of versification having to do with temporal organization; but there are widely varying opinions--in the song writing of all periods--as to what that relationship should be. The neo-classical movement, which spread over Europe in the sixteenth century, brought with it a new desire to unite music and poetry in what was believed to be the manner of the ancient Greeks. The close union of the two arts sought by late Renaissance composers derived inspiration from the originally inseparable union of music and poetry in the Greek lyric. There was not, however, any general agreement as to what form the union should take, and two quite different sets of attitudes and techniques grew in France and in Italy as responses to the same problem. The French humanists sought to recreate what they felt was the joining of the external features of poetic structure (in this case, meter) with musical notation, while the Italians worked more toward a

synthesis of the musical language with the meaning of the poem or even of the individual word. Both positions had, in turn, an effect on the impact of humanism on solo song in England where, although the desire to emulate Greek practice was not so abundantly spelled out as it was on the continent, we can nevertheless see evidence of striving for the same ideals.

The French theories are particularly interesting for their overt connections with music; but to deal with them, as we shall in detail in Chapter II, we must briefly consider the metric principles of Classical Greek and Latin poetry, their transfer to sixteenth and seventeenth-century French poetry, and the effects they had on Elizabethan and early seventeenth-century English poets and composers.

Classical Greek poetry was organized in quantitative meter, a system of durational patterns governed by the length of syllables as determined by the length and placement of the vowels. A long syllable was assigned a duration twice that of a short syllable, and verses were constructed so as to yield a recurrent pattern corresponding to a musical rhythm involving only two note values. (E.g., the durations of three feet of verse that scan as  $\text{—}\underline{\text{v}}|\text{—}\underline{\text{v}}|\text{—}$  on the basis of syllable length may be rendered by the musical notation: ) It is generally felt that such a system corresponded to the actual pronunciation of long and short syllables in Classical Greek, and that accentuation or inflection of Greek words was based on pitch differentiation rather than dynamic stress.

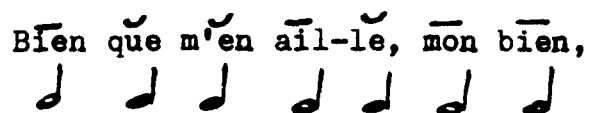
Relatively little of this system was known to Renaissance neo-classicists from actual examples of Greek lyrics and their musical settings, however, and it was mainly from the Romans that they borrowed their interpretation of quantitative verse. Classical Latin poetry represents an attempt to impose the Greek quantitative system on a language that was pronounced with dynamic accent determined by syllable placement rather than syllable length. As in Greek poetry, the metric organization of Latin poetry is based on a pattern derived from the determination of long and short syllables according to specific rules of vowel length and position with regard to the number of following consonants; but since the application of these rules often violates the principles of accentuation, especially the rule that a Latin word must not be accented on the last syllable, it seems unlikely that Latin poetry was recited quantitatively.<sup>3</sup> The best-known line of Latin poetry will illustrate the problem:

Arma virumque cano, Troiae qui primus ab oris

A vowel followed by one consonant is considered short, and one followed by two consonants is long; thus, length by position in a quantitative scansion turns the normally "vírŭmqŭe" into "vírŭmqŭe," and the normally "cánō" into "cānō." Latin use of quantitative meter is therefore best understood as a constructional principle and has nothing to do with pronunciation or declamation of the poem. As G. L. Hendrickson says of both the Latin usage and that of the Elizabethan practitioners of Classical meter, "The poet

himself was of course conscious of his painstaking and orderly sequence of dactyls and spondees, and in the privacy of his closet may well have 'scanned and proved' their correctness; but surely it was no part of his purpose that his readers should share that consciousness."<sup>4</sup> Lines like that above were read with normal accentuation and the quantitative system, which was audible in the sense of a musical rhythm in Greek poetry, became essentially a mechanical means of structuring verse and rarely audible in Latin poetry.

Although Renaissance poets' knowledge of Classical meters was derived mainly from Latin, the primarily constructional function of the system was apparently not always recognized by those poets who experimented with quantitative verse. In France, the poets of the Pléiade were important neo-classicists; Ronsard, in particular, had humanistic ideas about music and poetry. But it was Jean-Antoine de Baïf, founder of the Académie de poésie et musique, who worked with the rules of classical prosody, applying them arbitrarily to the syllables of French poetry to produce his vers mesurés. For Baïf, quantitative meter was obviously more than a constructional norm; he fully intended that it be an audible part of his verse, and an association with music was fundamental to the conception of classical poetry as practiced by the Académie. Long syllables, as in the Greek system, were considered to be twice the duration of short, and the notation of music was used to show precisely how the duration of syllables was to be measured, how the syllables were to be spoken or sung.



Example 1

Jacques Mauduit, "Bien que m'en aille," Chansonnettes mesurées de Ian-Antoine de Baif (1586), Les Maîtres musiciens de la renaissance française, ed. Henry Expert (New York: Broude Brothers, repr., n. d.), p. 78.<sup>5</sup>

This kind of union of music and poetry, based on an auditory conception of poetic meter, represents a completely arbitrary imposition of a system onto French verse, as much a constructional procedure as it was for the Romans, but obviously taken a step further in the insistence that it be heard as well. Yet the relationship to the language is fundamentally different, for French is not an accentual language as Latin is. Thus, where to actually pronounce the quantitative scansion of Latin verse is frequently to distort the natural accentual patterns of the language, such pronunciation has no comparable effect on the French language. Since there is no word stress, the imposition of a rhythmic pattern--whether it be spoken or sung--cannot seriously distort the normal pronunciation of the words.<sup>6</sup> This is a principle that will come up repeatedly, especially in Chapters II and III, for it is deeply involved in the possibility of transfer of any kind of musical style from French texts to those in an accentual language, such as English. At this

point it is most important to realize that for the French to measure their verse according to the arbitrary rules of quantitative meter was no more nor less an exercise than for the Romans to do so; but the French--because of the character of their language--were more at liberty than the Romans to realize the resultant meters in musical notation and thereby maintain the musico-poetic structure of the Greek lyric.

In England the introduction of quantitative meters aroused considerable controversy, partly attributable to uncertainty as to whether the meters were to be considered constructional models or models of sound patterns. Sir Philip Sidney was one of the most ardent disciples of quantitative experiments and patterned several of his verses after Latin models; Spenser, Harvey, and Stanyhurst also tried using Classical meters. The results, however, were disagreeable to many critics because they did not scan like English poetry, and the quantitative scansion, if treated as an audible rhythmic pattern, violated the normal English accentuation, just as it did in Latin. One major difficulty was that there were no set rules for determining syllable length in English. Harvey and Drant both composed sets of rules which were followed by the various poets, but of course their rules, like their Latin counterparts, had nothing to do with accentual pronunciation of English. Spenser, and Harvey himself seem to have been the most uncertain of the effects of the Classical meters. Their famous correspondence centers on the illogical and ungainly effects of accenting those syllables that are

long by position according to the quantitative rules. Hendrickson points out that, again like the Latin models, correspondence of length and accent is nowhere implied by the rules themselves;<sup>7</sup> but it is apparent in the controversy that English poets were unable to divorce syllable length from accent.

The Elizabethans do not seem to have equated quantitative meters with actual musical rhythms as the French did; but they were undoubtedly acquainted with the French experiments, and it is quite plausible that the knowledge that Classical meters were used in another language as models for sound patterns in poetry was an additional source of confusion. While the non-accentual nature of the French language made it possible for a musical rhythm derived from poetic meter to be applied to the French words, the highly accentual character of English did not lend itself to this kind of interpretation. The frequent failure of length and accent to coincide made it difficult to conceive of the meters as sound patterns, and consequently less practicable to use the quantitative meter as the basis for a musical setting.

At the very end of the movement, however, Thomas Campion, whose Observations in the Art of English Poesie appeared in 1602, tried to work out a system for determining quantity that would also coincide with word stress. At the start of his chapter on determining syllable length he says, "But above all the accent of our words is diligently to be observ'd, for chiefly by the accent in any language the true

value of the sillables is to be measured."<sup>8</sup> In his experimental verses Campion did succeed in aligning accent and syllable length, and his one musical setting which equates quantitative meter with musical rhythm ("Come Let us sound," No. 21 in Rosseter's Book of Airs, 1601) might have offered a direction for the quantitative experiments in line with the French efforts. In fact, however, although some of Campion's later songs show some effects of these experiments, he did not find it congenial even to follow his own rules with any regularity, and the movement withered in the early decades of the seventeenth century.

The experiments with quantitative meters were thus a minimal factor in Elizabethan poetry, although the underlying association with the rhythms of music that was inherent in the original Greek meters and in the French movement did have some effect on musical settings of poetry in England. The impact of French theories, especially on Campion, became a part of the changing musical language early in the seventeenth century; but it was not so much the use of quantitative meters in French practice that was of importance to English poets and composers as it was the emphasis on poetic meter itself. In England, as well as in France and Italy, the nature of the respective languages, and the poetic meters that had developed as consequents of the characteristics of those languages, were also important in the evolving of musical styles.

Most French and Italian poetry of the Renaissance is written in syllabic meter, with syllable count as the organizing

principle; the regularly recurring element is the number of syllables in the line, and accent is not a factor. The French alexandrine and the Italian endecasillabo are well-known examples of syllabic meters; the line usually is broken after a prescribed number of syllables by a caesura, but there is otherwise no articulation until the end of the line. Since the French language, as has already been pointed out, has no accent, the line will flow without interruption to the caesura, then to the end; and this metric structure is often carefully rendered in musical rhythm in certain kinds of airs de cour. In this setting, probably by Guillaume Tessier, of a poem by Bussy d'Amboise, the traditional coupe after the sixth syllable, and the ends of lines of verse are indicated by a slowing down of musical rhythm:

The image shows two lines of musical notation. The first line contains the lyrics: "A - mans qui vous plai-gnés//qu'Amour vous a dom - té,". The second line contains the lyrics: "Qu'il em-por-te l'hon-neur//de vos-tre li-ber - té,". The musical notation consists of eighth and sixteenth notes, with a double bar line and a fermata-like symbol at the end of each line, indicating a caesura and the end of the line.

Example 2

[Guillaume Tessier?], "Amans qui vous plaignés";  
Airs de cour pour voix et luth, ed. André Verchaly  
 (Paris: Société Française de musicologie, 1961), p. 48.

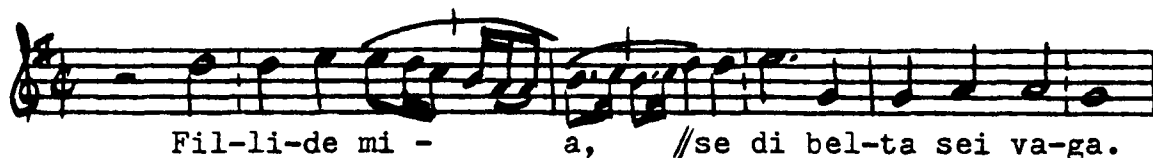
The combination of a non-accentual language and a syllabic verse structure allows the composer setting a French text to manipulate the musical durations and stresses according to any criteria he chooses--whether the application of Classical

meters, the strictly musical logic of a dance rhythm, or the dictates of his fancy--without impairing either the normal pronunciation of the text or its metric structure.

The Italian language does have penultimate stress, but being predictable, this is less prominent than in Germanic languages. In a syllabic verse structure, the rhythms of the lines will be completely variable; since a syllabic meter prescribes nothing but the length of the line and a median pause, the accentual pattern is different in every line, and a musical setting can be free to represent speech rhythms while still maintaining the external structure of the poem. This characteristic of poetic rhythm and meter in Italian has direct bearing on the reaction to musical humanism in Italy, which (recalling the distinction made above between the French and Italian interpretations of the neo-classical desire to link music and poetry) was far more concerned with the projection of the dramatic and emotional content of the text than with its external features of versification. A most important aspect of this interpretation was that it was through the words that music was to speak; one of the primary goals of the musical humanists in Italy was the utmost intelligibility of the text, and it was thus necessary that the natural rhythms of the language be preserved as clearly as possible in the rhythms of music.

Musical rhythm was therefore made to coincide with poetic rhythm more specifically than with poetic meter. But since the syllabic meter can accommodate textual rhythms

without suffering distortions, a setting made on this basis, in response to the Italian humanistic projection of emotions, can work with poetic rhythm without violating the external structure of the verse. Giulio Caccini, for instance, sets this line of Rinuccini with musical rhythm and ornament used to interpret the textual rhythm, but at the same time providing a durational pause (though without a break in the musical line) at the caesura and at the end of the line:



### Example 3

Giulio Caccini, "Fillide mia," Le Nuove musiche, ed. H. Wiley Hitchcock (Madison, Wis.: A-R Editions, 1970), pp. 129-130.

The Italians, because of their belief that the passions expressed in the text must take precedence, were not always careful to preserve the caesura, but the syllabic line structure is almost always audibly represented, even though speech rhythms dominate the musical rhythm.

Compared to the predictable and unemphatic stress of Italian, accentuation in the English language is very strong, falling most commonly into the alternation of stressed and unstressed syllables that form an iambic rhythm. Because of this characteristic of the language, English poetry is normally based on accentual meter: the recurrent feature in

the temporal organization is the number and placement of accents in the line, whether the regularity applies to pairs of lines, alternate lines, or any arrangement the poet chooses. In its strictest interpretation, accentual meter does not regulate the number of syllables in the line, but most of the Elizabethan and Jacobean poetry with which we will deal (i.e., the poetry that was set to music) has lines of determined numbers of syllables too; that is, they are usually accentual-syllabic verse. Ever since the late Tudor period, the most common poetic meter has been iambic:

The silver swan, who living had no note,  
When death approached, unlocked her silent throat,<sup>10</sup>

But there are also some other possibilities: Sidney is credited with introducing the trochaic meter to English prosody:

Onely joy, now here you are,  
Fit to heare and ease my care:  
Let my whispering voyce obtaine,  
Sweete reward for sharpest paine:  
Take me to thee, and thee to me.  
'No, no, no, no, my Deare, let be.'<sup>11</sup>

And, although it is much less common, we shall have occasion to see some English verse that uses the three-syllable grouping of a dactyllic meter.<sup>12</sup>

But whatever the particular pattern of stresses, their regular presence and their function in the perception of poetic structure are significant factors with regard to the relationship to music. It should be apparent that not only the presence of textual accent but the use of accent as the organizational basis of poetic structure will pose a

considerably different set of problems for the composer intending to set English verse to music than for one setting the syllabic meters of French and Italian poetry. Poetic rhythm, for instance, is not likely to coincide regularly with the constructional norm of an accentual meter (in fact, if it does, the surface effects of the poem are not very interesting). The composer will therefore have to choose whether he is going to work with the rhythm or the meter of his text. Should he choose to set poetic meter, his use of musical accent (including the implied stresses of musical meter) and musical rhythm (particularly the agogic accent implied by the longer note values) will be greatly limited by the regular recurrence of word stress (as we shall see in detail below), and since accentual meter is closely related to the normal accentual rhythms of the language, a setting that renders poetic rhythm in musical notation will have similar restrictions, even though much greater variety will be available and it will be possible to consider the emotional content of the text as in the Italian style (see below, e.g., pp. 76ff. and Chapters IV and V).

Another of the composer's considerations--at least theoretically--is the relationship of poetic meter to stanzaic verse structures. The metric formula of a poem in English acts, in effect, like a musical setting; it provides a standard pattern based on the first stanza, of which all other stanzas are essentially contrafacta. But since poetic rhythm varies within the imposed pattern of poetic meter, it is most

unlikely that the rhythms of successive stanzas will be identical to those of the first. Again, the difference between setting a French strophic text and an English one is instructive. The two French lines quoted on page 43, for instance, because they have the same number of syllables and the caesura in the same position, could as well be interchanged musically without distortion; setting a French strophic verse to music is thus essentially a mechanical matter, and strophic songs in French are generally quite satisfactory from the point of view of declamation. But consider these lines by the Earl of Pembroke:

Disdain me still, that I may ever love,  
 For who his Love enjoys, can love no more;  
 The war once past, with peace men cowards prove,  
 And ships returned do rot upon the shore:  
     Then though thou frown, I'll say thou art most fair,  
     And still I'll love, though still I must despair.

As heat's to life, so is desire to love,  
 For these once quenched, both life and love are done:  
 Let not my sighs, nor tears, thy virtue move;  
 Like basest metals, do not melt too soon.  
     Laugh at my woes, although I ever mourn,  
     Love surfeits with rewards, his nurse is scorn.<sup>13</sup>

The accentual iambic meter provides a frame into which most of the words can be fit, but the actual rhythms in the two stanzas are quite different. The first line of the second stanza, for instance, requires a reversal to make the syntactical structure clear:

		As	heat's	to	life,	so	is	desire	to	love,
Meter:	∨	/	∨	/	∨	/	∨	/	∨	/
Rhythm:	∨	/	∨	/	/	∨	∨	/	∨	/

and its rhythm is therefore not the same as that of the comparable line in the first stanza.

If a composer has concentrated on poetic meter in setting a text like this one, the musical rhythms will work, though on an elemental level, for all stanzas; if, however, he has set the poetic rhythm of the first stanza, unless the rhythms of all stanzas were identical (in which case the poem itself would be of less interest), a strophic setting cannot be adequately responsive to more than the first stanza. As stated above, with respect to early seventeenth-century England, this is merely a theoretical concern, for there is rarely evidence in these songs of consideration beyond the first stanza of the text. "Disdain me still" was set to music by John Dowland, and we shall examine it later with regard to the problem of strophic composition of an English text; for the fact that almost all of the solo songs in England of the first half of the seventeenth century are strophic makes the relationship of the standardizing effect of a metric and/or rhythmic accentual pattern to a musical setting of particular interest.

These, then, are the basic attitudes that will shape the composer's choice of how to relate music and English poetry: he may adopt a technique that will represent poetic meter--whatever that meter may entail--in musical notation; he may choose a technique that coordinates musical rhythm and meter with poetic rhythm to provide a reading of the text or to portray its emotional content; or he may decide on one that imposes purely musical criteria over those of poetry. In any of these possible choices, part of the effectiveness

of the setting will depend on the composer's understanding of the nature of the language he is setting, and its translation into either a poetic meter or some kind of speech rhythm. If that language is English, the musician will have some obstacles not encountered in similar settings of French or Italian; but even given these underlying principles and the inherent restrictions of the language, the composer can have a great deal to say about his text.

In setting a poem to music, a composer is giving an interpretation of the poem, and in the pages that follow we will be concerned with the ways in which music can interpret the meter and/or the rhythm of an English poem. A musical interpretation is unique in the relative permanence of its handling of poetic rhythm and meter. The poem a composer chooses to set to music comes to him with rhythm and meter determined according to some arrangement of the organizational principles described above. The rhythm and meter of the poem may be clearly perceptible and are probably not likely to be mistaken for other rhythms or meters, but they are still imprecise in so far as their essential elements--duration and stress--have not been fixed. Because we have no notation to represent these elements of language, the poet cannot be certain that any reader will give the same inflection, the same stresses and durations to his words that he does. Poetic rhythm, even more than poetic meter, involves syntax and inflection and is inherently susceptible of further interpretation.

An aural reading of a poem is an interpretation—one which, like music, can work with the rhythm and meter of the poem to give the reader's own emphases and coloring to the original poem. But the interpretation given in the reading cannot be fixed in such a way that it could be duplicated, any more than the poet's original rhythmic intentions can be fixed. (An aural reading can, of course, be reproduced electronically, but it cannot be duplicated in another reading.) A performance of a song is like an aural reading in so far as those elements left open to the performer's interpretation cannot be duplicated. We shall see, however, that much more of the interpretation of the poem has been fixed by the time it gets to a singer.

A musical setting of a poem deals largely with the same elements of the poem as a reading, but its notation gives permanence to an interpretation of the poetic rhythm and meter. A composer setting a text to music has four tenuously related elements to reconcile: the meter of the poem, the rhythm of the poem, the meter of the music, and the rhythm of the music. These he will combine to produce the musical declamation of the text, the primary level at which a musical setting may be said to interpret a text.<sup>14</sup> In setting a text to music, the composer, by means of declamation, fixes certain elements of interpretation in musical notation: specifically, the relative durations of syllables are fixed by being joined to a musical rhythm (once the composer has assigned rhythmic values to the

syllables of the poem, they must be performed in that rhythm), and the effects of the various kinds of musical accent, though less precisely fixed in musical notation than duration, are linked to particular syllables. Let us consider the interpretive possibilities of particular combinations of the stress and durational patterns of music with English poetry.

What kind of interpretation will result if an English poem is set so as to give a faithful representation of its meter in musical meter and rhythm? If we start with the initial premise that most English poetry is organized on the basis of a recurrent two-syllable stress pattern, either iambic or trochaic, we can see that the possible strict and regular interpretations are limited. The poem may be set in a duple meter with metric accent coincident with word stress:



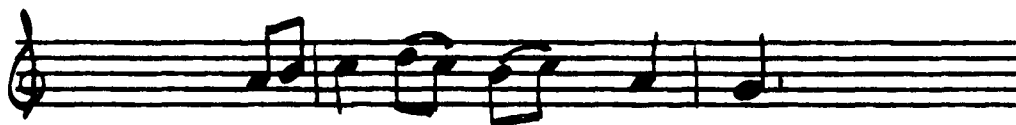
or it may be set with duration as the equivalent of word stress, resulting most frequently in a triple musical meter, though the possibility of a duple meter with dotted rhythms also exists:



The line used here is Champion's, and, in fact, his own interpretation of it is very close metrically to the first version:



The peacefull westerne Winde




The win-ter stormes hath tam'd,

Example 4

Thomas Campion, "The peacefull westerne Winde," The Works of Thomas Campion, ed. Walter R. Davis (New York: Doubleday and Co., Inc., 1967), p. 101.

Campion frequently worked this closely with poetic meter, with results that are usually simple and direct without descending to the trite. But except for Campion's songs and a few others from the lutenists' corpus, most of the airs that give a faithful rendition of poetic meter are of a lighter, dance-related genre and are more often than not in the triple meter of the second version.

The triple meter in music, though it was felt to be "perfect" in the Middle Ages, is probably not as natural a temporal organization as a duple meter; we walk and run normally to a duple meter, but it takes a conscious effort to coordinate our steps in a triple meter, and the three-beat pattern is often associated with such coordination in the form of dancing. The triple time is also more consciously experienced, even when the physical act of dancing is not present.<sup>15</sup> In contrast to a duple meter, which presents a simple alternation of stress and non-stress, a triple meter

requires more of the listener's participation to make a distinction, at some level of perception, between the single stressed beat and two unstressed beats. A triple meter is thus more strongly felt than a duple meter and makes meter itself a prominent feature of musical texture. This will have a definite bearing on the effect of setting the meter of English poetry to a ternary beat, for the prominence of the musical meter draws attention to the declamation of the textual meter coincident with it. Furthermore, the effect is strengthened by the rhythmic articulation necessary to coordinate the three-beat musical pattern with a two-syllable unit of verse; the continued use of the pattern  etc. adds rhythmic repetition to that of both musical and poetic meter. And the combination invites tedium and triviality in textual interpretation.

One of the difficulties with such a setting is that, since the composer is now using both metric accent and duration to reinforce the metric regularity of the poem, he leaves himself no readily available interpretive element to set the rhythm of the poem. The agogic accent will be less effective if the listener is already accustomed to a steady alternation of long and short note values, and the tendency to continue setting primarily the meter of the text is very strong. It is usually only when there are significant other factors involved that such pieces can escape being merely pleasant trifles. One possible factor--a frequent one, it might be added, in the early years of the seventeenth century--

is the presence of the dance. Dowland's "Frog Galliard" is quite characteristic in its rather mechanical representation of poetic meter in music, but the dance rhythm suggests physical participation with the music and prevents an overly intense awareness of the aligning of rhythm, meter, and poetic structure.

Now, O now, I needs must part,

Part-ing though I ab-sent mourn.

Example 5

John Dowland, "The Frog Galliard,"  
The First Book of Ayres (1597); The English  
 Lute-Songs, Series I, Vol. 1/2, ed. Edmund  
 H. Fellowes, rev. Thurston Dart (London:  
 Stainer and Bell, Ltd., 1965), p. 12.

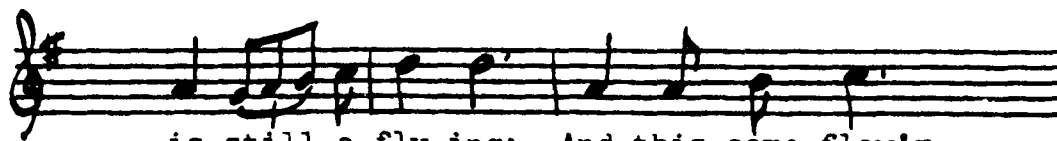
Although there are light-hearted and dance-like songs using a two-beat musical pattern to represent poetic meter, the duple meter is generally less likely to invite trivialization in setting English accentual meter than a triple one because it does not require rhythmic differentiation of syllables in addition to metric; and this, of course, leaves rhythm available for interpretive purposes, as we shall consider shortly. But even if rhythm is not so used, even if the declamation is a strict correspondence of poetic meter

with musical meter, a setting in duple meter does not impose its own organization as strongly as a triple, and the auditor is therefore more at liberty to be aware of the text. This, I think, is the reason that serious texts in English are almost invariably set to a duple meter,<sup>16</sup> and we may justifiably consider a composer's choice of musical meter an aspect of his interpretation of the poetry.

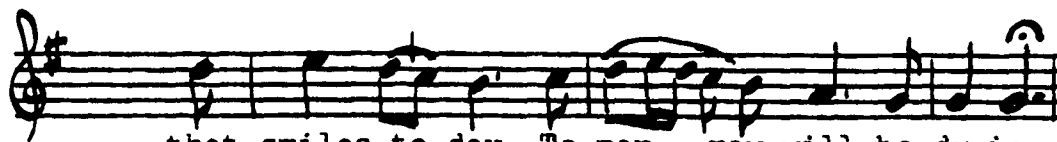
The difference in interpretation that the choice of meter can make may be observed in these two settings by William Lawes of Robert Herrick's "Gather ye Rosebuds."



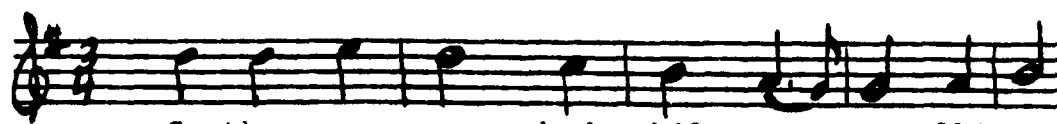
Ga - ther ye rose-buds while ye may, Old time



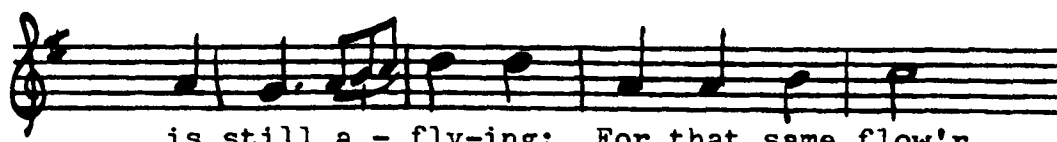
is still a-fly-ing: And this same flow'r



that smiles to-day, To-mor - row will be dy-ing.



Ga-ther your rose - buds whilst you may, Old time



is still a - fly-ing: For that same flow'r



settings in triple time. Hemiola is often used as a purely musical convention, but it is sometimes demanded by the rhythms of the text which refuse to be forced into a triple meter. To sing a line like that by Campion in the next example, for instance, in the triple meter as it is written,


I will not soothe thy fan - cies. Thou shalt prove

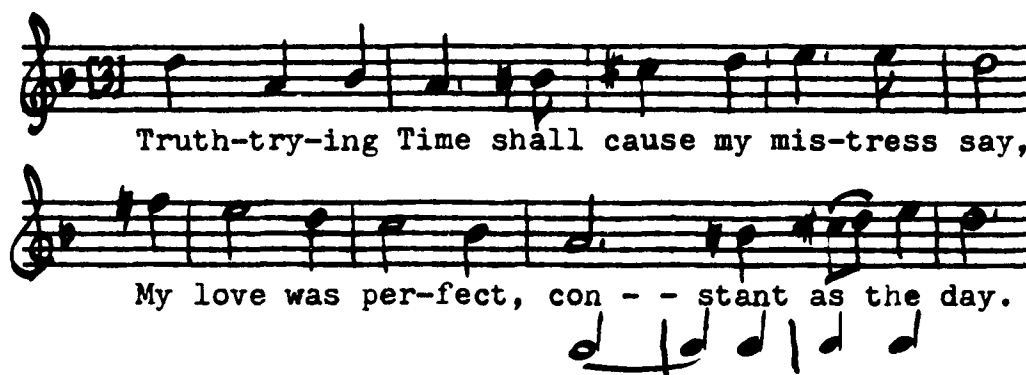
Example 7

Thomas Campion, "Thou art not faire," The Songs from Rosseter's Book of Airs (1601); The English Lute-Songs, Series I, Vol. 4/13, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd., 1969), p. 22.

would outrageously distort the accentuation. That Campion realized the necessity for a hemiola adjustment here is indicated by the harmonic rhythm of the bass line, which suggests this grouping by the placement of the whole notes (♩ ♩ ♩ | ♩ : ♩ | ♩ : ♩ ♩ ♩), and the rhythm of the tonal cadence in g minor.<sup>17</sup>

The most frequent occasion for hemiola, however, seems to be to provide variety in setting iambic verse to a triple meter. William Corkine, in this lute song, uses a continual alternation of the simple triple meter and the broader triple of a hemiola to avoid the repetitive rhythm

( etc.) that the textual meter would require in the simple ternary pattern:

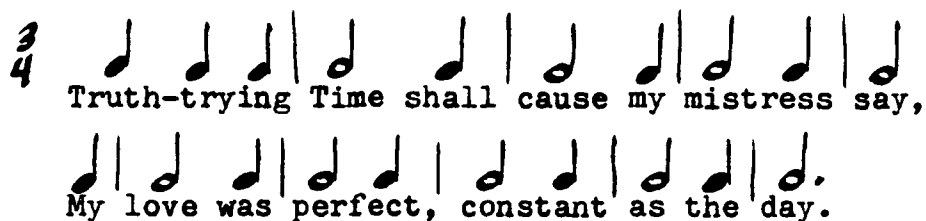


Truth-try-ing Time shall cause my mis-tress say,  
My love was per-fect, con - - stant as the day.

Example 8

William Corkine, "Truth-trying time," Second Book of Ayres (1612); The English School of Lutenist Song Writers, Second Series, ed. Edmund H. Fellowes (London: Stainer and Bell, Ltd., 1927), p. 6.

The alternative would be the mechanical kind of setting suggested above:



Truth-trying Time shall cause my mistress say,  
My love was perfect, constant as the day.

Corkine's adoption of the hemiola, though in itself conventional, at least avoids this level of triviality.


The equation of poetic meter with music, with either accent or duration equivalent to word stress, will have one advantage over less regularized handling of texts: it will make strophic settings feasible; and in this sense such settings may be considered careful renditions of the poem, for in such songs it is at least conceivable that the composer

is aware that there is more to the poem than the first stanza. We might emphasize this point with particular reference again to Campion. The two-strophe poetic structure was a favorite with Campion, the second stanza typically introducing a reversal or the clinching argument to complete the first; and his simple, metric settings make possible the equally-well declaimed recitation of both stanzas. His "I must complain," for instance, adds an ironic aspect in the second stanza, in contrast to the typical lover's complaint of the first:

I must complain, yet doe enjoy my Love;  
 She is too faire, too rich in lovely parts:  
 Thence is my grief, for Nature, while she strove  
 With all her graces and divinest Arts  
     To form her too too beautifull of hue,  
     She had no leasure left to make her true.

Should I, agriev'd, then wish shee were lesse fayre?  
 That were repugnant to mine owne desires:  
 Shee is admir'd, new lovers still repayre;  
 That kindles daily loves forgetfull fires.  
     Rest, jealous thoughts, and thus resolve at last:  
     Shee hath more beauty then becomes the chast.<sup>18</sup>

And his simple setting allows this thematic interest to come through since both stanzas are well set:



I must com-plain, yet doe en-joy my Love;  
 Should I ag-riev'd, then wish shee were lesse fayre?

#### Example 9

Thomas Campion, "I must complain," Works, p. 185.

But of course, Campion's strophic setting is only possible because the musical statement is necessarily of a very

generalized nature and makes little, if any, rhythmic interpretation of its own. A rhythmic representation of poetic meter, especially of an English accentual meter, would theoretically be acceptable for any poem of the same metric structure, and the effect of the setting would be to smooth over the differences in poetic rhythm that give the verses their individuality. Sometimes the choice of such a non-interpretive setting seems particularly appropriate when, for example, surface details other than rhythm (such as assonance or internal rhyme) are present and would be enhanced by an even, metric declamation,<sup>19</sup> or when the subject matter is definitely contemplative rather than emotional, dramatic, or expository, as, for instance, in some of Campion's religious songs. In most cases, however, because of the characteristic alternation of stressed and unstressed syllables, the mechanical setting of English poetic meters accompanies verses which are themselves of very regular meter and are generally less interesting poetry. The combination of regular verse and simple setting is most typical of popular styles where interpretation of the text is not a primary consideration.

Where textual interpretation is important, composers will find ways of avoiding the repeated coincidence of poetic meter with musical meter, and seek more often to work with the rhythms of the text. To accomplish this the non-metric resources of musical rhythm may be added to the effects of meter, or musical meter itself may be altered, in order to provide the necessary variety. Long note values in the context

of shorter ones (the agogic accent) will tend to give prominence to syllables set to them. A composer can focus our perception of a phrase of text on his interpretation of it through rhythm. By setting particular syllables to long notes, he draws the listener's attention to those words or syllables in the context of the phrase. An example from Dowland's "Lacrimae" will illustrate. Dowland writes:



Example 10

John Dowland, "Flow my tears," Second Book of Songs (1600); The English Lute-Songs, Series I, Vol. 5/6, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd., 1969), p. 4.

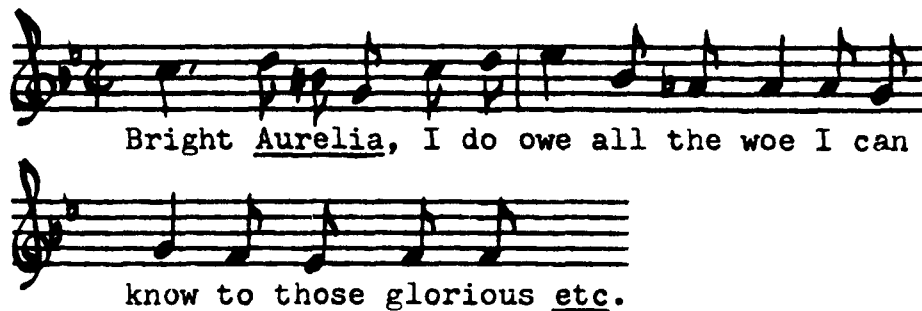
putting emphasis on "Never" and "woes" with long notes. It is a logical and beautiful interpretation, and because the song is so well known, it seems difficult to imagine any other. But Dowland might have written something like this:



Example 11

Here the emphasis is shifted from "woes" to the possessive "my" and from the despairing "Never" to the desired condition, "be relieved."

In either of these examples the purpose of the agogic accents is to interpret the meaning of the line through rhythmic declamation; but long note values may be used to promote syllables for other reasons too. The longer notes in this line, for instance, serve to bring out syllables that are assonant:

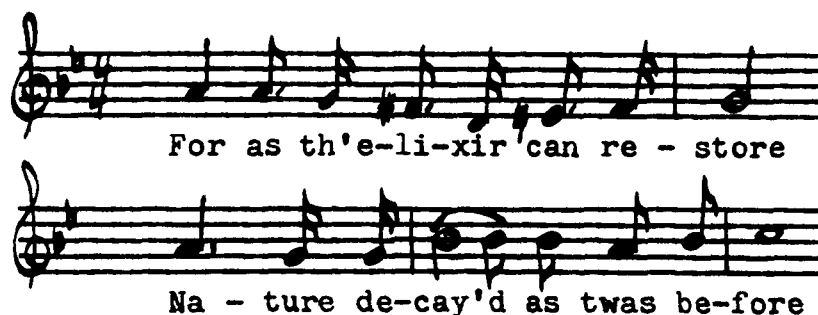


Bright Aurelia, I do owe all the woe I can  
know to those glorious etc.

Example 12

Charles Coleman, "Bright Aurelia," The Treasury of Musick . . . Book I (London: John Playford, 1669 Repr. Ridgewood, N. J., 1966), p. 30.

And in this couplet Henry Lawes uses rhythm both to emphasize the assonance "Nature . . . decayed" (in this case with thematic implications as well) and to delineate the linear structure of the verse through promotion of its rhyme scheme ("restore/before"):



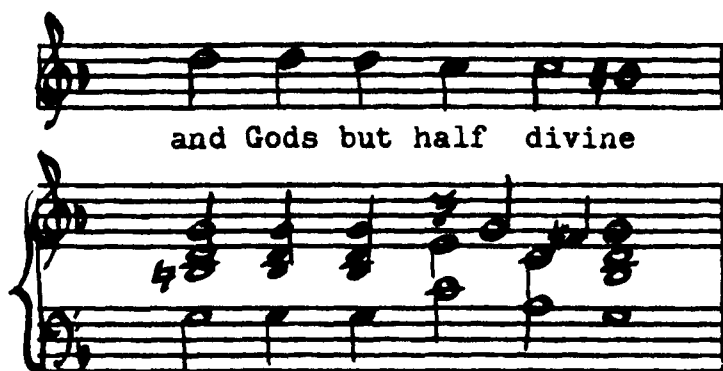
For as th'e-li-xir can re - store  
Na - ture de-cay'd as twas be-fore

## Example 13

Henry Lawes, "Transcendent beauty," in  
Musica Britannica, Vol. XXXIII, ed. Ian Spink  
 (London: Stainer and Bell, Ltd., 1971), pp. 64-65.<sup>20-a</sup>

Even where the agogic accent is not so specifically intended, accentual poetic rhythms are usually represented with some kind of alternation of relatively longer and shorter note values. Some of the songs from the period do not have the regular duple or triple metric organization described earlier, and textual rhythm may be freely represented through musical rhythm. This line from Dowland's "Love stood amazed," for example, is not regularly divided with bar-lines and is clearly neither duple nor triple, but a combination indicated by the harmonic rhythm as well as the declamatory rhythms:

The image shows a musical score for a single line of text. The text is "Love would have said that all was but vain,". The notation consists of three staves. The top staff is a single melodic line in treble clef, with a 2/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The second staff is a piano accompaniment in treble clef, with a 2/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The third staff is a piano accompaniment in bass clef, with a 2/4 time signature. The notes are: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). The text "Love would have said that all was but vain," is written below the top staff, with the words aligned with the notes above them.



Example 14

John Dowland, "Love stood amazed,"  
The Third Booke of Songs (1603); The  
English Lute-Songs, Series I, Vol. 10/11,  
 ed. Edmund H. Fellowes rev. Thurston Dart  
 (London: Stainer and Bell, Ltd., 1970),  
 p. 20.

The rhythms of the line are determined, not by a preconceived, regular scheme of poetic or musical meter, but by Dowland's interpretation of the rhythms of the text. But while such avoidance of regular musical meter is fairly common with Dowland and sometimes present in the songs of Campion, it is less frequent in the works of other lutenist composers and almost never found in the next generation, even in quasi-recitative songs.

In airs with fairly regular musical meter, rhythmic variations are used to accommodate textual rhythms within the metric scheme. If, in a song with a regular musical, the setting does not correlate musical meter with poetic meter, the stress patterns may conflict. This will be true particularly in the dance-related songs in the seventeenth century, where the musical meter must be strictly maintained.

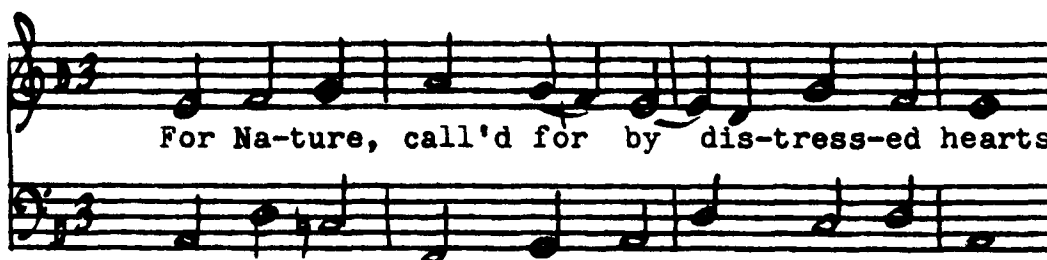
Occasionally such conflicts are present even in songs where poetic rhythm has obviously been taken into consideration; and in these instances correct word stress must be imposed without the reinforcement of musical accent. In performing Dowland's "Lacrimae," for example, a good singer would not distort "pity" and "deprived" as Dowland's musical indications seem to suggest but would bring out the cross-rhythm implied by the duple meter of the pavane in the accompaniment and the triple of the declamatory rhythm.

The image shows two musical phrases from John Dowland's "Flow my tears." Each phrase consists of a vocal line (treble clef) and a lute accompaniment line (treble clef with a C-clef on the first line). The first phrase is "Since pi-ty is fled," and the second is "Of all joys have de-priv-ed." The notation shows a cross-rhythm where the vocal line is in a triple meter and the lute accompaniment is in a duple meter.

Example 15

John Dowland, "Flow my tears," Second Book of Songs, pp. 4-5.

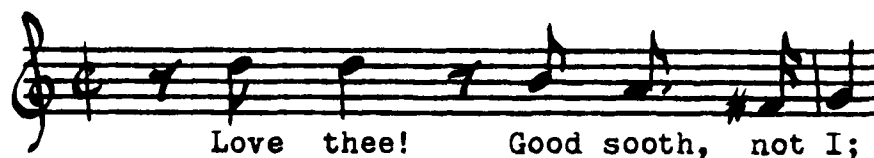
But such instances are relatively infrequent in the songs of this period. Normally a composer will give some indication of avoidance of the metric accent so that the force of regular musical stress patterns will not intrude on the declamation of the text. In this line from "Blame not my cheeks," for example, Campion prevents an undue accent on the first syllable of "distressed" by lengthening the preceding "by," bridging the metric organization so that the strong beat (and its chord change) will not coincide with "dis-":



Example 16

Thomas Campion, "Blame not my cheeks," The Songs from Rosseter's Book of Airs, p. 26.

In the songs of the continuo composers, difficulties with the placement of syllables are more often handled with rests, in effect shortening unstressed syllables so that stressed ones will be longer by comparison, and avoiding the coincidence of an unaccented syllable with a metric accent. In this phrase from a song by Henry Lawes, for example,



Example 17

Henry Lawes, "Love thee! Good sooth, not I," Select Ayres and Dialogues, The Third Book, p. 17.

by the placement of syllables within the metric structure, the composer has clearly indicated his interpretation of the opening words: he reads them "Love thee" (rather than someone else) and not "Love thee!" (rather than hate thee) as he could easily have done with a rhythmic interpretation like this:



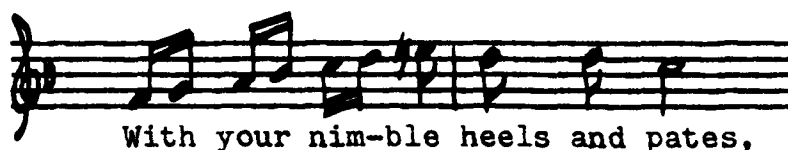
Example 18

Since poetic meter is ultimately derived from the natural rhythms of the language, to set the rhythm of the words in accentual verse to music most often does not violate the stress patterns of its meter; thus a rhythmic setting will at most make the surface texture rough as compared to the evenness and regularity that characterize a metric setting. But as we noted above, phrase rhythms in English do often conflict with poetic meter, and with certain kinds of phrases the composer must choose between a rhythmic or a metric interpretation. A couplet like this one from Campion's "Masque of Squires" presents some interesting problems:

Come ashore, come merry mates,  
With your nimble heels and pates,

The trochaic meter, if rigorously followed, would not provide an accent on the second "come." This is clearly wrong, and Campion himself, acknowledging the need for counting the silences in scanning accentual verse,<sup>20-b</sup> provides for a freer rhythmic interpretation of the line, which the setting by John Coperario follows too:





Example 19

John Coperario, "Come ashore," The Masque of Squires (1614); The English Lute-Songs, Series I, Vol. 17, ed. Gerald Hendrie and Thurston Dart (London: Stainer and Bell, Ltd., 1959), p. 40.

But notice what Coperario does with the phrase "with your nimble heels and pates." It is treated as though the regular trochaic meter were the sole determinant of musical rhythm, although he could easily have avoided accenting "with" and provided as accurate a phrase rhythm here as he did for "come merry mates," as for example:

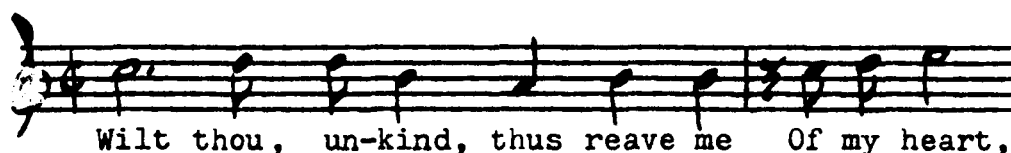


Example 20

We shall find in the chapters that follow that such small details can make a significant difference in determining a composer's attitude toward his text. Where conflicts between phrase rhythms and poetic meter occur, the choice will be made on the basis of the composer's interpretive goal.

A similar interpretive attitude will be apparent in a composer's handling of grammatical structure, particularly in the case of enjambed lines of verse. If poetic structure--

either meter or rhyme scheme--is the object of his interpretation, an enjambment will not affect the musical structure. This setting ignores the grammatical structure of the words,



Example 21

John Dowland, "Wilt thou unkind," The First Book of Ayres, p. 30.

which requires "reave me/Of my heart" to be run-on; but it does preserve the linear structure of the verse with a rest between lines. But where a composer's intent is to represent the narrative structure of the poem, a poetic enjambment will be musically run-on, violating in turn the verse structure, as especially in the second line below:

Behold, Great Neptune's risen from the deep/  
with all his Tritons, and be-gins to sweep/  
the rugged waves into a smoother form,

Example 22

Henry Lawes, "See, see! my Chloris," Select Ayres and Dialogues, The Third Book, p. 1.

We have thus far been concerned only with non-pitched elements, but either harmony or melody may also be involved in promoting syllables. Harmonic rhythm is sometimes made to coincide with declamatory rhythms, as in Dowland's "Love stood amazed" (see pp. 64-65). When harmonic rhythm is used in this way--as it typically is in settings of poetic meter as well--the chord changes are simply a reinforcement of the rhythms of syllabic declamation and do not add any particular stresses of their own. But harmony can also be used as an interpretive device, both affectively (such as coloristic chords--i.e. chords not common to the harmonic vocabulary of the period--or the introduction of melodic dissonance in relation to the harmonies of the accompaniment, used as devices of word-painting) and as determinants of interpretive stress patterns. In the next example, although the declamatory rhythms suggest a speech-like rhythm, the harmonic rhythm points up the sense of the line by a chord change only on "tarry," while the unchanging harmony of the first measure reduces the accentuation of "call":

Example 23 shows a musical score with a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature (C). The lyrics are: "Come when I call, or tar-ry till I come,". The melody is simple and speech-like, with a slight rise on "tar-ry" and a fall on "till I come". The piano accompaniment features a steady harmonic rhythm with a chord change on "tar-ry".

Example 23

John Dowland, "Come when I call," The Third Booke of Songs, p. 42.

In monodic settings the rate of harmonic rhythm tends to be much slower than declamatory rhythm, and in such songs the placement of any chords will have the effect of emphasis:

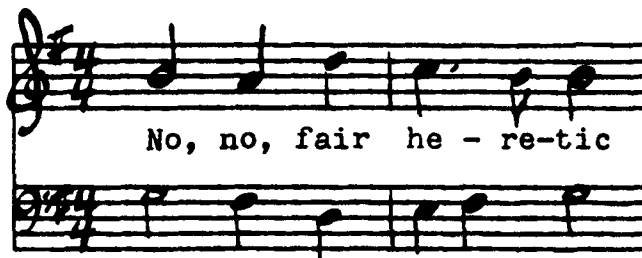
No, no, fair he-re-tic, It cannot be

But an ill love in me And worse for thee;

Example 24

Henry Lawes, "No, no, fair heretic,"  
Musica Britannica, Vol. XXXIII, p. 81.

In this setting by Henry Lawes of Suckling's poem, the first syllable to coincide with a chord is "heretic," giving added accentuation to this startling epithet. We might compare the anonymous setting of this same text where the stresses are much more emphatically on "Nó, nó" because of the placement of the accompanying chords:



Example 25

[Anonymous,] "No, no,  
fair heretic," Musica Britannica,  
Vol. XXXIII, p. 131.

Henry Lawes's setting of "No, no, fair heretic" shows some other possibilities in the use of harmony too. The stress on "heretic" is accompanied by a chord change with root movement by 5th (d minor to A major). Although tonal harmony had not been systematically established in the early seventeenth century, it is nonetheless frequently apparent that such "functional" chord progressions were felt to be stronger than those with root movement by 2nd or 3rd; the remaining chord changes in the example, while they support the textual rhythm, do not provide the same kind of emphatic stress as that on "heretic." At the end of the example is an interesting harmonic device that is common in this period, combining coloristic and declamatory functions. "And worse for thee" obviously requires a strong accentual pattern because of its thematic implications, and the harmonic root movement of the phrase is again from d minor to A major. But Lawes also introduces an unprepared suspension making the bass line pass through the lower 3rd ( $B^b$ ) while maintaining

the 5th of the d minor triad in the melody, giving the listener the harsh dissonance of a major 7th--nicely coincident with "worse"--on the way to the strong chord change.

Melody, too, may be an important factor in the handling of the rhythms of the text. A rise in pitch often acts as a dynamic accent, and any melodic leap over a large musical interval is likely to function as an accent in drawing attention to the syllables set to the leap. Both Dowland's version and the hypothesized version of "Never may my woes be relieved" (p. 62) use rises in pitch and upward leaps to reinforce the rhythmic placement of stress; and in Campion's "Blame not my cheeks," (p. 67) the correct accentuation of "distressed" is emphasized by a descending melodic line to "dis-" and a leap up to the accented second syllable. Henry Lawes frequently uses large leaps, either upward or downward, to provide interpretive emphasis:<sup>20-c</sup>



Example 26

Henry Lawes, "O let me groan," *Musica Britannica*,<sup>20-d</sup>  
Vol. XXXIII, p. 66. Text by William Herbert, Earl of Pembroke.

It is worth pointing out that, in cases like this, melodic direction alone is not sufficient to indicate word stress; the effect of melody on declamation is always a reinforcement of musical rhythm.

Melodic shape may, however, be an important consideration in the articulation of words or phrases. Some composers work less closely with the specific word rhythms of the text, but take especial care to set the phrase articulations, interpreting syntax and grammatical structure, rather than poetic rhythm, in music. This can be done with musical rhythm, indicating phrase endings with long notes or rests:

In love? Away, You do me wrong,  
I hope I ha' not liv'd to long

Example 27

Henry Lawes (?), "Love despis'd,"  
Select Ayres and Dialogues, The Third Book,  
p. 5.<sup>21</sup>

Or it can be accomplished through melodic shaping:

O no, I tell thee no; though from thee I must go,  
Yet my heart says not so:

Example 28

Nicholas Lanier, "Unwilling Parting," Select Ayres and Dialogues, The Second Book, p. 57.<sup>22</sup>

Lanier's melody outlines the phrasing of the text through changes of direction:

O no, I tell thee no; though from thee I must go,  
 yet my Heart says not so:

The rhythms Lanier has used here are not speech rhythms, nor are they representative of the meter of the text. Yet the sense of the poem is clear because the phrasing has been carefully articulated with melody.

The realization of poetic rhythm and meter is thus a very complex matter and can involve a great many of the elements of musical expression. Before we leave the question of what it means to set a text to music, however, we should remember that music can interpret aspects of a text other than its rhythm and meter. Still on the external or technical level, a musical setting may in some way represent the serial structure of a poem--that is, the pace and proportion of the poet's handling of the subject of the poem.<sup>23</sup> This is a much more subjective matter than the handling of rhythm and meter, and particularly in strophic settings it would seem to be impossible to accomplish. There are, however, ways in which a composer's shaping of his melodic line, for instance, may represent the thematic structure of the text; or in the lute song, his use of varying musical textures may be designed to indicate the thematic arrangement (in continuo songs, of course, texture is not a compositional variable, though it

may be for the accompanist realizing the bass line); or, in strongly tonal music, his arrangement of harmonic structures may be correlated to the structure of the text. We shall see in Chapter IV, for instance, that Henry Lawes, on occasion, shapes the melody of an entire song so that the highest note is reserved for the climactic last line;<sup>24-a</sup> and Dowland sometimes uses textural differences to draw attention to important lines, interpreting the thematic structure of the poem. Thus, in his setting of Campion's "I must complain"--a very interesting alternative to Campion's own simple setting--Dowland sets every line to a different texture in the accompaniment, reserving the greatest contrast for the fifth line, which is homophonically "beautiful" in the otherwise polyphonic context:

The image shows a musical score for a song. The top staff is a vocal line in treble clef, with a key signature of one flat and a 3/4 time signature. The lyrics are: "To form her too too beau - ti-ful of hue,". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The accompaniment features a complex, polyphonic texture with many chords and moving lines in both hands.

Example 29

John Dowland, "I must complain," The Third Booke of Songs, p. 35.<sup>24-b</sup>

Another technique for interpreting the thematic shape of the text is the manipulation of the relative

duration of lines. These two lines, for example, are of equal length:

Sorrow, stay, lend true repentant tears,  
 . . . . .  
 Hence, despair with they tormenting fears:

But Dowland's setting, by interjecting accompanimental interludes, repeating words of the text, and controlling rhythmically the durations of the words, makes the first line (with its plea to "stay") take almost twice as long as the second (with its command to go).

The image shows two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The first system covers the first two lines of text: "Sor-row, Sor-row, stay, Lend true re-". The second system covers the next two lines: "pentant tears Hence, hence, des-". The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests that align with the vocal line's phrasing. A double bar line is present between the two systems, indicating a structural division in the music.

pair with thy tor-men - ting fears:

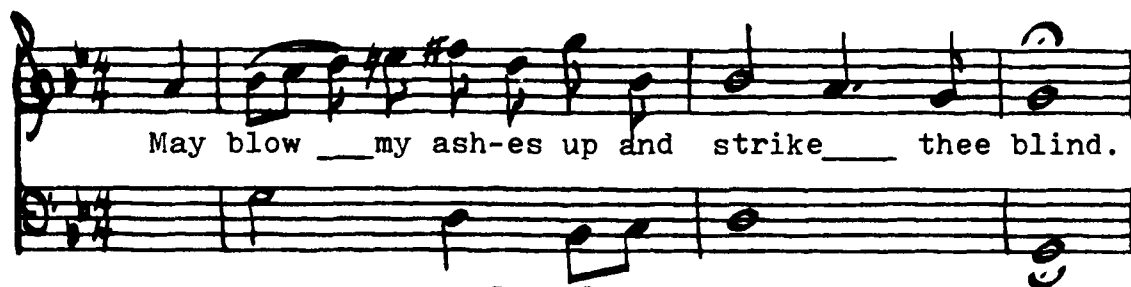
Example 30 -a

John Dowland, "Sorrow, Stay," Second Book of Songs,  
p. 7.

Such manipulation calls more upon purely musical effects than other techniques, (such as climactic shaping of the melodic line which is more directly determined by the text) particularly in the textless, polyphonic interludes in the accompaniment, with which Dowland leads the listener from one phrase to the next. However, although the effect is quite different from that of a song in which the text is given in more or less continuous declamation, the thematic implications still suggest that the use of the procedure is derived more from the composer's wish to interpret the text than from the demands of absolute music.

The devices of word-painting are another means by which thematic ideas or specific words may be musically interpreted. Word-painting is a sixteenth-century practice, best known from madrigals, using conventional musical figures or harmonies to represent individual words of the text, such

as an ascending scale passage on the word "fly" or, as we have seen above, a coloristic dissonance on "worse." Word-painting remains in solo songs throughout the first half of the seventeenth century, but it is rarely given structural significance in solo songs as it may be in polyphonic madrigals. As an interpretive technique word-painting adds a layer of mimetic representation to the declamation of the text.<sup>25</sup> In the following examples, for instance, various means of representing and emphasizing the meaning of specific words are used. In Example 30-b, by Robert Ramsey, "blow" is set to a run, and the whole passage rises to "up" before falling to the curse that ends the poem:



Example 30-b

Robert Ramsey, "Go perjur'd man! and if you e'er return," *Musica Britannica*, vol. XXXIII, ed. Ian Spink (London: Stainer and Bell, Ltd., 1971), p. 26. Text by Robert Herrick.

Example 30-c shows Henry Lawes's use of a startling harmonic change, involving a chromatic shift in the voice line, to suggest the effects of "inconstancy":

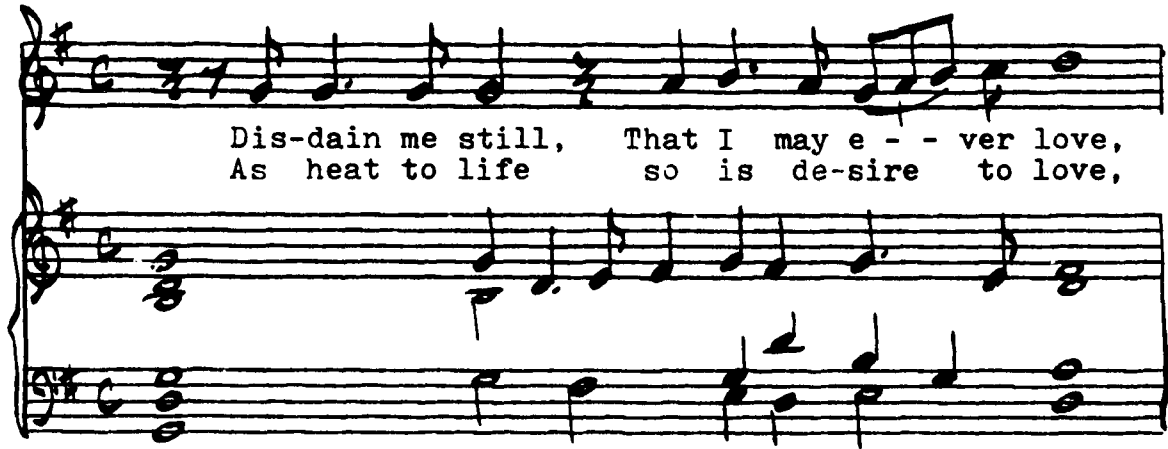
Then curse thine own in-con-stant-cy. For thou shalt

weep, en-treat, com-plain To love

Example 30-c

Henry Lawes, "When thou, poor excommunicate," Musica Britannica, vol. XXXIII, pp. 87-88. Text by Thomas Carew.

A number of specific techniques have now been suggested by means of which a composer can impose his own interpretation on a text. As we discussed the simplest technique--the representation of poetic meter--it was pointed out that such setting could accommodate strophic texts as well as single-stanza verses. But suppose the composer has used some combination of the more particular means of setting poetic rhythm; can the same combination be applied to other stanzas of the text? Let us return to the Earl of Pembroke's "Disdain me still" (see p. 48) and Dowland's setting of it.



Dis-dain me still, That I may e - - ver love,  
As heat to life so is de-sire to love,

The image shows a musical score for a song. It consists of three staves. The top staff is a vocal line in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music is written in a simple, hand-drawn style.

(Example continued next page.)

For who his love en-joys, can love,  
And these once quench'd both life and love,

can love no ----- more.  
and love are ----- gone.

## Example 31

John Dowland, "Disdain me still," A Pilgrimes Solace (1612); The English Lute-Songs, Series I, Vol. 12/14, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd., 1969), p. 2.

Dowland's setting is clearly based on the rhythms (not the meter) of the first stanza. The first line is divided into two phrases in accordance with the natural pause in the line; the accented syllables are all set to relatively longer notes, and in the second phrase "I" and "love" are further promoted with rises in pitch. The contradiction of the second phrase is emphasized by an increase in harmonic rhythm and some

textural interest in the accompaniment. The second line is similarly treated. The poetic rhythm again coincides with the meter and is set in the first phrase with dotted rhythms and a longer note to promote "enjoys"; "can love" is repeated and "no"--once more in contradiction to the first phrase of the line--is pulled out of its metrically unstressed position by greater duration and melodic motion.

The rhythmic dissimilarity of the two stanzas has already been noted, and it should be apparent that the rhythmic interpretation is generally inappropriate to the second stanza. In the first line the only real difficulty is in the scansion of the second phrase ("so is desire to love"); but the setting of the second line breaks the line in the wrong place and fails to take into account the spondaic accentuation necessary on "once quench'd" and "both life"; and further, the textual repetition and the rhythmic and melodic promotion of "are" are ill-suited to this line.

We could continue thus through the song, but I think the point is obvious: in setting a poem that has rhythmic interest of its own--that is, in which rhythm does not always coincide with meter and is not identical in all stanzas--a composer cannot work with textual rhythm in detail and expect that the setting will be equally suitable for any but the first stanza. Strophic settings, regardless of this fact, have been popular with song-writers in every period, from the medieval chansons de geste to the lieder of Schubert or Brahms, and they were certainly the favorite type in early

seventeenth-century England; but it is pointless to expect correlation of music and text to be as accurate for succeeding stanzas as it is for the first, and a mistake to hold any composer accountable for using this long-standing convention.

We have seen that conventions of setting a text to music can have very specific effects on declamation; but differing musical styles can also have a general effect on interpretation and may directly reflect a composer's attitude toward his text in any given instance. On the broadest level we can make a distinction between songs which might be termed "music-oriented" (in which purely musical concerns are allowed to override consideration of the text, as in dances underlaid with words), and those we might call "text-oriented" (in which the main expressive purpose of the music seems to be some kind of interpretation of the text). In the former case, the setting of the text is likely to adhere to its more general characteristic (its meter) rather than to the particular (its rhythm) and the interpretation of the poem will be only on a very superficial level. In those songs in which textual interpretation takes precedence over musical considerations, however, it will be apparent, as we look at a great many songs from the first fifty years of the seventeenth century, that there is a broad range of rhythmic declamation of poetry, from the "plain" settings of Campion and others, in which virtually all syllables are set to the same note value, to the extremely varied rhythms used by Dowland in his later songs, and by Henry Lawes in his most dramatic songs,

in which note values set to syllables may range from double whole note down to sixteenth in the same song.

The effect of such extreme types of declamation is obviously quite different, and in a general sense the style of declamation will be one of the composer's most effective means of establishing his interpretation of the emotional or dramatic content of a poem. Because of the deeply-rooted iambic conventions of English accentual, syllabic verse, the relative durations of its syllables are more varied than the equal values of a Campion setting, but do not normally run to the extremes of rhythm in the dramatic or declamatory songs. A composer wishing to reflect normal speech patterns of English will probably be most successful working with a relatively equal distribution of longer and shorter note values and with not more than a 3- or 4-fold ratio between the longest and shortest notes. Any deviation from such speech norms will be perceived as some kind of interpretive distortion. The systematically equalized metric settings tend to sound removed from the content of the text; the listener cannot become emotionally involved in the text because its declamation is so artificially smooth that the words themselves have lost some of the force of syntactical inflection which gives them meaning. Surface texture and elements of versification, however, are well served in settings of this type, and we might think of them as musical recitations of the poetry they set. When we move to the other side of the spectrum, the effect is the opposite: a declamation

which greatly exaggerates the varying durations of normal speech rhythm will tend to suggest a highly oratorical or dramatic reading of the text, one which seeks to emphasize the narrative and/or the emotional character of the text at the expense of its surface texture, and to make the content of the text appear "larger than life."

It is obvious that the smoothest, most naturally convincing declamation will merge the stress patterns of poetry and music and will use the rhythmic and metric resources of music, as well as the reinforcement of applied accents and the effects of melody and harmony, to promote the composer's interpretation of the text. But the particular balance of all of these elements will depend not only upon the conventions of the period, and the composer's individual style and conception of the poem, but also upon his view of the function of the poem in the song. The syllabic, solo settings typical of Jacobean and Caroline song use all of the devices discussed above in their attempt to render an intelligible and effective setting. Declamation is, on the most literal level, what it means to set a text to music, and is, in early seventeenth-century English song, the most important aspect of a composer's interpretation of a poem. By means of declamation the composer can indicate the desired relationship between words and music in a particular song, and can guide the listener's perception of the poem through music. The techniques and devices discussed in the preceding pages will be shown to be among the most important conventions of setting a text

throughout the period covered. It is the proportion in the use of these and other conventions, however, that can make one song a more precise rendition of a text than another, or one composer's style quite different from that of another composer; and that proportion is determined to a large extent by the composer's attitude toward the text in any given instance.

In the chapters that follow we shall try to see how certain conventional attitudes toward the music-text relationship will determine a composer's choice of stylistic techniques, where these attitudes originate, and what they imply as interpretive goals, not only for individual composers but for different periods. The attitudes themselves are not based on particular kinds of poetry, but throughout the remaining chapters we shall repeatedly question how--or indeed whether--a given attitude can be adapted to changing styles of poetry; and if it cannot, how the different styles of poetry may be influential in altering a prevailing stance toward the relationship between music and poetry.

The conventions presented here will thus be elaborated with respect to their reflection of specific music-text relationships in the chapters that follow. But I should like to point out that, almost without exception, the techniques and interpretive possibilities discussed in this chapter--the means of interpreting a text through music--can be applied to songs of almost any period--from the rendition by Brahms of a poem in a Classical meter ("Sapphishe Ode"), to Debussy's

setting of the non-accentual qualities of French in his songs, and to the grasp of the accentual character of English evidenced in the songs of Benjamin Britten, and in the writers of musical comedies such as Cole Porter or Noel Coward. It is through the use of conventions that we can experience a composer's attitude toward his text; the attitude itself, however, has its own sources in the ideology of the period. Exploration of the stances toward music and poetry and of the current habits of thought will make clearer why composers of any period use the conventions in ways characteristic specifically of that period. We shall make such an exploration now with regard to some attitudes current in seventeenth-century England.

## FOOTNOTES

<sup>1</sup>This is, of course, a very complex question, and not one that will be of prime concern here. It should be noted, however, that some of my statements concerning the perception of organizational principles consider the problem only from the point of view of the auditor, thus ignoring the possibility of structural perception of a reader. Since it is far more likely that a poem will be read rather than heard, and the reader can refer back if he chooses, and since a piece of music will more likely be heard than read, the intrinsic necessity for perception in process is much greater in music than in poetry. In spite of these reservations, however, I am going to discuss such problems as identical in the two arts, for the simple reason that we shall not generally be considering the poems as literary phenomena per se, but rather as the texts of songs and therefore subject to the same perceptual criteria as the music that accompanies them.

<sup>2</sup>Curt Sachs, in Rhythm and Tempo (New York: W. W. Norton, 1953), gives a good account of this confusion in Chapter I. Although my definitions do not always agree with those of Sachs, his thinking is obviously relevant to the material of this study.

<sup>3</sup>For an excellent account of this transfer and its subsequent, misunderstood adoption by Elizabethan poets, see G. L. Hendrickson, "Elizabethan Quantitative Hexameters," Philological Quarterly XXVIII (1949), pp. 237-260.

<sup>4</sup>Ibid., p. 243.

<sup>5</sup>In this, as in other French airs to be cited, the time signature--when there is one--is largely without significance. The tactus--in this case ♩ --is nonetheless always evident from the notation.

<sup>6</sup>It is this characteristic of the French language that is involved in correspondence between Richard Strauss and Romain Rolland three centuries later. Strauss, for example, questions Debussy's setting of "cheveux" as "ché - veûx," "chè - veûx," and "ché - veûx" in three different places, to which Rolland replies that many French words "are fluid and Protean; they obey [in accentuation] and yield to circumstances which are logical, psychological, etc." Richard Strauss and Romain Rolland, Correspondence, ed. Rollo Myers (Berkeley and Los Angeles: University of California Press, 1968), pp. 43-45.

<sup>7</sup>Hendrickson, "Elizabethan Quantitative Hexameters," p. 242.

<sup>8</sup>Thomas Campion, Observations in the Art of English Poesie, in The Works of Thomas Campion, ed. Walter R. Davis (New York: Doubleday and Co., 1967), p. 313.

<sup>9</sup>All the examples in this study are given as notated in the source cited; I have, however, added the convention of slurs to indicate syllabification, with slashes where the slurs are not in the cited source.

<sup>10</sup>[Anon.], "The silver swan," quoted from Elizabethan Lyrics from the Original Texts, ed. Norman Ault (New York: Capricorn Books, 1949; repr. 1960), p. 441.

<sup>11</sup>Sir Philip Sidney, "Fourth song," from "Astrophil and Stella," The Poems of Sir Philip Sidney, ed. W. A. Ringler (London: Oxford University Press, 1962), p. 210. This particular poem was set to music by Henry Youll in his Canzonets of 1608, and was apparently also known to the tune of "Shall I wasting in despair" (See Bruce Pattison, Music and Poetry of the English Renaissance [London: Methuen, 1970], pp. 175-6). The association of Sidney's trochaic meters with music is an interesting question, hinted at by Ringler (p. xliii) and developed more fully by Frank Fabry, "Sidney's Poetry and Italian Song-Form," English Literary Renaissance, III (1973), pp. 233-48. It seems likely that Sidney's first experiments with English trochaics were the result of his writing contrafacta to Italian tunes.

Another point that should be made about this and most other English trochaic poems (which became quite popular in the 1590s and early years of the seventeenth century) is that they are often truncated. Though Sidney himself did use the feminine ending rather frequently, it is much less common in English verse than in continental poetry, and the use of both trochaics and the infrequent dactyllics is often characterized in English--because of the tendency of the language to masculine endings--by the lack of the final unaccented syllable or syllables.

<sup>12</sup>See Chapter III, pp. 209-210.

<sup>13</sup>Norman Ault, ed., Elizabethan Lyrics from the Original Texts (New York, 1949; Repr. New York: Capricorn Books, 1960), p. 437.

<sup>14</sup>This kind of musical interpretation of certain features of poetic rhythm is discussed by John Hollander in "Donne and the Limits of Lyric," John Donne: Essays in Celebration, ed. A. J. Smith (London: Methuen, 1972), pp. 259-272. See especially pp. 266-267.

<sup>15</sup>This is particularly apparent in the triple meter songs of seventeenth-century England, for the beat is hardly ever subdivided; but I think the generalization will hold for music in triple meter that does have subdivision too. We are still consciously aware of the ternary organization.

<sup>16</sup>There are, of course, exceptions; but they are not without difficulties in maintaining both the triple meter and the serious manner of handling the text. See, for example, the discussion of Campion's triple meter songs in Chapter III.

<sup>17</sup>See also the discussion in Chapter III of Campion's "Blame not my cheeks" (p. 147) and Henry Lawes's "About the sweet bag of a Bee" (p. 205-208).

<sup>18</sup>Thomas Campion, "I must complain," Works, p. 184.

<sup>19</sup>See, for example, the discussion of Campion's "Now winter nights," in Chapter II, pp. 118-121.

<sup>20-a</sup>The minor third on "decay'd" is a device of word-painting that reinforces the thematic implications of Lawes's rhythmic interpretation.

<sup>20-b</sup>Thomas Campion, Observations in the Art of English Poesie, Works, p. 298.

<sup>20-c</sup>Such use of leaps as interpretive emphasis was also pointed out by Eric Ford Hart, "An Introduction to Henry Lawes," Music and Letters, XXXII (1951), p. 338. Hart's article is probably the most important study of Lawes's declamatory techniques to have appeared, and my explanations of Lawes's conventions of setting are in some cases indebted to his descriptions.

<sup>20-d</sup>The downward leap of a major 7th on the word "deadeſt" may be considered an instance of word-painting as well as emphatic declamation.

<sup>21</sup>See also John Dowland, "Disdain me ſtill," diſcuſſed below, pp. 80-b ff.

<sup>22</sup>See also Chapter IV, p. 255.

<sup>23</sup>This is, eſſentially, the ſubject of Paula Johnson's Form and Transformation in Music and Poetry of the English Renaissance (New Haven: Yale University Preſſ, 1972), although ſhe makes little attempt to correlate ſerial ſtructure of music and poetry in the ſame works. Profeſſor Johnson's theſis is that music and poetry are ſtructured on ſimilar principles; that in Renaissance England the ſtructural models

tended to be associative, linking segments end to end; and that about the turn of the seventeenth century there was a shift toward climactic structural models. Her ideas and methods are in many instances intelligent and thought-provoking; but I do not believe her basic thesis can be sustained. A mere thirty years into the century, in the songs of Henry Lawes, there is very little evidence of progress toward a climax as a structural determinant for music, and the same must be said of large amounts of Cavalier poetry.

24-a See pp. 288-289.

24-b The use of harmony here, moving from the dominant of the prevailing g minor to an F major triad on "beautiful" may be considered word-painting.

25 Some very detailed studies of lute songs, in particular, have concentrated on word-painting as the expressive goal of the style: see, for example, Wilfrid Mellers, Harmonious Meeting (London: Dennis Dobson, 1965); and in his very perceptive book on changes in English poetry during this period, Jerome Mazzaro equates the rhetoric of music with the devices of word-painting: Transformations in the Renaissance English Lyric (Ithaca, N.Y.: Cornell University Press, 1970), pp. 112-113. I feel that declamatory techniques may be at least as convincingly equated with whatever rhetorical function music may have in setting a text, and, as will be apparent in succeeding chapters, I take particular exception to Mazzaro's statement that "The specific impact of the Florentine Camerata and the French Academy is most apparent in the theory behind the Italian and English madrigal" (p. 120). See below, especially Chapters IV and V. Where word-painting occurs in examples intended to show some other feature, it will be pointed out in a footnote.

## C H A P T E R I I

## MEASURED MUSIC

The influence of humanism is certainly one of the most important factors in the development of music-text relationships in the early seventeenth century. The interpretation of the Classical union of words and music adopted by French humanists gives a clear statement of one particular attitude toward a text. The movement affected English poets and musicians too, but its impact in England seems to have been less concentrated, and far less unified, than on the continent. The English were not so consistent as their continental counterparts in putting their beliefs about music and poetry into practice, and those beliefs themselves shifted during the first quarter of the century. Especially in the early years of the seventeenth century, music and poetry seem to have been guided, at least in part, by attitudes similar to those so carefully developed by the French humanists. In this chapter we shall try to see various features of English song in the light of the attitudes--and in some instances, direct influences--of the philosophy and practice of musical humanism in France.

The basis of this French attitude lay in the doctrine of the affects which was the prime belief of musical humanists all over Europe. Descriptions of music and poetry in ancient Greece seemed to stress two main elements; first, that music

and poetry were closely united, lyric poetry in particular being inseparable from its musical notation, and second, that the combination of words and music could produce miraculous effects. Stories of wonderful cures wrought by music, of rapid emotional changes brought on by changes in musical character, and of moral and pedagogical aims realized with the aid of music were attractive indeed to the neo-Platonists of the sixteenth century. The goal of all the musical humanists was the recreation of these magical effects attributed to music in ancient sources, and their interpretation of how these effects were to be accomplished differed, at least in part, with varying opinions as to which of the effects was most desirable. In France, pedagogical and moral aims seem to have been paramount, and I shall try to relate the French attitude toward the text to a prevailing frame of mind and national goals. But if the doctrine of the effects was the credo of all the musical humanists, in practice their beliefs as to how the effects were achieved took radically differing forms. The tradition in France consisted of trying to revive what was believed to be the precise union of music and poetry in the ancient Greek lyric on the premise that such a union would make the words clear, and at the same time would bring to the words the supposed power of music to enter the soul.

Musical neo-classicism is first clearly apparent in France in the work of Ronsard. His belief in the union of music and poetry<sup>1</sup> is founded on a knowledge of the

writings of some of the lyric poets of antiquity. Ronsard's favored instrument was the lute, but his statements concerning the necessary union of music and poetry merely insist on the presence of instrumental accompaniment for the singing voice:

. . . car la poésie, sans les instruments, ou sans la grâce d'une seule ou plusieurs voix, n'est nullement agréable, non plus que les instruments sans<sup>2</sup> être animés de la mélodie d'une plaisante voix.

The fabled effects of music were important to Ronsard, as he shows in his recounting of the traditional stories of music's powers in the Dedication of his Livre des melanges.<sup>3</sup> Here too he manifests his belief in the moral possibilities of music's effects:

He is unworthy to behold the sweet light of the sun who does not honor music as being a small part of that which, as Plato says, so harmoniously animates the whole great universe. Contrariwise, he who does honor and reverence to music is commonly a man of worth, sound of soul, by nature loving things lofty, philosophy, the conduct of affairs of state, the tasks of war, and in brief, in all honorable offices he ever shows the sparks of his virtue.

Apparent throughout the dedication, and as we shall see, prominent in other writings of the musical humanists in France, is an insistence that "all things [the implication here being that this includes music] as well in the heavens and in the sea as on the earth, are composed of accords, measures, and proportions."<sup>5</sup> Order and balance are high on the list of effects desired by French humanists, in the state and daily life as well as in music and poetry, and these

goals have a decided impact on the way they set about recreating the musical effects of Antiquity.

Ronsard makes no specific recommendations as to how the effects of music are to be obtained in setting his verse to music. His main contribution was to regulate the external forms of his verse in order to make it more conformable to the musical forms a composer would be likely to use. The two rules formulated by Ronsard are (1) that succeeding stanzas (or couplets) are to conform to the pattern of the first, and (2) that masculine rhymes must alternate with feminine rhymes in verse intended to be set to music "afin que les musiciens les puissent plus facilement accorder."<sup>6</sup> These rules were designed to impose order and balance on verse structure, thereby helping the composer not only to accomodate his musical structures to those of the verse-- which could conceivably be done in a disorderly fashion as well--but also to further the desired effect of controlled statement.

Both of Ronsard's requirements have the additional effect of making verse structure more audible, even without musical setting. His "Mignonne, allons voir si la rose," is most famous in its lovely polyphonic setting by Guillaume Costeley; but the metric regularity of its verse structure is much more strictly represented in a monophonic, voix de ville setting by Jehan Chardavoine. The combined moderating effect of a regular syllabic verse structure and a rhythmically repetitive musical structure delineating lines of verse,

imposes order, reduces the purely musical interest, and makes the text fully intelligible. Chardavoine's setting is based on a popular style, and its musical structure is formulaic, but the technique of emphasizing the external verse structure with musical structure is basic to the French humanist attitude toward the text.

Mi-gnonne al-lons voir si la ro-se Qui ce ma-tin  
 a- voit des clo- se Sa ro-be de pourpre au so - leil  
 A point per-du ce-ste ve-spré-e Les plis de sa  
 ro-be Pour-pré-e, Et son teinct au vo-stre pa - reil.

Example 1

Jehan Cardavoine, "Mignonne," Le Recueil des plus belles et excellentes chansons (1576); La Fleur des musiciens de P. de Ronsard (New York, Repr. 1965), p. 74.

I have dwelt at some length on Ronsard, not because he or his songs are of direct concern to this investigation but because we can see at work here not only what I believe to be the goals and attitudes generating the musical style

of French humanism but some scholarly misconceptions as well. D.P. Walker, for instance, takes Ronsard to task for allowing such generalized musical realizations of his verse as he did. Walker says of settings like the long strophic hymns set by Goudimel, or the "Air pour chanter tous sonets" by Fabrice Marin Caietain:

La musique n'est plus qu'un accompagnement indéterminé du texte, dont elle rehausse automatiquement l'effet affectif, quel qu'il soit; elle met l'auditeur dans un état propre à être ému--et c'est tout.

. . . Une poésie inspirée de toutes les fureurs, c'est-à-dire sérieuse, intellectuelle, souvent très longue, et qui doit produire de puissants effets sur les moeurs et les émotions, requiert une musique d'une sorte spéciale. Cette musique doit conserver le mètre et le rythme du texte, puisque ceux-ci sont des éléments essentiels dans sa puissance affective; elle doit exprimer puissamment l'éthos du texte, et elle ne doit pas distraire l'auditeur par des traits d'un intérêt purement musical; elle doit donc être très simple, surtout si elle est employée d'une façon strophique; finalement, il ne faut pas qu'elle empêche l'auditeur d'entendre et de comprendre chaque mot.<sup>7</sup>

Such reasoning assumes that Ronsard's opinion of the appropriate role for music was the arousal of emotions or "fureurs." The power of music to restrain and control passion is also a part of the ancient claims which humanists revered, and it seems equally plausible that Ronsard, and those who followed him, sought to represent the external features of their verse--the meter and rhyme scheme, for these, after all, are under control.

With Baif, founder of the Académie de Poesie et de Musique, Ronsard's concern with verse form takes a more classical turn in an attempt to adapt French poetry to the quantitative meters of Greek verse, and with a strict

interpretation of these meters in musical rhythms. Baïf, too, was a firm believer in the effects of music, and like Ronsard's, his practical solution to the union of words and music that will produce the effects involves poetic meter and the controlling restrictions that a rigorously imposed meter provides. Moral and pedagogical aims are even more decisively at work here, as spelled out in the Letters Patent granting the formation of the Académie:

Et que l'opinion de plusieurs grands Personnages, tant Législateurs que Philosophes anciens ne soit a mépriser, a sçavoir qu'il importe grandement pour les moeurs des Citoyens d'une Ville que la Musique courante & visitée au Pays soit retenué sous certaines loix, dautant que la pluspart des esprits des hommes se conforment & comportent, selon qu'elle est; de façon que où la Musique est desordonnée, la volontiers les moeurs sont dépraeuz, & où elle est bien ordonnée, la sont les hommes bien moriginez.<sup>8</sup>

Though the statement refers specifically only to the order of music, a later passage in the same document implies that Baïf and Thibault de Courville had already achieved the same effect in poetry during the previous three years of study.

Baïf's vers mesurés à l'antique were an imposition of quantitative meters onto French verse through an elaborate set of rules for determining the length of syllables, similar to comparable attempts in England by the group of poets surrounding Sir Philip Sidney. Stated very briefly, all syllables with long vowels, diphthongs, or vowels followed by more than one consonant are long; all others are short.<sup>9</sup> Vers mesurés are so constructed that the syllables of each line will form a predetermined pattern of longs and shorts.

Of course, the French language has no such distinction between long and short syllables, and in fact, the resultant metric patterns would not normally be audible in spoken French. We have seen in Chapter I that, at least according to one theory, it was never a requisite of quantitative meters that the metric pattern be audible. Nevertheless, Baïf seems either not to have recognized this, or to have ignored the possibility, for he was most anxious that his meters be heard; if the meters were not audible, then part of the controlling effect on the hearers would be lost.

To this end Baïf sought in musical notation a means of defining the metric units and fixing them in a clear and audible rhythmic relationship to one another. His principle collaborator in this venture was the composer Jacques Mauduit. The combination worked out by Baïf and Mauduit for recreating the musico-poetic measured verse they believed to have been practiced by the ancient Greeks was a very simple one. The logical musical representation is to set long and short syllables to long and short note values. Musique mesurée did just this, going so far as to dictate that the long syllable must be twice the duration of the short.

An example by Mauduit will demonstrate most of the musical conventions associated with musique mesurée:

Puis que tu as dans tes yeux Je ne sçay quoy

qui me peut Fai-re vi - vre et mou-rir,

Fay que je soys, ou ne soys plus.

## Example 2

Jacques Mauduit, "Puisque tu as dans tes yeux,"  
Chansonnettes mesurées de Ian-Antoine de Baff (1586);  
Les Maîtres musiciens de la Renaissance française, ed. Henry  
 Expert (New York, Repr. n.d.), p. 36-37.

The typical characteristics are the homophonic texture (often more austere than in this example) relatively narrow, conjunct and smoothly flowing melodic lines, restricted rhythmic values, and unmetered rhythmic flow. The only bar

lines used are at the ends of lines of verse, thus graphically delineating verse structure, while cadences provide an aural conclusion to each line.

Claude le Jeune, the only composer other than Mauduit to write a significant amount of musique mesurée, found ways to soften the rather austere musical style of Mauduit's settings. Le Jeune occasionally indulged in word painting, and tempered the strict homophonic declamation with non-harmonic tones more consistently than Mauduit, adding more purely musical interest without sacrificing the essential features of measuring syllables in two-to-one proportion and

pror

Tout est ri - ant tout est gay,

Example 3

Claude le Jeune, "Voicy le verd et beau May," Le Printemps (I<sup>er</sup> Fascicule)(1603); Les Maîtres musiciens de la Renaissance française, ed. Henry Expert (New York, Repr. n.d.), p. 70.

Some of the conventions of musique mesurée we shall find in English songs, too; but what is most important is an understanding of the attitude toward the text that generates the conventions. To reiterate one of the essential precepts

of musical humanism, the words are all-important; whatever effects are inherent in the text must govern the music. Strict homophonic texture is the one concession that musique mesurée makes to modernity: it allows for clear and audible declamation of the words (one of the prime goals of all musical humanism) without giving up what were felt to be the great advances Renaissance composers had made in harmonic thinking.<sup>10</sup> The smooth melodic writing is designed for conformity with the non-accentual character of the French language, and thus also for intelligibility. It is rhythm, however, that sets the musical style of musique mesurée apart, and the source of its distinctive rhythmic style is poetic meter--not the normal syllabic meter of French verse, but the mechanically contrived quantitative meter, imposing an artificial structure that is solidified through musical notation. The composer's attitude toward the text becomes one of subservience to surface detail; he does not interpret the poem, except in so far as his setting aids in placing the poem in a controlled and ordered atmosphere, making audible the effect implied by the poet's use of strict and regular meter.

In England, the movement toward classicizing of poetry appeared a little later and did not seem to have the moral objectives nor the fervency of application found in the French academies. Yet the writings of Sir Philip Sidney and the group of poets known as the Areopagus are an indication of the broad dissemination of this aspect of

humanism. Sidney's work has many parallels to that of both Ronsard and Baif, and though Sidney was not himself a musician, he seems to have been well aware of connections between music and poetry. Sidney's greatest contributions to versification were in broadening the spectrum of rhythm, meter, and even rhyme for English verse; but he also had a great concern with stanza forms, and, like Ronsard, he insisted that the structural details of the first stanza of a poem be repeated in succeeding stanzas. Such a concern has obvious relevance to strophic musical setting, especially in view of recent convincing arguments that some of his verses were written to metric patterns of Italian songs.<sup>11</sup> Though the technique is the opposite of fitting musical notation to poetic meter, the attitude determining the relationship between words and music is similar. Music can in no sense be thought of as an expression of particular emotions in the text, yet the controlling influence of metric pattern is certainly part of the effect Sidney desired, whether he envisioned the poems actually sung to those tunes or not. Poetic meter is externally imposed, just as quantitative meter is in a non-quantitative language.

Sidney wrote some quantitative verse, particularly in the *Old Arcadia* where the context indicates that the verses were sung to instrumental accompaniment, and he wrote in prose (in the Defense of Poesie and, at greater length, in early versions of the *First Eclogues*) of the relationship between quantitative poetic meter and music:

Dicus said that since verses had their chiefe ornament, if not eand, [sic] in musike, those which were just appropriated to musicke did best obtaine their ende, or at least were the most adorned; but those must needs most agree with musicke, since musike standing principally upon the sound and the quantitie, to answer the sound they brought wordes, and to answer the quantity they brought measure . . . . Lalus on the other side would have denied his first proposition, and sayd that since musike brought a measured quantity with it, therfor the wordes lesse needed it, but as musicke brought tune and measure, so these verses brought wordes and rime, which were foure beauties for the other three. And yet to denye further the streng[t]h of his speech, he sayd Dicus did much abuse the dignitie of poetry to apply it to musicke, since rather musicke is a servaunt to poetry, for by [the one] the eare only, by the other the mind was pleased.<sup>12</sup>

Yet, despite an interest in the relationship, Sidney does not seem to have had his quantitative verses set to music, and most of his other verse that was set did not appear with music until after his death.

In contrast to vers mesurés, hardly any of the English experiments in quantitative meters were actually set to music. The first two lines of Sidney's "O sweet woods" were used by both Dowland and Henry Lawes<sup>13</sup> in settings that do not reflect poetic meter to any substantial degree. William Byrd set to music the anonymous quantitative lines, "Constant Penelope sends to thee, careless Ulysses" in what is a most interesting compromise. The superius sings the text in the correct quantitative scansion, while the other voices fill in, madrigal-like, with Byrd's flowing polyphony. The meter, though accurately rendered, would only be apparent if the performance were by a solo voice, with instruments taking the other voice parts in the manner

of Byrd's consort songs. Yet Byrd does not seem to have intended this, for there are some very nice touches of madrigalesque interplay among the voices. It seems, thus, that the attitude toward the text which promotes poetic meter through musical notation can hardly be in operation here, and Byrd's lovely song is one of those unclassifiable pieces that represent primarily an interesting and creative musical mind.

Had the Classical revival followed the same course in England that it did in France, the union of music and poetry through musical scanning of poetic meter might logically have occurred with Sidney or one of his circle; but this particular kind of interaction between the two arts was delayed another twenty five years until Thomas Campion somewhat belatedly took up the cause of classicizing English poetry. Campion's "Come let us sound with melody" is a genuine experiment along the lines of the Académie's ventures and is the only extant example of English quantitative verse set to music according to the principles of musique mesurée. It was not followed by others of its kind, and one might conclude that the kind of attitude toward the text fostered in musique mesurée in France found no better home in England than it did in Italy. I do not believe this to be the case, however, and in the remainder of this chapter we shall explore what I suggest were the main lines of development, first of the attitude toward music-text relationships, and second of the musical style originally associated with this

attitude.

The early lutenists, including Campion and Dowland, were familiar with songs like Byrd's, with airs de cour, and possibly even with some pieces of musique mesurée. Early lute songs often resemble the French songs in musical style<sup>14</sup> and fidelity to the verse structure of the text (a feature which is easy to see in the airs), and they show some attempt to use rhythmic quantities to declaim the text in what might logically be assumed to be the French manner. But the representation of poetic meter (as opposed to the representation of poetic rhythm), which originally generated the French rhythmic style, is not present in these songs to any great degree.

The development of the lute song in England seems to me to take two courses with respect to the attitudes and musical style of French humanism. Thomas Campion, himself the poet of his lyrics and obviously interested in versification, comes progressively closer to the original attitude behind the French style, realizing in the process that an English accentual meter cannot be accurately represented by duration, and therefore departing from the musical style of musique mesurée in an effort to adapt its philosophy to the needs of English verse. This course of development, bringing the attitude toward the text of French humanism to the English ayre, becomes generalized, and the attention to poetic meter expands to include all elements of versification. As such, we can see indications of its continuation in the

songs of Henry Lawes; but in the main, this particular form of musical humanism could not survive the lute song and its characteristic poetry.

The other course, concentrating upon the musical style of musique mesurée and airs de cour, can be seen through Dowland, who continued to favor the musical style, and into the light, popular airs of the continuo composers. This development is what I shall call the trivialization of the style (without any intent to denigrate the musical results, which are often quite pleasing indeed), for it makes a musical style of what was originally a text-dominated one, and ultimately loses the close relationship to the text that was its original source and strength.

Campion is the only English composer of this period who shared with any consistency the philosophy of French humanism. The one important aspect of Campion's song style that sets him apart from his musical contemporaries is the tendency to give precedence in his musical settings to details of external verse structure and the texture of the language over narrative structure or emotional content. Such precedence bespeaks a fundamentally different attitude toward the text from that of Dowland and the more dramatic song writers, and from the Italianate attitude which largely superseded the French in Caroline song. Campion's attitude comes in part from his dual role as poet and composer, and in part from a neo-classical approach, similar to that of the French humanists, to the appropriate correspondence

between words and music.

There are a number of external indications that Campion was familiar with the work of French humanists. It has by now been reasonably well established that Campion spent three years in France, from 1602 to 1605, attending medical school in Caen. The fact of his literary and musical activity both before and after his sojourn in Caen makes it unlikely that he would not at least have been interested in the activities of poets and composers in France during this time, and we can probably assume some first-hand knowledge of the airs de cour popular at the time. Furthermore, we can be certain that Campion was familiar, even before going to France, with the principles, if not actual pieces, of vers mesurés and musique mesurée; his own treatise, Observations in the Arte of English Poesie, already an anachronism when it was published in 1602, is a plea for quantitative verse in English and includes rules, similar to Baff's, for determining syllable length, as well as examples of various metric forms in English. And his song, "Come let us sound with melody," is the only serious attempt to equate English quantitative verse with musical notation in the manner of musique mesurée.

Campion's work with quantitative verse has one significant difference from that of either the members of the Académie or of Sidney and the other poets of the Areopagus: Campion recognized the accentual nature of the English language and the consequent inconsistency of artificially

imposing a metric system that did not work with the natural rhythms of the language, and he therefore at least tried to align quantity with stress in the experimental quantitative verse that he wrote. But the bulk of Campion's poetry has nothing to do with quantitative meter, and the attention paid to stress patterns and details of pronunciation of English syllables in the Observations has more bearing on his attitude toward music and poetry than does his interest in quantitative meters per se.

Campion's songs cover a fairly narrow spectrum from a few which have been claimed to have declamatory elements<sup>15</sup> to the rhythmically varied, typical lute songs comparable to Dowland's simpler songs, engaging the voice and lute in decorative contrapuntalizing over an essentially homophonic framework, and finally to a large group of homophonic, almost hymn-like songs that call to mind the restricted musical language of musique mesurée. The songs of this last group have no parallel in the works of Dowland, and very few in the works of other contemporaries; but they form a very sizable proportion of Campion's canon. These are not Campion's more memorable songs musically, their style being what may aptly be described as "plain,"<sup>16</sup> and even critics who set out to be comprehensive in their coverage of Campion's work are content with a paragraph listing some of the "hymn-like" songs, and concluding that "Such melodies, as may be expected, are not among Campion's most interesting, unless they are distinguished by other factors."<sup>17</sup> But their

number, coupled with the fact that they increase in the later song books (where Thurston Dart's very plausible suggestion with regard to the songs of the Rosseter Book-- that Rosseter at least helped Campion to arrange the lute accompaniments<sup>18</sup>--is much less likely), and with Campion's demonstrable interest in rhythms, meters, and other details of versification, make me question the dismissal of these songs as merely the product of an inferior musical mind. That may, indeed, be involved, for Campion was not, like most of the other lute song composers, a professional musician; but also involved, I feel, is Campion's inherently neo-classical approach to the relationship between music and text.

One of Campion's most important observations is that the only "feet" that will work in English verse are those of two syllables, the iambic and the trochaic:

Let us now then examine the property of these two feete, and try if they consent with the nature of English sillables. And first for the Iambicks, they fall out so naturally in our toong, that, if we examine our owne writers, we shall find they unawares hit oftentimes upon the true Iambick numbers, but alwayes ayme at them as far as their eare without the guidance of arte can attain unto . . . . The Trochaick foote, which is but an Iambick turn'd over and over, must of force in like manner accord in proportion with our British sillables, and so produce an English Trochaicall verse.<sup>19</sup>

This recognition has a direct influence not only on his accentual poetic meters, which are generally regular iambic or trochaic lines of equal length, either through the whole poem or in pairs, but also on his most common kinds of musical setting, which often represent poetic meter with

musical meter.

In a song using the plain style, we can see this sort of correlation at work. "Tune thy Musicke to thy hart" seems a particularly appropriate example because of the

Tune thy Mu-sicke to thy hart, Sing thy joy

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a common time signature (C). The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. The lyrics are written below the top staff.

with thankes, and so thy sor-row: Though De-vo-tion

The second system of the musical score consists of three staves, similar in layout to the first system. The lyrics are written below the top staff.

needes not Art, Some-time of the

The third system of the musical score consists of three staves, similar in layout to the first system. The lyrics are written below the top staff.

The image shows a musical score for a lute or guitar. It consists of two systems of staves. The first system has a single treble clef staff with the lyrics "poore the rich may bor - row." written below it. The second system has a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a simple, rhythmic style with many eighth and sixteenth notes, and some rests. The lyrics are aligned with the notes in the first system.

Example 4

Thomas Campion, "Tune thy Musicke," Two Bookes of Ayres (c. 1613); quoted from Works, p. 67.

conventional humanistic reference to the relation of well-tuned music and human emotions. The meter of the poem is a very regular trochaic pattern, and Campion has used the "musical" effect of word sounds to reinforce the metric pattern ("Túne thy Músicke tó thy hárt," the stressed syllables suggesting aurally the musical accord of which the poem speaks) so that, even though syntactical phrase rhythm demands "tǒ thǔ hárt," the strength of the meter prevails. The musical setting further supports the meter of the verse. Campion's recognition of the predominance of the two-syllable units in English verse, joined with his knowledge that word stress in English is accentual rather than durational, dictates that, in order to realize poetic meter accurately in musical notation the syllables must be set in equal rhythmic duration, and word stress must be correlated with musical accent. This results in a homorhythmic style,

invariably in duple meter.<sup>20</sup> Such is, essentially, the style of "Tune thy Musicke," and the duple meter, with its alternation of stressed and unstressed beats, is strengthened by the harmonic rhythm, changing chord only on every stressed syllable.

The accentual pattern just described is broken only at the end of the last line, and I think the alteration may be seen as support, rather than contradiction, of my argument. The line<sup>21</sup> speaks of a seeming paradox--that the rich (i.e., the complex, the "curious") may borrow (an attitude) from the poor (the simple, concordant)--and the setting, by departing finally from the strict regularity of the poem's meter and emphasizing the enigmatic "may" with an agogic accent, points out the epigrammatic twist Campion so enjoyed.

Campion wrote a sizable number of songs in this essentially homorhythmic style, usually associating it in this way with a regular poetic meter. "When the god of merry love" (Songs from Rosseter's Book of Airs/15), "Why presumes thy pride" (Book III/6), "Awake thou spring" (Book III/13), and "I must complain" (Book IV/17) are but a few examples in which the technique is quite rigorously applied; we shall soon look at some others which use a slightly modified approach, but with the same metric effect. In as much as "to meter" means "to measure," these songs of Campion's are certainly as much "measured music" as is musique mesurée; the difference lies merely in what is

measured. Mauduit and le Jeune measured duration; Campion is measuring intensity and coordinating the imposed pattern of poetic meter with the pattern of changing intensity implied in a musical meter.

My insistence on Campion's musically accentual approach to poetic meter may seem strange in view of his early championing of the cause of quantitative meters for English poetry. That aspect of his treatise I view as more of an exercise than a practical suggestion, especially since, outside of the examples in the treatise, his own verse shows no traces of attempts to work with quantity. Yet there is a sense in which these plain settings are concerned with quantity and the duration of English syllables, and an early indication of that interest is also to be found in the Observations. In Chapter Ten, where he discusses the rules for determining syllable length, Campion states:

. . . we must esteeme our sillables as we speake, not as we write, for the sound of them in a verse is to be valued, and not their letters.<sup>22</sup>

This is a very telling comment, for, in spite of a few inconsistencies, Campion's rules generally do concur with pronunciation. But beyond that, the rules indicate a careful study of enunciation, particularly of the consonants and consonantal clusters, as in his observation that "when silent and melting consonants meete together" the syllable is short, even though position should make it long (e.g., the first syllable of "oprest.")<sup>23</sup> And even the rule of

position (that when a vowel is followed by two or more consonants, the syllable is long) has a certain amount of justification in terms of consonantal clusters, for the longer duration makes possible the enunciation of both consonants (e.g., "setled love," where the second syllable of "setled" is counted long).

These are only suggestions of his concern with enunciation; by the time of publication of his Two Bookes of Ayres (ca. 1613), in an introduction--"To the Reader"--he is much more specific about the problem:

In these English Ayres, I have chiefly aymed to couple my Words and Notes lovingly together, which will be much for him to doe that hath not power over both. The light of this will best appeare to him who hath pays'd our Monasyllables and Syllables combined, both which are so loaded with Consonants, as that they will hardly keepe company with swift Notes, or give the Vowell convenient liberty.<sup>24</sup>

The specification of "English Ayres" is significant, for a few lines earlier he had mentioned the great popularity of French and Italian ayres, and the implication seems to be that his ayres, unlike others, are decidedly English in their music-text relationship. Campion is certainly indicating here that, since he does have power over both words and notes, he can weigh the syllables and give each one "convenient liberty." This is the attitude of the poet, who works consciously and carefully with the sounds of his words, who weighs and measures every sound to make certain it fits into the texture he is seeking. Several writers have noted the tendency in Campion "to use sound as a means of organi-

zation,"<sup>25</sup> and although "sound" seems to suggest rhythm and meter to some, assonance, alliteration and rhyme to others, and phonetic patterning to still others, it is unquestionable that all the auditory qualities of poetry were important to Campion.

I believe that the plain, metric musical style that Campion used with greater and greater frequency is closely related to the enunciation of syllables and the leisurely articulation of the sounds of verse as well as to the accentual representation of poetic meter. Even as far back as the Rosseter Book, Campion had the aural characteristics of his poetry in mind in setting it to music. "Follow thy fair sun" is one of Campion's most successful songs, and one that repays analysis from almost any angle. Wilfrid Mellers has explored it very thoroughly from the point of view of word-painting,<sup>26</sup> but while the song is one of Campion's best efforts at textual illustration, its style is not narrative, and a description of the illustrative techniques does not explain why the song is pleasing to the ear.

Followe thy faire sunne, unhappy shaddows:  
Though thou be blacke as night,  
And she made all of light,  
Yet follow thy faire sunne, unhappie shaddowe.

Follow her whose light thy light depriveth:  
Though here thou liv'st disgrac't,  
And she in heaven is plac't,  
Yet follow her whose light the world reviveth.

Follow those pure beames whose beautie burneth,  
That so have scorched thee,  
As thou still blacke must bee,  
Til her kind beames thy black to brightnes turneth.

Follow her while yet her glorie shineth:  
 There comes a luckles night,  
 That will dim all her light;  
 And this the black unhappie shade devineth,

Follow still since so thy fates ordained:  
 The Sunne must have his shade,  
 Till both at once doe fade,  
 The Sun still prov'd, the shadow still disdained.<sup>27</sup>

The arrangement of word sounds in "Follow thy fair sun" is very carefully done, not only to produce a pleasing sound but to explicate the text as well. The first line begins with "Follow" and ends with "shadow," an obvious echo effect which indicates aurally the relationship of the shadow to the sun. The effect is augmented by the repetition of line 1 in line 4, and it is even possible to read the shadow's eventual disappearance in the gradual lessening of the repetitive element from stanza to stanza. The heavy alliteration of line 2, "loaded with consonants" to use Campion's own phrase, and the lighter effect of line 3, where there are few initial consonants, none of them double, form a kind of phonetic word-painting. But Campion's purely aesthetic desire for pleasing word sounds is also apparent. In the first line, a combination of alliteration and assonance links almost every syllable in the line to another syllable; and this linking process is prominent in the first line of each stanza. "Though thou" at the start of the second line apparently pleased Campion a great deal too, for the musical setting, uncharacteristically for Campion, repeats these words.

The music for "Follow they fair sun" parallels the

structure of the verse, and well over half the song proceeds in the even note values we have associated with Campion's plain style. The effect of the neutral rhythmic character is a lingering over every syllable, allowing time for clear enunciation of each syllable. Even more important is the equalization of syllables like "sun, un-," which would not be rhythmically equal in speech rhythm or in a durational representation of meter. This effect is exaggerated on "Though thou" where both syllables are given twice as much duration as the surrounding syllables; to make certain that these sound links are heard, Campion makes all syllables of equal duration, using musical meter to sustain the meter of the verse.

The image shows two staves of musical notation in a plain style. The first staff contains the lyrics "Follow thy fair sun un-hap-py shadow. Though thou," and the second staff contains "though thou be black as night And she made all of light". The notes are mostly quarter and eighth notes, with some longer note values (dotted half notes) used to emphasize the syllables "un-hap-py" and "Though thou".

#### Example 5

Thomas Campion, "Follow thy fair sun," The Songs from Rosseter's Book of Aires (1601); The English Lute-Songs, Series I, Vol. 4/13, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd., 1968), p. 34.

Of the later songs that employ this technique, one of the nicest is "Now winter nights." The poem is as follows:

Now winter nights enlarge  
     The number of their houres,  
 And clouds their stormes discharge  
     Upon the ayrie towres;  
 Let now the chimneys blaze  
     And cups o'erflow with wine,  
 Let well-tun'd words amaze  
     With harmonie divine.  
 Now yellow waxen lights  
     Shall waite on hunny Love,  
 While youthfull Revels, Masks, and Courtly sights,  
     Sleepes leaden spels remove.

This time doth well dispence  
     With lovers long discourse;  
 Much speech hath some defence,  
     Though beauty no remorse.  
 All doe not all things well:  
     Some measures comely tread,  
 Some knotted Riddles tell,  
     Some poems smoothly read.  
 The Summer hath his joyes,  
     And Winter his delights;  
 Though Love and all his pleasures are but toyes,  
     They shorten tedious nights.<sup>28</sup>

The interlocking rhymes, linking pairs of run-on lines, suggest the possibility that internal rhymes are intended instead of separate lines,

Now winter nights enlarge the number of their houres,  
 And clouds their stormes discharge upon the ayrie towres;

and the possibility is supported not only by Campion's setting, which cadences only after every second line, but by the sound patterns as well. The phonetic patterning inherent in the diction of this poem is very striking.<sup>29</sup> The first two lines, for instance, explore the possibilities of vowels in combination with "n"; the next two lines work with "r" combinations; and the last four lines of the first stanza work with "l". Throughout the poem the language illustrates aurally the richness of the scene and the expansive, almost

timeless enjoyment of it as announced in the first lines: "Now winter nights enlarge The number of their houres." To accomplish this languor, Campion writes successions of long syllables, full of consonants (see especially lines 3 and 11,) that require careful enunciation.

The same sensation is achieved musically with a strict homophonic texture, softened and expanded with non-harmonic tones. None of these extra notes is set to a

The image shows two staves of handwritten musical notation. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics "Now win - ter nights en - large" are written below the first staff. The second staff continues the melody and accompaniment with the lyrics "The num-ber of their hours,". The notation is simple and clear, with some handwritten corrections and slurs.

Thomas Campion, "Now winter nights,"  
Third Booke of Ayres (c. 1617); The English  
Lute-Songs, Second Series, Vol. 10, ed. Edmund  
 H. Fellowes, rev. Thurston Dart (London:  
 Stainer and Bell, Ltd., 1969), p. 22.

separate syllable; all are expendable as far as declamation of text is concerned. But they do serve to give a languorous quality to the setting without disturbing the steady, accentual declamation of poetic meter through which Campion allows every syllable equal time to resound, and all of the

consonantal clusters time to be articulated, with a slight metric accent on every other syllable. As certain sections of "Follow thy fair sun" were evened out, in this song virtually every syllable is given equal duration. We can hear the chime through the first four lines of "Now . . . heures . . . clouds . . . tow'rs" even though they are not all stressed metrically and do not appear at regular metrical intervals; and the "l's" on unstressed syllables in "While youthful revels" are made prominent enough to be remembered in the next line, "Sleepes leaden spels remove."<sup>30</sup>

What began a half-century earlier as a neo-classical desire to recreate the fabled effects of music, has, with Campion, become a definite form of interpretation. The attitude toward the text promoted by the French humanists was one almost of non-intervention; in strict musique mesurée it is only the meter of the text that is the concern of the composer in his setting. Campion shows an early awareness of this austere attitude, and indeed some of the simpler examples of even his later plain settings cannot be said to make any specific musical interpretation beyond the representation of poetic meter. But in many of these settings, the concept of poetic meter is broadened to include most other details of versification as well, within the context of a simple, controlled, and regular musical style. Campion himself said, as if in echo of the French moral ideals supporting musique mesurée:

The world is made by Simmetry and proportion, and is in that respect compared to Musick, and Musick to Poetry.<sup>31</sup>

And his settings interpret his poetry, in a manner that is ultimately that of the poet rather than the musician, by reaffirming the importance of external organization.

But poetry was not to remain so based in symmetry and proportion. John Donne was already active when Campion wrote those words in 1601, and there was no conceivable way that a plain, homorhythmic setting could do justice to his rough rhythms and irregular meters. Even Campion himself, some of whose poetry shows traces of the newer style, had some difficulties suiting his outmoded musical style to his own verse.<sup>32</sup>

Plain metric settings such as Campion's could no longer represent poetic meter, except in the very simplest of verse, and we shall see hardly any of this type in the textually oriented songs of the next generation. A few will be found among the dance-derived songs, but more often these are in triple meter and use duration rather than musical accent to reinforce word stress. Attention to surface structure in songs of this type did not die with Campion, however, but found a new expression in the works of Henry Lawes. Lawes's textually oriented songs are declamatory, and many more features of their style can be accounted for by the attitude fostered by the Italian interpretation of humanistic goals than by the French. The combination of the two attitudes will be taken up in Chapter V, but it seems

appropriate here to isolate some of the features in Lawes's songs that are definitely related to his interest in the organization and texture of words, a concept that plays little part in the Italian style.

Like the metric songs of Campion, Lawes's textually oriented songs are invariably in duple meter. Lawes rarely provides a strict musical representation of poetic meter in his textually oriented songs, yet his rhythmic style is not entirely based on speech rhythms either. The accentual iambic (or trochaic) nature of the language seems to have been apparent to Lawes as it was to Campion, but his declamation of it tends to be through musical rhythm rather than musical meter, setting the alternating stressed and unstressed syllables to strings of sharp dotted rhythms:

If I freely may dis-cover what would  
please me in my Lover

#### Example 7

Henry Lawes, "If I freely may discover," British Museum Add. MS 53723, f. 7.

Because he varies the actual note values, the effect is not as regular and orderly as Campion's, nor even as controlled as those which use the two-to-one ratio of note values. But

in later chapters we shall see that this realization of accentual language patterns is not usual in Lawes's contemporaries, and is no doubt one of the primary reasons Lawes was praised for his "just note and accent."


Equally indicative of Lawes's attention to versification is his treatment of assonance and rhyme. The phrase structure in the declamatory songs usually coincides with the grammatical structure of the text rather than the verse form, yet Lawes is usually careful to set off the end rhymes with the same rhythms or with longer note values, sometimes followed by a rest, so that the poetic lines are audible.<sup>33</sup> Assonance and alliteration are not frequent in the poetry Lawes set to music, but when they do occur, he often singles out the syllables involved by setting them off from the prevailing rhythm, typically with longer note values. In this example the assonant "all . . . false" pair is promoted not only with rhythm, but with large melodic leaps as well:



Example 8

Henry Lawes, "Whither are all her false oathes blown?" in *Musica Britannica*, Vol. XXXIII, ed. Ian Spink (London: Stainer and Bell, Ltd., 1971), p. 78. 34-a

Lawes seems also to have been aware of the problem of consonantal clusters in English verse. In the above example,

for instance, the only place where declamation is not strictly syllabic is where there is a particularly difficult consonantal group,  and the slide through  
oathes blown

a non-harmonic tone is an aid to articulation. Not all the continuo composers were so attentive to the enunciation of individual syllables in their settings; in fact, Lawes has been criticized for being too "detailed."<sup>34-b</sup> But his attention to the problems peculiar to the language and the verse that he is setting are indications of an attitude that is textually derived, not musically--the attitude, as we saw in Campion, of the poet, or, in this case, the friend of poets.

We have gone a little astray from the specific conventions of French humanism and musique mesurée, yet not too far, I think, for we are still concerned with an attitude that looks on features of versification--whether meter, rhyme, or phonetics--as the province of music. This is a reasonable attitude, linking the physical properties of the two arts, but, like any other rigorously applied approach, it can quickly degenerate into facile and stereotyped musical convention. Even Lawes could not sustain the attention to versification that distinguished the attitude of the French humanists toward the text. In textually oriented songs he was increasingly faced with rhythms and verse forms too complex to be convincingly represented through music; and poetic structures regular enough to be accommodated in

musical notation came more and more to be associated with the simple, musically oriented songs. The air de cour shows the effect of this sort of trivialization, and in the corresponding English song we can see both the adoption of musical characteristics of the air de cour and the inherent tendency for the emphasis on versification to reduce the musical style to the simplicity of the "popular song." Interesting as are the definitely humanist-inspired experiments of Baïf and his Académie, and later of Campion in England, it is the adoption of the principles, typically in conjunction with a deterioration of the basis in humanism, that forms the most far-reaching link with the development of the ayre and song style in England. The air de cour, which existed simultaneously with and subsequent to the musique mesurée of the Académie, forms a fascinating study in the trivialization of a style, and provides some interesting insights into the process of transfer of ideas.

Baïf's poetry was measured (quantitative) and unrhymed in imitation of the ancients. But of course there was much verse written in the old style, syllabic verse, often rhymed owing to the influence of Ronsard. And furthermore, all composers were not as systematic as Mauduit and Le Jeune, nor were they always writing for as exacting an audience as the members of the Académie. Yet the musical style of musique mesurée seems to have gained a certain amount of popularity, for many of the airs de cour written in the following decades are patterned after this specialized

style without the humanist basis of musique mesurée. The airs de cour are characterized by the same freedom from musical meter, with bar-lines used only at the ends of lines of poetry, by the same restricted rhythmic language, with only two or three note values, by melodies of narrow range and generally smooth, conjunct voice leading, and by a greater reliance on homophonic texture than in the chansons of the period.

The air de cour is thus in many ways the descendent of musique mesurée; in some instances the musical style is so similar that, if one did not know the text, it would be difficult to tell the difference, for it is the text that makes the crucial difference. Since the texts of airs de cour are not quantitative, whatever rhythmic or musical similarities the airs have to musique mesurée are imitation of the musical style and have little or nothing to do with the philosophy behind the humanist songs.

Of interest with regard to correlation with the English lute song is the appearance of many airs de cour--and even some musique mesurée--in solo form with lute tablature after the turn of the century. It would appear that demand--whether humanistic in origin, or of sheer practicality--was the impetus, for most of these arrangements were made by the publishers rather than by composers.<sup>35</sup> Since they are transcriptions of essentially homophonic songs, the lute parts tend to be fairly simple, chordal accompaniments, similar to that in many of Campion's and

Rosseter's songs, and present, too, in songs by Dowland, Pilkington, Jones, and others in which there are other elements in common with the musical style of the air de cour.

The airs de cour fall into two general categories<sup>36</sup> with regard to their music-text relationship, the first group representing an adaptation of the metrical attitude toward poetry, and the second derived primarily from the musical style of musique mesurée. In one group of airs the rhythmic style of musique mesurée seems to be adapted to represent the syllabic metric structure of French verse, with longer note values indicating the caesura, or coupe, and the end of each line. The example often given of airs of this type is this:

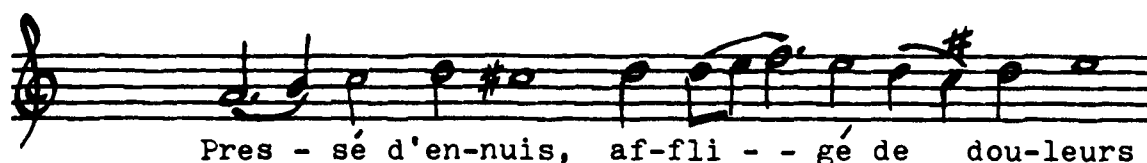
C'est un a-mant, ou-vrez la por - te,  
Il est plein d'a-mour et de foy

Example 9

p. 24. [M.], "C'est un amant," Airs de cour,

This song certainly illustrates the technique, but it perhaps gives an overly rigid impression of its use. There are actually rather few songs in which the two-to-one ratio of note values and the reservation of the longer notes for the

structural points of the line are so rigorously enforced. A more typical example is the following, where the long notes at the coupe and the rhymed line endings are definitely apparent but are not the only long notes in the line. The effect could be described as a general slowing down at the



Example 10

[Guillaume Tessier], "Pressé d'ennuis," Airs de cour, p. 20.

structural points, making them more apparent aurally.

The rhythmic style used thus to delineate verse structure is borrowed from musique mesurée; there is no inherent reason that this kind of meter could not be as well represented in the rhythms typical of another style, such as that of Italian monody. It seems obvious that the restricted rhythms and unmeasured flow were liked for their own sake. Because of the lack of accent in French, settings like these can be imposed for any desired purpose--including the representation of poetic meter--without seriously distorting the declamation of the text.<sup>37</sup>

That some Englishmen were aware, albeit somewhat confusedly, of this characteristic of the French language is demonstrated in an English publication of airs de cour which appeared in 1629 (French Court Aires, with their Ditties

Englised.) The publisher, "Ed. Filmer Gent," has this to say about musical settings:

. . . the French when they compose to a ditty in their owne Language being led rather by their free Fant'sie of Aire (wherein many of them do naturally excell) then by any strict and artificial scanning of the Line, by which they build, doe often, by disproportion'd musical Quantities, invert the naturell Stroke of a Verse, applying to the place of an Iambicke Foot, such modulation as Iumps rather with a Trochey. And this without much violence to their Poems, since the disorder and confusion of metricall Feet in their Verse is as Inoffensive as Indiscernable, by reason of the Even Pronunciation of their Tongue.<sup>38</sup>

In practice, English recognition of the non-accentual nature of the relationship between words and music in French is not consistent. We shall see below that there are several ways in which the ayres of Dowland, in particular, among the English lutenists, used techniques related to those of the first group of airs de cour, usually with a good understanding of what the style can and cannot do with respect to English verse. One example, however, in which his judgment seems to have failed him, is this obvious imitation of the musical style of the air de cour, (though without the rhythmic articulation of versification typical of the first group) which nicely demonstrates that its rhythms cannot be imposed with disregard for accent in English as they can in French:

A shep-herd in a shade, his plain - ing made,  
 Of love and lov-ers' wrong, Un-to the fair-est  
 lass that trod on grass, And thus be-gan his song.

## Example 11

John Dowland, "A shepherd in a shade," Second Book of Songs, p. 36.

A song by Robert Jones, interesting in particular because of the allusions in the first line of the text, is still more obviously patterned after the airs of the first group. The rhythmic style is limited, the texture is homophonic, the musical meter is irregular, and the versification is very precisely represented, with either rests or long notes at every caesura and line ending. Accentuation of the text, however, is again not very well done, particularly at two crucial points where it corresponds neither to speech rhythm nor to its implied metrical structure:

When love on time and meas-ure makes his ground,  
Time that must end, though love can nev-er die,

## Example 12

Robert Jones, "When love on time," First Booke of Songes and Ayres (1600); The English Lute-Songs, Series II, Vol. 4, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd., 1959), p. 18.

The start of the first line should read, "When <sup>˘</sup>love <sup>˘</sup>on <sup>˘</sup>time" and the second "Time <sup>˘</sup>that <sup>˘</sup>must <sup>˘</sup>end." Jones could easily have improved accentuation without appreciably altering the music:

When love on time  
Time that must end

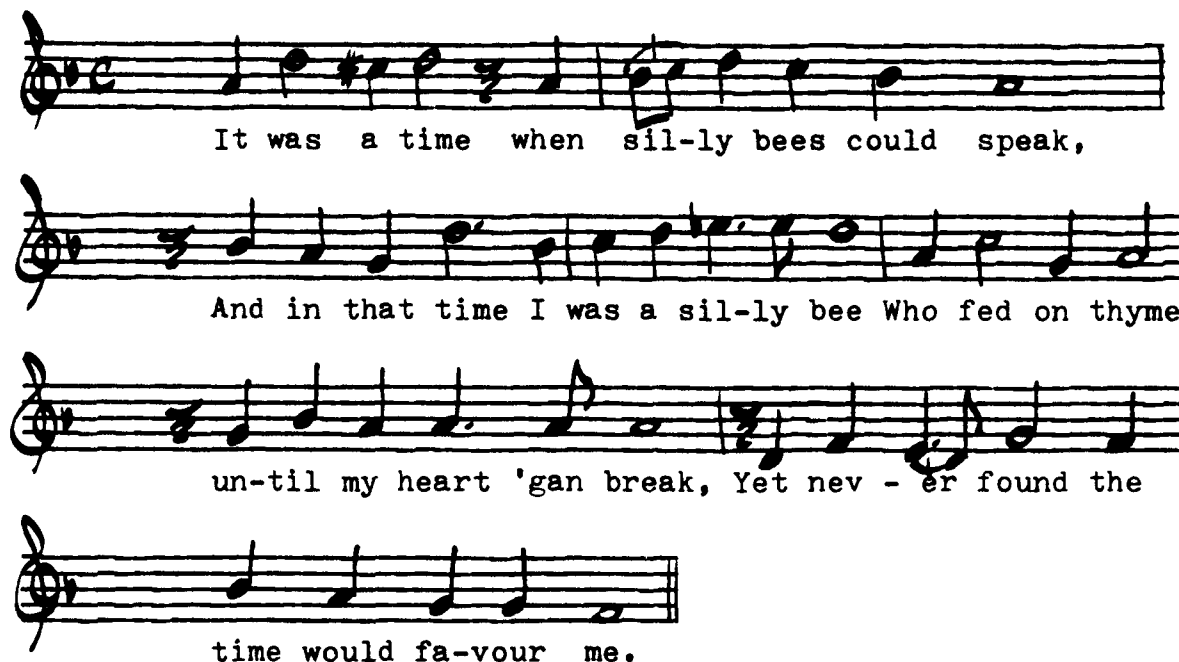
## Example 13

It should be stressed that in the airs de cour of the first group poetic meter--the syllabic meter characteristic of French poetry--is, in fact, being set, just as much as in musique mesurée. Music is still in the service of external

verse structure, and in this the attitude toward the text is no different from that of the musical humanists, even though the verse structure that originally inspired the relationship is no longer present and the moral and pedagogical aims are at least no longer spelled out. The procedure, however, would seem to owe much more to the influence of Ronsard than of Baif, for it will be recalled that the thrust of Ronsard's recommendations was toward regularizing and making audible the normal metric structure of French verse. In terms of attitude toward the text, the composers of airs of this first type are close to Campion who, as we have seen, looked for ways to make music correspond to elements of versification in vernacular poetry. But in terms of adoption of the musical style, it is Dowland among the lutenists who, despite an occasional lapse like "A shepherd in a shade," used the rhythmic conventions of the air de cour, with their emphasis on the external linear structure of the poetry (even though, for Dowland, and English accentual poetry, this is not poetic meter, as it was for the French,) with the most assurance and consistency.

Dowland's handling of the linear structure of poetry shows the most affinity with the French convention in his settings of verse of eight or ten syllables to the line. In lines of this length, there is a natural pause, or caesura, and Dowland's settings typically indicate this and the end of each line with a long note, a rest, or both. "Daphne was not so chaste," or "It was a time when silly

bees," both from the third book (1603), are good illustrations:



It was a time when sil-ly bees could speak,  
 And in that time I was a sil-ly bee Who fed on thyme  
 un-til my heart 'gan break, Yet nev - er found the  
 time would fa-vour me.

Example 14

John Dowland, "It was a time," The Third Booke of Songs (1603); The English Lute-Songs, Series I, Vol. 10-11, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd., 1970), p. 36.

These lines are accentual iambics, ten syllables to the line; but Dowland's setting has shaped each line as it would be were it French verse, with the coupe clearly indicated at the fourth syllable of each line. Yet the setting works for a number of reasons. First, the syntax provides a natural pause after the fourth syllable; second, the effect of the pause is reinforced by the recurrent word "time" on the fourth syllable, and Dowland's setting of "time" to a long

note each time stresses the intended play on words as well as the shape of the line. Finally, Dowland manages to do all this without the stilted and obvious manipulation of rhythms that accompanies the less felicitous attempts to indicate versification in the French manner, largely because his rhythms do not fail to take into account the accentuation of the line as well.

Even with shorter lines (which are less common in Dowland's songs than the eight- or ten-syllable lines), the individual lines are usually carefully set off with rests:

Come a-gain: Sweet love doth now in-vite,  
Thy gra-ces that re-frain

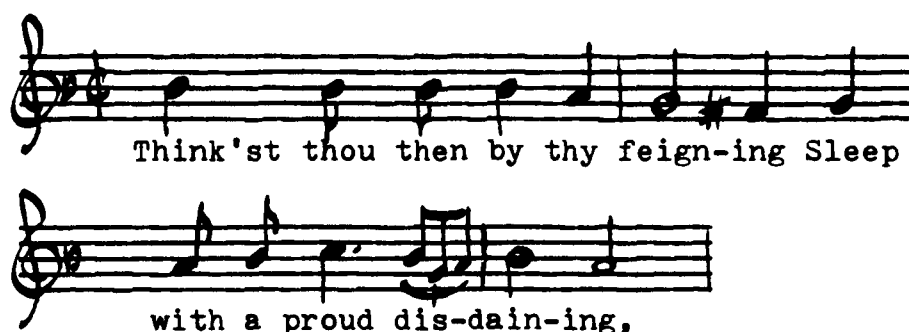
Example 15

John Dowland, "Come again," The First Book of Ayres (1597); The English Lute-Songs, Series I, Vol. 1-2, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd., 1965), p. 34.

Examples of this kind of breaking up of the musical line in response to textual demands are frequent in Dowland's songs; but while in this case the technique serves primarily to make the verse structure audible, in some of his later songs,

where the pauses in the voice line become longer and the intervals filled up with complex lute parts, he seems to be using a feature of his style that grew out of a particular kind of fidelity to the text in order to expand the more exclusively musical aspects of song writing, sometimes in the service of the text and sometimes for their own sake.<sup>39</sup>

It should be pointed out, since this will be a major consideration in later chapters, that the respect Dowland shows for the lines of poetry is partly dictated by the nature of the verse he set; most of the lines are end-stopped, and in the one instance in the First Book where there is enjambment, he follows the grammatical structure rather than the verse structure:



Example 16

John Dowland, "Think'st thou then," The First Book of Ayres, p. 20.

Yet the strength of the musical enjambment is not like what we shall see later in the century, and the example is such a rarity, especially in the books before A Pilgrimes Solace, that it is justifiable to cite fidelity to versification of

the verse as one of Dowland's characteristic features.

Campion's approach to the musical representation of linear structure follows quite a different path. In the Rosseter Book (1601), and less frequently in the later books, Campion sometimes uses a technique similar to Dowland's for separating the lines, though it is notable that he more often uses a long note for the last syllable than a rest between lines. But even in the early book he seems to show a liking for a continuous musical texture, and a steady declamation of the text without unnecessary pauses:

The image shows two staves of musical notation in a plain style. The first staff is in G-clef and C-clef, with a key signature of one sharp (F#). The melody consists of quarter and eighth notes. The lyrics are: "If love may per-suade, Love's plea-sures dear de-ny not,". The second staff continues the melody with similar note values. The lyrics are: "Here is a si-lent gro-vy shade; O tar-ry then and fly not.".

Example 17

Thomas Campion, "Your fair looks," The Songs from Rosseter's Book of Airs, p. 32-33.

This preference is most apparent in the early songs that tend toward the plain, metric style (such as "Follow thy fair sun;") and in the later books, the settings in the plain style typically end each line with one solid chord or make no rhythmic distinction at all at the ends of lines, presumably relying on the audibility of the poetic meter and of the rhyme

scheme to indicate the linear structure.

The image shows two staves of musical notation in G-clef and common time (C). The first staff contains the melody for the first line of text, and the second staff contains the melody for the second line. The notes are simple quarter and eighth notes, with a clear linear structure. There are no long pauses between the lines of text.

Be thou then my beau-ty nam-ed,  
For by that am I in-flam-ed,

Since thy will is to be mine:  
Which on all a-like doth shine.

Example 18

Thomas Campion, "Be thou then,"  
Third Booke of Ayres (c. 1617); The English  
Lute-Songs, Second Series, Vol. 10, ed.  
Edmund H. Fellowes, rev. Thurston Dart  
(London: Stainer and Bell, Ltd, 1968), p. 35.

Almost never with Campion do we find the long pauses between lines of the text as are to be found in Dowland, and such pauses as do occur are usually set with one sustained chord rather than the musical interludes that became common with Dowland. Campion's interest in poetic meter, with its regularly recurrent pattern, is again apparent--whether the setting is of the strictly metric type or not--in his unwillingness to delay the continued declamation for musical reasons, and again shows a greater doctrinal, if not musical, affinity with the French style.

In general, it is quite typical of the lutenists to be faithful to the linear structure of the verse they set, whether they tend, like Campion, to favor a continuous

declamation of the poem or, like Dowland, a fragmented style, breaking the verse with musical interludes between the lines. The continuo composers are less consistently respectful of external verse structure, especially in songs that are textually oriented. Purely musical considerations are not prominent in these songs, and insofar as verse structure is a factor, its musical representation is more like Campion's uninterrupted reading than Dowland's more musical interpretation. Henry Lawes, as we have seen above, often provides a rhythmic reinforcement of the rhyming words, which functions as a reminder of the lines of verse; but, once again, the poetry he sets is apt to have more run-on lines than that set by the lutenists, and considerations of syntax usually take precedence over those of verse structure. Furthermore, the rhythmic language in these songs is not that of the air de cour, and a musical relationship to the French style is apparent in only a few continuo songs that are definitely textually oriented.

It is in the musically oriented, tuneful airs of the continuo composers that the musical conventions of the air de cour are preserved. These light, popular airs result, at least in part, from the same process of trivialization of the music-text relationship of certain kinds of lute song as the second group of airs de cour does from erosion of the principles of musique mesurée.

The airs de cour of the first group, it will be recalled, use the rhythmic and musical conventions of

musique mesurée, adapted to represent the syllabic meter of French poetry. The airs of the second group have the same musical style as those of the first, but with no discernible correlation between the musical rhythm and the external structure of the poetry. In songs like this one, it is



Example 19

[Pierre Guédron], "Cette Princesse,"  
Airs de cour, p. 60.

apparent that the musical style has now been taken over entirely for its own appeal, with little concern as to how it suits the text. It should be noted again, however, that a setting like this does no violence to declamation since its French text is not accented and long notes do not have to correspond to word stress; it is merely a rhythmic pattern superimposed on the text.

Once the basis in music-text relationships has been left behind, as in these airs of the second group, the process of trivialization has begun. Musical considerations have assumed control of the style, and in this period there is a very strong tendency for such musically oriented songs to

become stereotyped. In the airs de cour of both groups musical meter begins to be imposed, and because of the two-to-one ratio of note values characterizing the style, that musical meter is usually triple. At first the metric organization is not regular, and, as pointed out by Walker, especially at the ends of lines of verse, the triple meter turns to duple:

The image shows three staves of musical notation in treble clef. The first staff contains the lyrics "Je ne scay s'il vous souvient De nostre". The second staff contains "a - mi-tié pas-sé-e, Mais, he-las! el-le". The third staff contains "re-vient Tou-jours de-dans ma pen - sé - e." The music consists of eighth and sixteenth notes, with some rests and phrasing slurs. The lyrics are written below the notes, with some words hyphenated across lines.

Example 20

[Gabriel Bataille], "Je ne scay s'il vous souvient," Airs de cour, p. 40.

Eventually the airs de cour, at this level of distance from the text, merged with the dance. The regular musical meters of the dance became predominant, and the rhythmic repetitiveness, standard in the text-related airs because of the representation of the recurrent feature of poetic meter, fit right in with the necessary rhythmic recurrence of dance music. The resultant dance-song,

musically oriented, light, rhythmic and tuneful, gained rapidly in popularity over the précieux airs de cour of the textually oriented type during the early decades of the seventeenth century.

Among the lute songs there are, as we have already seen, some instances of the application of the rhythmic conventions of musique mesurée in which, as in the airs de cour of the second group, there seems to be no correlation between the musical rhythms and the rhythm or meter of the text. But these are rather infrequent. Most of the lutenists were reasonably consistent in adopting a rhythmic language which either declaims the text metrically, such as Champion's plain style, or equates duration with word stress. While I think we have established that the former convention is closer to the philosophy of the humanists, the latter will be seen to bear the strongest musical affinity with the style of the airs de cour, though the association of length with accent was never a part of its origin. It is this correlation of moderately varied rhythmic values, like those of the air de cour, with stress patterns of the text--particularly interpretive stress patterns--that gives the most typical lute songs their characteristic smooth and supple rhythms and accounts in part for the fidelity to the text for which they are known.

Of course the equation of musical rhythm with textual rhythm was not new in England; nor was the unmetred declamation of individual lines of a text. Both are present

in the madrigal, and it is only the use of this kind of rhythmic declamation in a solo or homophonic setting, where its correlation with the textual rhythms may be clearly heard, that was new at the start of the century. Yet, given these conditions, the sound of some of these lute songs is remarkably similar to the airs de cour of the same period. Francis Pilkington, one of the few composers of the time who wrote both madrigals and lute songs, writes these lines, which in another setting could be very characteristic of the madrigal, but are here, with alternative four-part harmony or chordal lute accompaniment, very much akin to the French style.

With fra-grant flow'rs we strew the way,

And make this our chief ho - - - li - day,

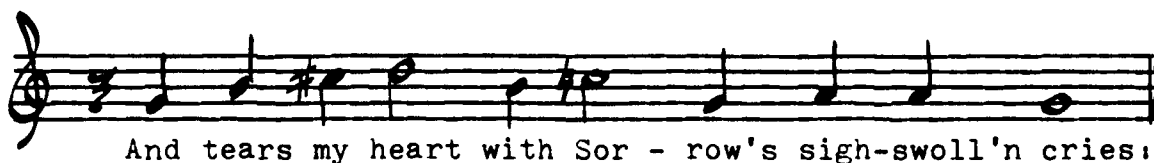
## Example 21

Francis Pilkington, "With fragrant flow'rs," The First Booke of Songs (1605); The English Lute-Songs, Series I, Vol. 7-15, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd., 1971), p. 44.

Pilkington's fidelity to textual rhythm is noteworthy. He has quite obviously not given a simple translation of the iambic meter of the poem into notes of short and long duration, but has used the limited rhythmic values interpretively to promote "we" in the first line and "chief" in the second. This is the technique used regularly by Dowland in his settings of this type. Except in some of his dance-songs, Dowland never sets the meter of his text, but uses musical rhythm to provide an approximation of speech rhythms, reserving the longer note values for interpretive stresses.

It is apparent right from the start that Dowland is not interested in setting the meter of poetry. Perhaps we may see an early indication of his attitude in the Dedication to Sir George Cary of his First Book of Ayres where he states the expected humanist doctrine that music's power to affect the minds of the hearers will be enhanced by the presence of "the lively voice of man, expressing some worthy sentence or excellent Poeme."<sup>40</sup> This statement could have no place in the French humanists' interpretation of the doctrine of the effects; so strong was their belief in the union of music and poetry--not music and "some worthy

sentence"--that it was the external features of verse, and not its own "sentence," that they sought to represent. But although Dowland's attitude was never that of the French humanists, his speech rhythms, smoothly declaimed at first, in the air de cour-like rhythms, unmetered through the textual phrase, do have the smooth and subtle musical rhythms of the French style.



Example 22

John Dowland, "In darkness let me dwell," The First Book of Ayres, p. 40.

The long notes on "heart," "Sor-row," and "cries" are obviously interpretive, dwelling on the dolor that was Dowland's trademark.

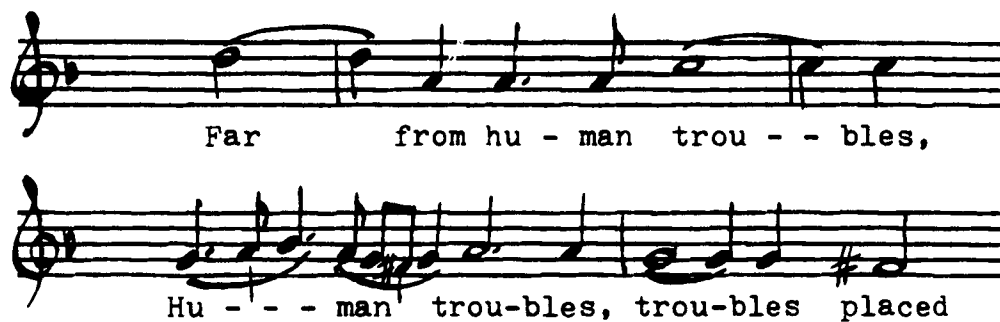
Occasionally Dowland's interpretive use of duration takes him beyond the limited rhythmic range we have associated with this style. As early as 1600 we see instances like this one:



## Example 23

John Dowland, "Woeful heart," Second Book of Songs, p. 35.

But what was exceptional interpretive rhythm in 1600 becomes common in A Pilgrimes Solace (1612). Lines like this are the rule rather than the exception:



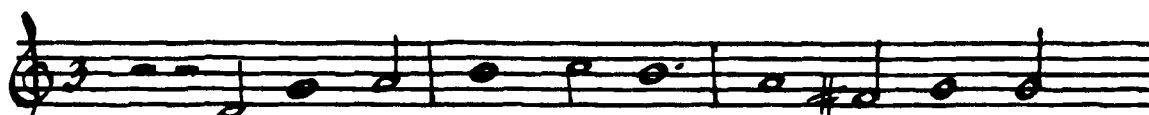
## Example 24

John Dowland, "In this trembling shadow cast," A Pilgrimes Solace (1612); The English Lute-Songs, Series I, Vol. 12/14, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd., 1969), p. 37-38.

Dowland's exaggeration of the interpretive element in the speech rhythms led him eventually to a rhythmic style that was much more varied than the rhythmic conventions of airs de cour. In the later songs these rhythms begin to assume the dramatic character of the Italian style. Thus for Dowland, who had used the supple French conventions with

lyrical smoothness and sensitivity, the style was dead. To continue in the direction of his emotional speech declamation was to leave the French conventions behind and move toward those associated with Italian musical humanism.

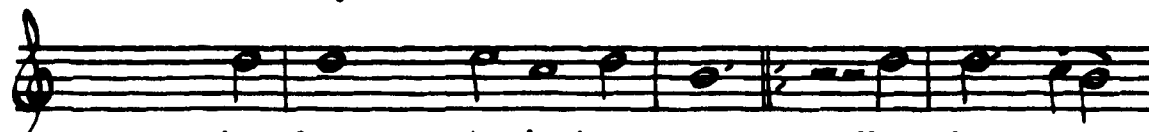
The course of development of the French musical style in Campion's songs is naturally quite different. Though there are some instances similar to Dowland's early use of this style, Campion is generally less inclined to use duration for interpretive stress and tends, even in his songs that are not in the plain style, to work with the meter of his text. "I care not for these ladies," is a simple, rustic text with a fairly regular iambic meter, changing to trochaic for the third line of the stanza and making a nice variety without creating irregularities within the lines. There is a strong caesura in every line but the last of each stanza.



I care not for these la - dies that must be  
Give me kind A - ma - ryl - lis, the wan-ton



woo'd and pray'd; Na-ture Art dis - dain - eth;  
coun-try maid.



her beau - ty is her own. Her when we

court and kiss, she cries: for - sooth, let go!

But when we come where com-fort is,

she ne-ver will say No.

## Example 25

Thomas Campion, "I care not for these ladies,"  
The Songs from Rosseter's Book of Airs, p. 6-7.

Campion's setting is based strictly on duration as the equivalent of metric stress, with either lengthened notes or, in line four, a rest to mark the metric break of the caesura. The rhythms are restricted to two or three note values, the melodic writing is smooth, the texture is homophonic, and the musical structure corresponds exactly to both the metric structure and the linear structure of the verse. If words can describe a piece accurately, we should have a song similar in both musical style and attitude toward the text to musique mesurée. But the one factor that my description has ignored is what happens to musical rhythm and meter when an English accentual iambic line is set strictly to long and short note values: the song will inevitably be in a triple meter, and the regular alternation

of stressed and unstressed (long and short) syllables will produce a rhythmic style which is not only ultimately tedious, but is also, as we shall see in the next chapter, inherently unsubtle and even awkward in its declamation of poetry in the English language. The setting of the most common meters of English lyric poetry to a musical style that equates duration with word stress will thus quickly degenerate into a musically oriented style. "I care not for these ladies" works very well in such a style, for its text is hardly more subtle than its music, but the setting cannot be in any real sense related to the ideals of musical humanism.

If to proceed in the direction of Dowland's speech rhythms meant to leave the musical style of the air de cour, to continue in the direction of poetic meter, with musical duration aligned with word stress, could only mean more songs like "I care not for these ladies." With English iambic or trochaic verse, they would all be triple meter songs, and the facile equation of rhythm with poetic meter would invite a trivialization of the technique into stereotyped, dance-like songs, just as it did with the air de cour.

Examples of simple, metric songs of this type abound in the sources of continuo songs; the following one is typical. It is by Henry Lawes, with text by Robert Herrick--a frequent combination in these light songs--and the rhythmic pattern, starting out like a galliard, then

falling back to a rhythmic declamation of the poetic meter, becomes a cliché as it appears in song after song of the Caroline period.

A Willow Garland thou didst send last day perfum'd to mee,  
which did but onely this portend, I was for-sook of thee.

Example 26

Henry Lawes, "A Willow Garland," The Treasury of Musick Containing Ayres and Dialogues, Book I (London: John Playford, 1669), p. 19.

Another feature that becomes frequently associated with this triple-meter style is the shift to duple declamatory rhythm in the context of the broadened triple meter of hemiola. These songs, like their French cousins, have obviously become related also to the dance, and the use of hemiola is often attributed to the influence of the dance. The effect, however, is remarkably similar to the shifting to duple meter at the ends of lines or couplets in the triple-time airs de cour, and it seems conceivable that this convention grew as much out of adaptation of the French style to English meters as it did from the impact of the dance. Given the unwillingness to subdivide the beat in a triple musical meter that was characteristic of the

period, the typical iambic meter, with masculine ending, could be declaimed thus in a triple meter:



But if a change to duple declamation, in imitation of the air de cour was desired, the rhythmic pattern would have to be like this,



adding an extra beat to the conventional French rhythm.

But whatever the derivation, the hemiola became a standard rhythmic counterpart to the subtle shifting rhythms of the air de cour, and was featured, often with charming results, in many of the tuneful, dance-related songs by the continuo composers, such as this lyrical anonymous setting of Thomas Carew's "Ask me no more":

Ask me no more whither doth stray the gol-den Attomes

of the day for in pure Love Heav'n did pre - pare

the power to en-rich your hair

The image shows two systems of musical notation. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first system contains the lyrics 'of the day for in pure Love Heav'n did pre - pare'. The second system contains the lyrics 'the power to en-rich your hair'. The music is written in a style characteristic of 17th-century manuscript notation, with various note values and rests.

## Example 27

[Anonymous], "Ask me no more," Oxford Bodleian  
MS Don c. 57, p. 70.

Like the trivialized air de cour, this song is evidently more musically oriented than textually oriented; and by the 1630's its type is so distinct from that of the textually oriented songs that these tuneful airs must be considered as a separate category in the next chapter.

## FOOTNOTES

<sup>1</sup>For a more thorough discussion of Ronsard's convictions regarding music and poetry, see Raymond Lebègue, "Ronsard et la musique," Musique et poésie au XVI<sup>e</sup> siècle (Paris: Centre National de la Recherche Scientifique, 1954), pp. 105-119; Frances Yates, The French Academies of the Sixteenth Century (London, 1947; Repr. Nendeln, Liechtenstein: Kraus Reprints, 1968), pp. 44-50, and D.P. Walker, "Le Chant orphique de Marsile Ficin," Musique et poésie au XVI<sup>e</sup> siècle (Paris: Centre National de la Recherche Scientifique, 1954), pp. 25-28 are also useful.

<sup>2</sup>Quoted from Lebègue, "Ronsard et la musique," p. 109. The quotation is from Ronsard's Abrégé de l'art poétique (1565).

<sup>3</sup>The dedication is printed in translation in Oliver Strunk, Source Readings in Music History (New York: W.W. Norton, 1950), pp. 286-289.

<sup>4</sup>Quoted from Strunk, Source Readings, p. 287.

<sup>5</sup>Quoted from Strunk, Source Readings, p. 287. Underlining mine.

<sup>6</sup>Quoted from Lebègue, "Ronsard et la musique," p. 111.

<sup>7</sup>Walker, "Le Chant orphique," p. 27.

<sup>8</sup>Quoted from Yates, The French Academies, p. 319.

<sup>9</sup>The derivation of Renaissance quantitative meters from the Latin adaptation of Greek poetic meters is explained more fully in Chapter I, pp. 36-42.

<sup>10</sup>Le Jeune makes this clear in the Preface to Le Printemps: "Car l'Harmonique seule avec ses agréables consonances peut bien arrester en admiration vraye les esprits pl' subtils . . ." Claude le Jeune, Le Printemps, (1<sup>er</sup> Fascicule)(1603), Les Maîtres musiciens de la Renaissance française, ed. Henry Expert (New York, repr. n.d.), p. 3.

<sup>11</sup>Frank J. Fabry, "Sidney's Poetry and Italian Song-Form," English Literary Renaissance, III (1973), 233-248.

<sup>12</sup>William A. Ringler, Jr., ed., The Poems of Sir Philip Sidney (London: Oxford University Press, 1962), pp. 389-390.

<sup>13</sup>Dowland's and Lawes's settings of the first two lines are as follows:




O sweet woods the de-light of so-li-ta - ri-ness,



O how much do I love your so-li-tar - ri-ness

John Dowland, "O sweet woods," Second Book of Songs (1600); The English Lute-Songs, Series I, Vol. 5/6, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd., 1969), p. 22.



O sweet woods the de-light of solitar - iness



O how I like your sollitar - i - nes

Henry Lawes, "O sweet woods," British Museum MS Add. 53723, Henry Lawes Autograph, f. 11 v.

The remaining lines are not Sidney's and do not maintain the quantitative meter of Sidney's poem.

<sup>14</sup>The extent to which the musical resemblances between airs de cour and lute songs are evident may be indicated by Thurston Dart's remark on the subject: that "L'air anglais était un rejeton vigoureux de l'air de cour français," perhaps over-zealous, but, as we shall see, not altogether without basis. "Rôle de la danse dans l'ayre anglais," Musique et poésie au XVI<sup>e</sup> siècle (Paris: Centre

National de la Recherche Scientifique, 1954), p. 205.

<sup>15</sup>Edward Lowbury, Timothy Salter, and Alison Young, Thomas Campion, Poet, Composer, Physician (London: Chatto and Windus, 1970), p. 162ff.

<sup>16</sup>Walter Davis, whose edition of Campion's poetry has been used in this study, refers thus to the later poetic style. See The Works of Thomas Campion (New York: Doubleday, 1967), p. xxii, which follows the Renaissance use of the term "plain" to refer to a poetic style in which content is more important than expression, matter more important than manner.

<sup>17</sup>Lowbury, Salter, and Young, Thomas Campion, p. 157-158.

<sup>18</sup>Thurston Dart, Revisor's Note to Thomas Campion, The Songs from Rosseter's Book of Airs (1601), The English Lute-Songs, Series I, Vol. 4/13 (London: Stainer and Bell, Ltd., 1968), p. v.

<sup>19</sup>Thomas Campion, Observations in the Arte of English Poesie; quoted in Works, p. 297.

<sup>20</sup>My argument here, I realize, seems to fly in the face of frequently voiced opinion that there is no regular musical meter in the lute song. It should be stressed that I am not talking about bar lines, but about the unquestionably metric sense that is implied by harmonic rhythm, by the ratio of melodic notes to accompaniment, and even by the reciprocal correlation with textual rhythm and meter.

<sup>21</sup>This seems an appropriate place to reiterate my belief that none of the composers of this period, including Campion, were much concerned with setting anything beyond the first stanza of the text in any detail. Of course, this entire poem may be read as an argument in favor of the "concordant" as opposed to the "curious," and in that sense, too, Campion's setting is illustrative of his opinion of the function of art.

<sup>22</sup>Campion, Works, p. 314.

<sup>23</sup>Ibid.

<sup>24</sup>Ibid., p. 55-56.

<sup>25</sup>Davis, ed., The Works of Thomas Campion, p. xv. See also Catherine Ing, Elizabethan Lyrics (New York: Barnes and Noble, 1969) and John T. Irwin, "Thomas Campion and the Musical Emblem," Studies in English Literature, X (1970), 121-141.

<sup>26</sup>Wilfrid Mellers, Harmonious Meeting (London: Dennis Dobson, 1963), pp. 75-77.

<sup>27</sup>Campion, Works, p. 24.

<sup>28</sup>Ibid., p. 147.

<sup>29</sup>For a very thorough exploration of the phonetics of this poem, see John T. Irwin, "Thomas Campion and the Musical Emblem."

<sup>30</sup>Campion used this technique for expanding his steady, accentual declamation in many of his songs. See, for example, "The peacefull westerne winde," (Book II/12), "Thrice toss these oaken ashes," (Book III/18), or "To his sweet lute," (Book IV/8).

<sup>31</sup>Thomas Campion, Observations in the Arte of English Poesie, quoted in Works, p. 293.

<sup>32</sup>See, for example, "Think'st thou to seduce me then," (Book IV/18).

<sup>33</sup>For a particularly striking example, see Chapter IV, p. 284.

<sup>34-a</sup>The "false fourth" on the word "false" is, of course, an instance of word-painting.

<sup>34-b</sup>Ian Spink, English Song, Dowland to Purcell (London: B. T. Batsford, Ltd., 1974), p. 105.

<sup>35</sup>A modern collection of these airs, from which many of my examples of airs de cour are taken in order to facilitate comparison with solo song in England, is André Verchaly, ed., Airs de cour pour voix et luth (Paris: Societe Française de Musicologie, 1961).

<sup>36</sup>My discussion of the musical characteristics of airs de cour is based primarily on the work of D. P. Walker, "The Influence of musique mesurée à l'antique, Particularly

on the airs de cour of the Early Seventeenth Century," Musica Disciplina (1948), 141-163; "Some Aspects and Problems of musique mesurée à l'antique," Musica Disciplina (1950), 163-186. The division of airs de cour into two groups is from Walker's "The Influence of musique mesurée." Also consulted were Kenneth Jay Levy, "Vaudeville, vers mesurés et airs de cour," Musique et poésie au XVI<sup>e</sup> siècle (Paris: Centre National de la Recherche Scientifique, 1954), 185-201; André Verchaly, "Poésie et air de cour en France jusqu'à 1620," Musique et poésie au XVI<sup>e</sup> siècle, 211-224; and André Verchaly, Airs de cour pour voix et luth, ed. André Verchaly (Paris: Publications de la Société Française de Musicologie, 1961), Introduction.

<sup>37</sup>D. P. Walker, and others who have written about the air de cour, seem to be under the impression that natural rhythms are violated in these settings. (Cf. Walker, "Influence of musique mesurée;" Verchaly, Airs de Cour, Introduction: see especially p. ix; Nigel Fortune, "Solo Song and Cantata," The New Oxford History of Music, Vol. IV, ed. Gerald Abraham (London: Oxford University Press, 1968), p. 192-193; and James R. Anthony, French Baroque Music from Beaujoyeux to Rameau (New York: W.W. Norton Co., 1974), p. 338-339. I would be interested to know more specifically what is meant by accent in Walker's statement; perhaps he is referring to speech inflection, which is somewhat different, being first of all variable with syntax. Inflection is sometimes awkwardly represented (if at all) in these songs, but it is occasionally very nicely represented with melodic shaping.

<sup>38</sup>French Court Airs, with their Ditties Englished, Of fourre and five Parts. Together with that of the Lute. Collected, Translated, Published by Ed. Filmer Gent, London, 1629, Quoted in Walker, "Influence of musique mesurée," p. 158 and note, p. 159. James R. Anthony quotes this passage in arguing that textual accent is distorted in the air de cour, but significantly leaves out the last sentence (French Baroque Music, p. 338).

<sup>39</sup>See Chapter V for further discussion of this characteristic of Dowland's song style. The relationship of this continuous polyphony to the style of the madrigal should be obvious.

<sup>40</sup>John Dowland, The First Book of Ayres, English Lute-Songs, Series I, Vol. 1/2, p. iv. Underlining mine.

C H A P T E R I I I  
DANCE SONGS AND TUNEFUL AIRS

And since it is so stored with variety, I hope it will and may please most Ears, though, I fear, not all; for our new A la mode Gallants will Object, They are old, and after the English Mode; had I fill'd it with the light Ayres of the French, or the wanton Songs of the Stage, it would have liked their Humour much better.<sup>1</sup>

Thus did John Playford introduce the Second Book of "Select Ayres and Dialogues . . . Composed By Mr. Henry Lawes . . . And other Excellent Masters," in 1669. The implication is clear: that "light Ayres" do not appear in this collection, nor are they to be found in the works of "English" masters (like Henry Lawes). Such, of course, is not the case in this book or in any other of Playford's collections, and while Lawes adopted a peculiarly English form of the air de cour, the label of "light Ayres" must certainly be applied to a considerable number of his songs. The songs by Lawes which are not declamatory have been referred to as his "tuneful airs." Perhaps this will do as well as anything as a designation for all such light songs that do not give predominance to the text over purely musical values. The term musically oriented, which I have used with reference to these songs, is not entirely accurate because many of them are very simple musically, and the possible inference that they are musically oriented in the sense of

absolute music is clearly unfounded; it is primarily in their casual, sometimes even careless handling of the text that they differ from the textually oriented songs. The tuneful songs do, however, tend to follow a musical logic rather than a textual one in that the smooth, continuous melodies and regular, engaging rhythms are not altered by textual concerns, and they are musically oriented in that their strongest appeal is the toe-tapping, physically musical impulse of the popular song and dance.

The tuneful airs of the Lawes generation, as we have seen in the previous chapter, are in many ways closely related to the court airs of the French. The process of reduction of musical features to the lowest common denominator resulted, in both countries, in a smooth, facile musical language, often in triple meter, with limited rhythmic variety and frequent use of such conventions as hemiola. The predictability of the musical language makes it suitable for setting only the most generalized sentiments and the most regular features of versification, and the texts chosen to be set in this style tend thus to be the less serious, as well as the less interesting ones. But although the tuneful continuo airs have a definite relation to the trivialization of the air de cour in England, and may therefore be justifiably classed with the "light Ayres of the French," they derive also from the dance songs

of the lutenists. If the musical style of the air de cour, and even its generating principle of setting the meter of the text in musical notation, are responsible for musical features of the tuneful airs, many of the conventions of music-text relationships that are peculiar to the English language--and in particular, certain problems that arise in trying to set English texts in this kind of musical style--can be seen also in the dance songs and dance-derived songs of the lutenists, where another impulse altogether is the source of attitudes toward the text. Of course the dances are also closely related to French styles, since most of the specific dances are of French origin, but the relationship is somewhat different from that considered in the last chapter; and for our purposes it is the development of the dance songs as an English medium that will be of interest.

It is the purpose of this chapter to trace the conventions of setting a text that give these songs a characteristic flatness, and at the same time to point out such nuances of declamation as they do have, through the dances of the lutenists and the disintegration of the ideals of the air de cour. The great popularity of the tuneful airs seems almost baffling in the light of Lawes's celebrated relationship with poets of his own day. Were these songs included in the acclamations of both poets and public? And if they were, how do they manage to rise above the pleasant but slight efforts that, on the surface, they

seem to be? The renown enjoyed by Dowland and Campion, as well as Lawes, for care in joining music with poetry cannot have been held without regard for such large numbers of songs, and we shall try to see not only where the composers gave in to the force of musical conventions, but how they worked with the conventions to establish an attitude toward the text that is at once casual and attentive.

While some of the lute songs are obviously of a lighter nature than others, there are not major differences between the lighter songs and the more serious ones in the handling of declamation and phrasing. The differences are more in the nature of musical aims, and the conventions imposed by those aims, than in attitude toward the text.

The lighter lute songs appear to have two sources: the lighter forms of madrigals (such as the ballet, canzonet, and "light madrigal")<sup>2</sup> adapted for solo presentation, and the more formal court dances such as the pavan, galliard, corrant, branle, and alman. The madrigal types, very frequent in the lute songs of Morely, Pilkington, Cavendish, Bartlet, Corkine, and Jones, are characterized by points of imitation with the accompaniment, repetition of phrases of the text, and sequential treatment of short, parallel phrases of the text. They are typically very responsive settings of their texts, using the smooth, flexible declamatory rhythms we saw in the last chapter as common to both French and English songs of this period, and

featuring the devices of word-painting characteristic of the madrigal. These madrigal-like songs are often very attractive pieces, but they are not a radical departure from the Renaissance polyphonic ideals, and they seem to have been as much on the wane by the second decade of the seventeenth century as were the genuine madrigals. Most of the features that distinguish the declamation in these songs, as well as their purely musical characteristics, virtually disappear from the light songs of the next generation. Some of the conventions appear in the more serious declamatory songs in a new guise, and we shall have to look more carefully at these songs as textually oriented airs in Chapter V; but the future of the musically oriented, tuneful air lay definitely with the dance song.

In the early books of lute songs, particularly those by Dowland and Campion, a large proportion of the airs are based on the French courtly dances. These, of course, were quite unlike the madrigals, having an originally musical point of departure. The dance basis of the early lute songs was a prominent enough feature for them to be first known outside England as dances, rather than as songs.<sup>3</sup> Yet they are in general very tasteful settings of their texts in addition to being pieces of great musical charm, and it seems likely that the dance song was looked upon as a new medium for relating music and poetry.

Dowland's First Book of Ayres includes many dances underlaid with text, some of which appear elsewhere without texts, and in some instances as instrumental dances in sources antedating any texted versions. However, the question of whether instrumental or vocal versions were written first is largely immaterial in these songs, for the presence of the dance governs the musical characteristics in all of them, and the setting of the texts generally follows conventions that do not differ essentially from one to the next. The use of a dance format involves a pre-established metric and rhythmic pattern, whether the association with a text was inherent in the original conception of the piece or not. For Dowland, the presence of a formulary structure does not dictate that all galliards, for instance, will be identical, for his musical imagination was sufficiently fecund to compensate for, perhaps even to be stimulated by, the restrictions of a pre-existent form. But the possibility of stereotyped musical structures and strongly conventional handling of texts in songs like these certainly exists.

Campion does not work as directly with the dance tradition as Dowland. There are very few of his songs that can be labeled as specific dances. Nevertheless, the rhythms associated with dances are present in some of his songs, and certain features of his handling of textual rhythms in those songs can be shown to be related to impulses ultimately derived from a basis in dance rhythms. The relation to

dance rhythms is most apparent in Campion's songs in triple meters, most of which occur in the early Rosseter Book. Though Campion himself, as we have seen in the previous chapter, tended away from songs in this style in his later books, in response to his particular kind of fidelity to the text, it is this combination of elements related to the dance, without strict adherence to the dance forms, and the trivialization of the characteristic rhythms and approach to the text of the air de cour that determined the course of the tuneful air of the next generation.

For both Campion and Dowland, the presence of dance conventions does not necessarily imply a light popular style, nor the use of a less serious text, nor a careless attitude toward the text. We shall see, for instance, that in a galliard song, Dowland's rhythmic handling of the text is not essentially different from what we saw in the last chapter. But the presence of the dance basis, with its requisite regular meter and conventional rhythmic patterns, has significance for the ultimate relationship between music and text, and brings with it some conventions of declamation that will carry over to the dance-related continuo songs.

Curiously, the overt presence of dance meters diminishes notably in the lute song books after about 1605. Lute songs, following various humanistic pursuits, went other directions: in the strongly metric direction of Campion's songs, or in more Italianate, textually oriented directions like Dowland's. But the dance song impulse obviously did

not die, for it re-emerges full strength in the continuo songs. It is likely that the dances were primarily associated with the masque during the second and third decades of the century; dancing was the essence of the masque, and some of the surviving masque songs are dance-related. The relatively small amount of masque music that has survived might suggest that the products of the dance song impulse during this time have been lost along with other masque music.

When the dance song does reappear, however, it is as a distinct genre. Henry Lawes's songs, in contrast to the lute songs, fall into two remarkably disparate categories: the declamatory, textually oriented songs which are invariably in duple meter, and the light, dance-like songs, sometimes almost frivolous in their simplicity, which are almost as invariably in triple meter; and while the dichotomy is not so striking in the works of the other continuo composers, the general characteristics of the two kinds of song are apparent in their airs as well. In the tuneful airs of all the continuo composers, the relation to the dance, and to the dance songs of the lutenists, is important, though the dance basis is rarely so formally laid out as it is in Dowland's songs. But what is most immediately evident is the degree of homogeneity in the tuneful airs. They are predictable and conventional in the extreme, and the music-text relationship shows little

variety, little subtlety in the use of conventions of setting a text derived from the dance songs and from the air de cour. Yet, the tuneful airs were obviously among Henry Lawes's most popular songs. They formed a large proportion of the songs that Playford chose to anthologize, despite his pronouncements on the degeneracy of taste that would favor such light Ayres, and they can probably be considered his most likeable songs today.

There are several features of musical style that relate the dance- and music-oriented songs, both lute songs and continuo songs, setting them apart from the more textually oriented continuo songs. All of the songs of this type have the restricted rhythmic language that we associated with the air de cour in the previous chapter, and that we have also seen was sometimes characteristic of the English madrigal as well. Once again, this factor does not distinguish the lute songs of this type from other lute songs, but the tendency to associate rhythms of this kind with the simpler, dance-related or tuneful airs increases, beginning with Dowland's growing use of exaggerated speech rhythms in the songs of A Pilgrimes Solace and culminating with the vast difference in rhythmic language between the tuneful airs and the monodic songs of Henry Lawes. The tuneful airs are very simple rhythmically, dotted rhythms are scarce, and the typical song uses not more than three or four note values.

A similar situation can be seen with regard to the narrow, conjunct voice lines and the homophonic texture that we saw in both the air de cour and the early lute songs. Virtually all of the dance songs of the lutenists, and most other lute songs as well, feature such smooth voice leading, but in the continuo songs it is only the tuneful airs that have this kind of melodic line. The declamatory songs often have wide ranging melodies and many leaps, while in the lighter songs the melodies are smooth, mostly conjunct, and the leaps that do occur are rarely large or affective. The melodic lines in the tuneful airs are usually continuous from beginning to end, and harmonic pauses tend to come at regular intervals corresponding to the ends of the poetic lines, in contrast to the declamatory airs which punctuate nearly every phrase of the text with a rest or a fermata.

Except for the madrigal-related lute songs, in which the voice and the lute engage in light polyphony, most of the lute songs also have a homophonic texture, with either chordal accompaniment or chordal rendition as a part song. With Dowland, this is particularly true of the dance songs (the lute accompaniments to his non-dance songs are often quite contrapuntal, as are those of Dowland's nearest equal, John Danyel), but for Campion and most of the other lute song composers, a homophonic texture is the rule, and any polyphony is merely decorative. Here the relationship

to the continuo song changes somewhat, for the typical continuo song is not polyphonic but monophonic. Yet the similarity between the dance-based lute songs and the tuneful continuo airs remains. These airs typically have more active bass lines than their declamatory relatives, implying a chord on each bass note and therefore a homophonic texture (in contrast to the declamatory and monodic styles which have much slower harmonic rhythm and a true polarity between an active treble and a static bass.) Furthermore, quite a few of the tuneful airs appeared, like their lute song predecessors, in part-song arrangements in Playford's editions (though, for the most part, not in the original manuscript sources), and of course such arrangements could not be made of the less homophonic styles.

Some musical characteristics common to the songs under consideration here are more specifically pertinent to the relation of the tuneful airs to the dance songs, rather than to the general category of lute songs. The dance impulse dictates that one of the criteria for determining a musically oriented song in this period is the presence of a strong, regular musical meter. It is true that the bar-line only gradually gained metrical significance during the period covered here, but the sense of regularly recurring metrical accent had nonetheless been a feature--a necessary feature--of dance music for some time, and its presence is implied in the rhythms of all the

dance-related songs.

Because of the formality of dance structures, two other very characteristic features are musical phrasing that is precisely balanced and a great deal of repetition of musical material. It is extremely common in Dowland's dance songs, for example, for the first and second lines of the text (or sometimes the first and second couplets) to be set to the same music, and for the remaining lines to be exactly as long in musical duration as the first, though rhythmically changed; and Campion, in a dance-related song such as "Though you are young," sets every line to the same rhythmic pattern, while the melodic line changes.<sup>4</sup> This kind of regularity is obviously designed to fit the standardized patterns of dance steps. Insofar as it derives at all from consideration of the text, it is necessarily related to the external structure of the poem, whether poetic meter or simply line length. This musical regularity is prominent for Dowland only in the musically oriented dance songs; in more textually oriented songs he frequently manipulates the duration of his lines as though to counter the regularity implied by the poetic meter.<sup>5</sup> With Campion the impulse is somewhat different, for, as we have seen in the last chapter, he espouses this attitude in his more serious songs as well. Nonetheless, it is generally characteristic of the lute song dances to feature equal phrases and musical or rhythmic repetition, and a

similarly balanced and repetitive character is typical of the tuneful continuo airs.

Predictably balanced phrases and repetition will tend to impart a musical similarity to the dance and dance-derived songs; and the standardized rhythmic patterns associated with the various dances augment the tendency for them all to sound alike. We have noted that Dowland managed to introduce a considerable amount of variety into his dance songs, but the reduction to convention and cliché is as inevitable with these regular rhythms as it was with the rhythms of the air de cour, and when the dance rhythms reappear in the tuneful continuo air, they are often inclined to be stereotyped patterns.

Although some of Dowland's most famous songs were duple meter dances, it is generally the triple meter dances that are associated with the light, tuneful style in the lute song; and that association becomes solidified with the amalgamation of these dances with the air de cour in its eroded, and by this time frequently triple meter, form. Thus the continuo songs in this tuneful manner are preponderantly triple meter songs, and it is here that we shall begin investigating how such standardized musical conventions as are dictated by the influence of the dance and the air de cour style will affect declamation of a text.

As I have already suggested, declamation in the

tuneful airs is not without its problems, and it is usually assumed that these were not songs in which interpretation of the text was a primary goal. However, the coincidence of the musically oriented style and its somewhat casual approach to declamation of text, with the predominance of musical triple meters in this style, suggests that it is perhaps the triple meter itself that presents difficulties, rather than merely a careless attitude toward the text. If we recall some points made in Chapters I and II concerning the correlation of musical and poetic meter, we may begin to focus on the problems.

First is the fact that, perhaps through association with the dance, the triple metric organization makes its presence more strongly felt than a duple meter. This effect is particularly apparent in the songs of this period because it seems to have been uncharacteristic to subdivide the beat for purposes of declamation in a triple meter, and what we hear is the three beats, not two-plus-two-plus-two. Occasionally the beat is subdivided with non-harmonic tones, but this is merely musical ornament and does not alter the declamation of one syllable to each beat of the musical meter. The polyphonic lute accompaniments, of course, also use smaller note values. But again, this does not affect declamation, and it is generally true, in both the dance songs of the lutenists and the tuneful airs of the continuo composers, that the triple meter is outlined in the declamatory rhythms.<sup>6</sup>

Second is the nature of poetic rhythm and meter in English verse. As we discovered with Campion in Chapter II, the most common metric structure in English poetry (accentual iambics) is made up of units of two syllables; this is true primarily because that is also the prevailing (though not the exclusive) rhythm of the language. An iambic meter can be set to music in one of two ways: if musical accent is used to represent word stress, then the musical meter will be duple and the syllables will be essentially all of one duration (as in the Campion plain settings;) but if duration is made to represent stress, the musical meter will be triple and the stressed syllables will be twice the length of the unstressed. Or--to view the problem from the other direction, as we shall be doing in this chapter--if the musical meter is to be triple, whether because the composer intends the song as a dance or as an air de cour-like song, it will be virtually impossible for him to do anything other than equate the poetic meter with long and short note values. The strength of the triple metric organization will impose an accent every third beat--an accentual pattern that is inherently incompatible with either the usual metric structure of English poetry or the natural speech rhythms of the language.

This description sounds as though the triple meter should put an impossible strait-jacket on the composer.

Yet there are possibilities for manipulation of rhythm, and the triple meter, dance-related songs are obviously not so rigidly conceived as such restrictions might suggest. Though in most songs the composers choose an interpretation that is essentially either accentual or durational, by combining the use of accent and duration in representing the rhythms of the text, they achieve a considerable amount of variety. The rhythmic patterns of the dances themselves prevent a completely metric approach to textual declamation, and while these patterns sometimes seem to impose new restrictions, composers found ways of circumventing difficulties in setting texts to these musically attractive rhythms. Thus we shall find in these songs a pleasing balance between attempts to master the correlation of music and text, and occasions for surrendering to the purely musical appeal of the dance.

The two most common triple-time dances in this period were the galliard, one of the favorite dances in the Fitzwilliam Virginal Book, and the most frequently used by the lutenists, and the corrant, which gained in popularity during the course of the century and is often suggested by rhythmic patterns of the continuo songs. Both the galliard and the corrant have sources in France and Italy, but it seems to be the French form that is most often used in the English dance songs. Early

in the seventeenth century, the galliard and the corrantero are sometimes indistinguishable as they appear in The Fitzwilliam Virginal Book:



Example 1-a

William Byrd, Galiarda, The Fitzwilliam Virginal Book, Vol. II, ed. J.A. Fuller Maitland and W. Barclay Squire (New York: Dover Publications, 1963), p. 207.



Example 1-b

Anonymous, Corrantero, The Fitzwilliam Virginal Book, Vol. II, p. 308.

The long note on the fourth and fifth beats, however, is particularly characteristic of the galliard; it provided for the leap that is one of the main features of the dance. The corrantero, as its rhythmic characteristics develop during the century, often has an upbeat, and a "running" rhythm

takes the place of the galliard's leap. This is nearer to the typical corrantto:




Example 2

William Byrd, Coranto, The Fitzwilliam Virginal Book, Vol. II, p. 305.

The two types of dances will not always be specifically identifiable in the songs, but their basic rhythms and structure can be seen underlying many of them.

John Dowland's first song book (1597) contains a relatively high proportion of dance songs. Eight of the twenty-one songs are in a triple meter, and of these most are galliards, several of the tunes appearing elsewhere as instrumental dances. It seems apparent in these songs that whether or not he had the instrumental versions before him, Dowland conceived of the pieces as galliards and merely arranged the distribution of syllables in the poem to fit a galliard rhythm. The standard rhythmic pattern for the first line of a galliard is

, as can be seen from the example above. It

should be obvious that the iambic poetic meter common in English poetry cannot normally fit this rhythmic scheme, whether accent or duration is the basis of correlation. Dowland's most frequent means of accomodating the text to the musical rhythm is to work with interpretive phrase rhythms of the text. In some instances the results are excellent. In "Captain Digorie Piper's Galliard," for instance, the metric scansion of the line is abandoned for one that puts an interpretive emphasis on the conditional "If":

If my com - plaints could pas - si-ons move,

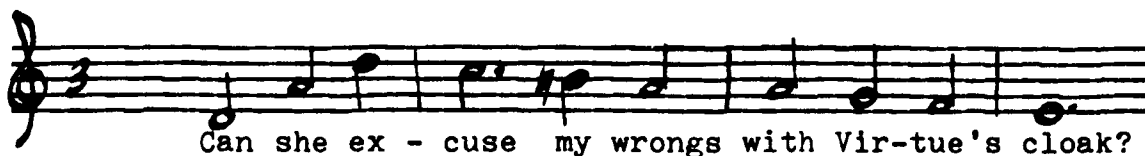
Poetic meter: / / / / / / / /

Musical interpretive rhythm: / u u / u / u /

### Example 3

John Dowland, "Captain Digorie Piper's Galliard," The First Book of Ayres (1597); The English Lute-Songs, Series I, Vol. 1/2, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd., 1965), p. 8.

and the resultant textual rhythm makes perfectly good syntactical sense. But in "The Earl of Essex's Galliard," the scansion imposed by the galliard rhythm is less logical. The first three words fall reasonably well, but there can



## Example 4

John Dowland's "The Earl of Essex's Galliard,"  
The First Book of Ayres, p. 10.

be no interpretation that would deny the necessity for stresses on "wrong<sup>s</sup>" and "Vir-tue's."<sup>7</sup>

Dowland has allowed the dance rhythm here to take precedence over the declamation of textual rhythm or meter. It may be noted that a hemiola shift of accent would accommodate this text:



But, while the hemiola is common in these songs, and often seems to be required by the declamation, it does not conform with the dance structure at this point and is far more likely to occur at the end of the second line. Thus, in "If my complaints," where the rhythmic pattern of the first line is repeated for most of the other lines, the shift in accentuation is not only more appropriate in the second line, but is indicated in the bass as well:

Or make Love see where-in I suf-fer wrong:

Example 5

John Dowland, "Captain Digori Piper's Galliard,"  
The First Book of Ayres, p. 8.

If awkwardnesses like those in "Can she excuse my wrongs" are the result in the galliards of the superimposition of a dance rhythm on a text, then theoretically they should not appear in the settings which are not specifically dances and thus should be more flexible rhythmically. "Sleep, wayward thoughts" is in a triple meter, but although it begins rhythmically like a galliard, the length of the first line rules out the actual dance format: the line encompasses the equivalent of five triple measures, and the galliard requires the measures to be in groups of two.<sup>8</sup> As a setting for the text, however, the line is perfect. Dowland has chosen an accentual interpretation

Sleep, way-ward thoughts, and rest you with my love:

Example 6

John Dowland, "Sleep, wayward thoughts," The First Book of Ayres, p. 26.

of the textual rhythm (the grammatical importance of predicate and subject, "Sleep" and "thoughts," taking precedence over the adjective "wayward"). But it is an interpretation which takes durational differences in English syllables into account as well as differences in stress. The caesura after "thoughts" makes the longer note a necessity. The remainder of the line, "and rest you with my love:," is one of those troublesome strings of monosyllables that account for many of the difficulties composers had with English verse, but Dowland's interpretation, again in speech-like rhythms, is accurate and musically tasteful. The short, unaccented "and" is set as an upbeat; "rest" is obviously accented; but unless the setting is only going to represent poetic meter, "you" must also receive an emphasis, since it is the subject of the clause. In accordance with phrase stress, "with" and "my" are unaccented, and "love" must finish the line on a strong beat. The resultant textual rhythm is  $\cup / / \cup \cup /$  for this second half of the line; and this is virtually impossible to set to a triple meter if both ictus and length are taken into consideration.

Of course, Dowland does not set the clause to a triple meter. The setting, by lengthening both "rest" and "you," puts them both on strong beats in a duple meter, a musical hemiola. But our memory of the underlying triple meter prevents too much emphasis from thus

being placed on "with," and "love" falls on the strong beat whether we are thinking in two's or three's. The resulting cross-rhythm might be clearer if diagrammed:

3  
2     and   rest   you   with   my   love

2 (6)  
2     and   rest   you   with   my   love

Because the rhythmic pattern is only dance-related, and not a genuine galliard, such rhythmic manipulation is possible here, where its use would have violated the standard dance rhythm in "Can she excuse;" and I think it will be agreed that this setting serves the text ideally. But after such a nice beginning, Dowland's musical logic, which seems to have held particular sway in the early books, did not allow him to continue to work so specifically with the text. Instead, as so often in the real galliards, he sets the next three lines to the identical rhythm, in the second and fourth lines placing an undue stress on "with," in the last line a stress on "But," and in general giving precedence to musical structures.

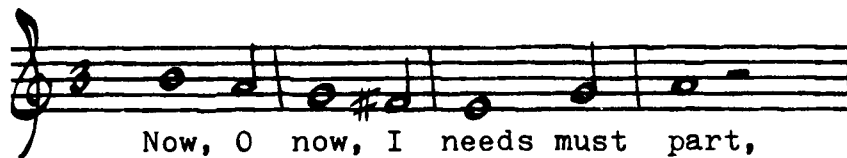
Sleep, way-ward thoughts, and rest you with my love:  
Touch not, proud hands, lest you her an-ger move,

Let not my Love be with my love dis-eas'd.  
But pine you with my long-ings long dis-pleas'd.

## Example 7

John Dowland, "Sleep, wayward thoughts," The First Book of Ayres, p. 26.

The most successful of Dowland's dance songs, at least from the standpoint of how well the accentuation of the text is handled musically, is "Now, O Now, I needs must part," sometimes known as the "Frog" Galliard, which as Thurston Dart notes, is actually closer to the rhythmic pattern of the corran<sup>9</sup>. As in "Sleep wayward thoughts," the first line establishes the pattern, which will be the basis of the musical rhythms of the piece:



## Example 8

John Dowland, "The Frog Galliard," The First Book of Ayres, p. 12.

This setting uses duration to reinforce the stresses of the poetic meter; and the syllables of the first line certainly invite such an interpretation: the first three stressed syllables are either diphthongs ("Now") or double vowels ("needs,") both of which demand more time to articulate than single vowel sounds. The poet, of course, does not keep up this coincidence of length and stress

(the first syllable of "absent" in the second line, for instance, is a particularly "short" but stressed syllable,) although the meter of the poem is very regular, and the rhythmic pattern of the first line, which appears five times in each stanza, never distorts the accentual pattern of the text.

Such strict adherence to poetic meter, coupled with so much musical repetition would, in most circumstances, lead to a dull, trite song; but this song is saved from complete tedium by a shift to an accentual interpretation of lines 4, 8, 10, and 12 of the poem. It may be noted that the accentual interpretation of line 4, the first to be so treated, seems to take into account the near equality of the first three words, all monosyllables, whereas a durational rhythmic interpretation here would tend to swallow up "once" and lose some of the punch of the line.



Example 9

John Dowland, The First Book of Ayres, p. 12.

This, however, is a small detail, and it is primarily Dowland's sense of the necessity for variety that prompts

the switch, for the poem continues its regular meter ad nauseum, and the hemiola seems here to be more of musical than textual inspiration. Dowland was also countering the regularity of the dance structure, for the hemiola, in effect, shortens the lines, and it is only by extending the last note of each of these lines through two whole measures that he fills out the required number of beats for the dance.

That Dowland sometimes gave in to the musical demands of the dance measures at the expense of declamation of the text is understandable, for Dowland was first and foremost a musician, a lutenist to whom the dances were probably second nature. With Campion, on the other hand, we might expect a somewhat different attitude toward the music-text relationship in view of his leanings toward the poetic side of the balance. However, the triple meter problem and the force of musical convention had an effect on Campion's dance-related settings too.

Campion's "Blame not my cheeks," although it is a serious song and not of the frivolous character later associated with the triple meter, is based, like Dowland's "Sleep wayward thoughts," on a galliard rhythm and again demonstrates the kind of textual difficulties encountered with a triple meter. The first phrase scans well in an accentual triple (dactylic) beat,

Blame not my cheeks, though pale with love they be;  
To che-rish it that is dis-may'd by thee,

The kind - ly heat un-to my heart is flown  
Who are so cur - el and un-stead-fast grown.

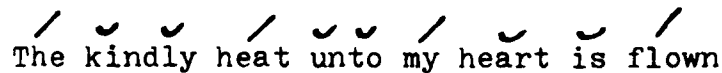
## Example 10

Thomas Campion, "Blame not my cheeks," The Songs from Rosseter's Book of Airs (1601); The English Lute-Songs, Series I, Vol. 4/13, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd., 1969), p. 26.

putting stress on "Blame" and "cheeks." The remainder of the line, however, does not work. The stresses should obviously fall on "pale," "love," and "be." But to achieve this musically, Campion would have to switch to a durational interpretation, making the three words of longer duration (and in the process slowing down the rhythm of the line), or set this part of the line to a hemiola rhythm. Here, Campion does neither, but chooses instead to de-emphasize "pale" and aim rhythmically at "love."

With the second line Campion begins to have trouble with the setting. If the reader will imagine a viol or a recorder playing the melodic line, he should find no

roughness; the line falls very well musically into triple time with the added nicety of an agogic accent on the second beat of the third measure. The bass line also moves well in a triple meter. But the setting of the text is still accentual, and Campion surely cannot mean us to read:


  
 The kindly heat unto my heart is flown

The agogic accent helps somewhat, but it essentially only furthers the hemiola that the text has forced upon the music of measures 2 and 3 of the second lines; and the first measure of the line must simply suffer a misplaced accent. Campion would probably have served the accentuation of his text better by setting this line to the same rhythm as the first, and the only nuance I can see that he gains by this setting is a rhythmic similarity to emphasize the antithesis in the poem of "cheeks" and "heart."

It can be argued that the bar-line did not have the significance for Campion that it does for us, but I do not believe that is the problem here. Campion was quite capable of inserting extra beats in a measure if there were not enough to fit the syllables he wanted to set. The musical rhythm of this song is convincingly triple. There are harmonic changes over the bar-line emphasized by leaps of 4ths and 5ths in the bass (such as that in the 2nd-3rd measure after the repeat sign, which makes the voice line a real syncopation musically), and melodic curves which

rise and fall in 3-beat spans; one indeed wonders whether Campion did not allow himself to be lured by the first phrase of his poem into a triple meter, and then, as Dowland did in his dance songs, simply pursue the melody regardless of text. Of course, a good performance would apply a hemiola-like alteration judiciously (the last two lines require some kind of adjustment almost throughout) and bring out the contrapuntal subtleties of a duple melody over a triple bass. But it should be remembered that such an interpretation is forced on the music by the text and is not inherent in the musical structure.

A similar problem seems to arise for Campion in other songs where the opening syllables have suggested an accentual triple time interpretation. "When thou must home" (Rosseter Book, 1601, No. 20) requires an adjustment of the metric accent before the end of the first line; so does "Thou art not fair" (Rosseter Book, 1601, No. 12). And all of these songs move progressively further from the triple meter as long as they continue to declaim the text accentually. Only two of the seven triple time songs from the Rosseter Book are not essentially accentual. One is "I care not for these Ladies" (Rosseter Book, No. 3). The other, "Follow your Saint," (Rosseter Book, No. 10), though not perfect in its declamation, does succeed in maintaining the triple meter because Campion is more flexible than usual in switching from accentual to

durational declamation.

It is perhaps significant that in Campion's Third Booke of Ayres (c. 1617), containing some of his best songs, there is only one song that is in triple meter throughout, "So Quick, So Hot, So Mad" (No. 28). It is rather a strange song, not altogether typical of Campion's usually smooth and undramatic style; even the poem is unusually sardonic, providing a clear demonstration that the lutenists did not necessarily associate triple meter with lightheartedness. On the other hand, Campion has not really given us a dance-like triple either. In fact, he seems determined not to write a straight-forward triple meter, for the text does not always demand the alterations he makes. The poem is essentially iambic. In choosing to set an iambic line to a triple meter, Campion would, at least to some degree, have been thinking in terms of syllable lengths. The first line, as usual, is set very well on this basis:

3 So quick, \_\_\_ so hot, \_\_\_ so mad is thy fond \_\_\_ suit;

Example 11

Thomas Campion, "So quick, so hot, so mad," Third Booke of Ayres (c. 1617), The English Lute-Songs, Series II,

Vol. 10, ed. Edmund H. Fellowes, rev. Thurston Dart  
(London: Stainer and Bell, Ltd., 1969), p. 52.

The ornamental flourishes (which do not affect the declamation of the text on the primary units of the meter and thus do not function as subdivisions of the beat) merely add an urgency to the melodic line but do not alter the durational setting of the syllables. So careful has Campion been with this line that the rhythmic reversal on "thy fond," placing the decorated long note on "fond," gives a convincing emphasis to "fond." The next line starts like the first, but concludes with a hemiola demanded by the music, not by the text:

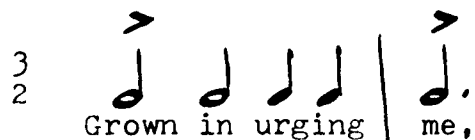
3 So rude, \_\_\_ so 'te - dious grown in \_\_\_ urg-ing me,

Example 12

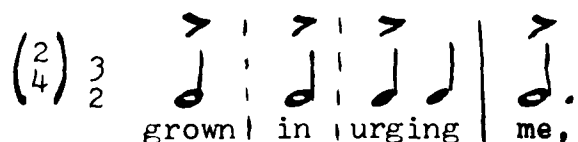
Thomas Campion, "So quick, so hot, so mad,"  
Third Booke of Ayres, p. 52.


We shall see below that when Lawes switches to a hemiola, it often involves a definite shift to accentual declamation. But that does not work here because Campion has only four syllables to set to the six beats. The broadened triple of the hemiola would provide an accent only on "grown" and

omit the necessary stress on "urging":



But if Campion has used the hemiola in order to avail himself of the duple division of the beat, his setting puts an unnecessary emphasis on "in":



It is unlike Campion to distort the declamation of his text for purely musical reasons, but I think we must consider the possibility that he has done so in some of his triple-time songs. "So Quick, So Hot, So Mad" is rhythmically very repetitious. The ornamental rhythmic motive , which is striking and effective the first few times we hear it, becomes tedious as we hear it eleven times in the first stanza alone; and because the motive is so striking, the musical repeat that links lines 1 - 2 and lines 3 - 4 in many of Campion's songs, seems ill-chosen here. My feeling is that one reason for the difficulties Campion encountered in this song is the very fact that he chose to write it in triple meter, against his usual preference for duple meter. The features I have just mentioned--the shift to hemiola, the repetition not only of rhythmic motives but of whole sections--seem to be very

common in triple meter songs of this period; in fact so common as to be almost clichés, at least to our ears. But is it not possible that these features were not clichés to seventeenth-century ears, but were instead the expected norms for triple meter songs? I suggest that Campion was trying to write the standard popular type of triple meter, dance-related song. That he did not find it easy is apparent from the foregoing, but if further proof is required, we need only look at the last two lines of "So Quick" where, again as in the earlier song, he almost abandons the attempt altogether. Here he has essentially left the triple meter behind, although there is no actual change in time signature. He has also changed from what was basically a durational interpretation to an accentual interpretation of the text. Fellowes, in his edition of the song, has

An hour with thee I care not to con-verse; For  
I would not be count - - - ed too per - verse.

Example 13

Thomas Campion, "So quick, so hot, so mad,"  
Third Booke of Ayres, p. 53.

tried to remedy some of the accentual problems with

irregular bar lines, but the actual meter, as governed by the verse, is duple, with an extra beat (as a bit of word-painting?) on "counted." Musically, of course, the lines flow as well in the triple meter, but only in such a way as would turn the poetic iambs into dactyls and distort the verse beyond recognition. I have suggested elsewhere that Campion is the archetype of the composer to whom music was indeed the "handmaiden of poetry." "So Quick, So Hot, So Mad" is surely an unsuccessful attempt to reverse the balance.

There are two conventions in the use of triple meter in Dowland's and in Campion's dance-related songs which should be reiterated, for they almost become formulae in the triple time songs for the next fifty years. First is the obvious choice of an interpretive basis, and thus a rhythmic pattern, from the first line of the poem. Campion chose an accentual interpretation in "Blame not my cheeks" because of the dactyllic structure of the opening words; Dowland chose a durational setting in "Now, O now" because it fit the longer stressed syllables of the first line well; and we shall see that Henry Lawes establishes the overall character of a triple-time song on the basis of the first line as well. None of these songs, of course, is strictly durational or accentual, but in any one song, one or the other approach seems to prevail and set the character of the piece.

The second feature is the tendency to shift to a hemiola pattern towards the end of a poetic line or a musical unit (usually made up of two lines of verse), reflecting an inability to maintain a triple meter in setting English verse. Interestingly, the hemiola convention does not appear to have been so popular in the keyboard galliards of the period, although it becomes increasingly apparent in the corrantero. Perhaps this is simply one more indication of the degree to which composers felt musically confined in their attempts to set a text to a triple meter. In "Now, O now" the hemiola accompanies a shift to an accentual metric interpretation, but this is not always the case. In Campion's songs the hemiola is usually an admission that the original accentual triple does not work. If the metric structure of the poem changes, as it does frequently in the poetry that Lawes sets, then the hemiola serves to reinforce the poem's structure, not merely to compensate for accentual problems. But over and above these textual considerations there appears to be a purely musical convention at work, most obvious in Dowland's galliard songs, but frequent in the other composers' works as well. While it is true that the hemiola becomes prominent in instrumental dances too, I feel that at this point it is equally related to the musical style of the trivialized, popular air de cour, which seems to me to represent the same genre as that of the tuneful airs of

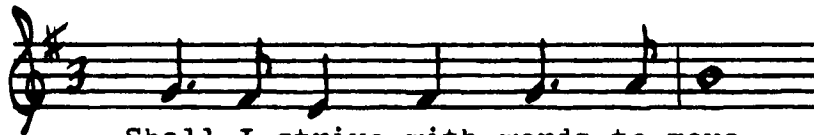
this generation and the next.

Campion, finding it harder and harder to accommodate his metric approach to declamation to a triple meter style, by his last song books had almost given up the effort. His attitude toward the text was tending more and more toward the representation of versification in the duple meter songs. Dowland's attitude in the early galliard songs is polite, but hardly deferential. Declamation is rarely truly awkward, but it provides little interpretation of the poem. Yet in his duple meter songs, particularly the emotional ayres of A Pilgrimes Solace, Dowland was leaning toward the exaggerated interpretive rhythms that would become a part of the declamatory style, and it might be expected that his manner of working with rhythm would change in the triple meter dance songs too.

It is instructive, at this point, to look at how Dowland used a triple meter in A Pilgrimes Solace (1612), his last book of songs. Four of the twenty-one songs in this remarkable book are in triple meter (No. 5, 6, 7, and 18). Two of the four, No. 7 and 18, evidence the same kind of textual difficulties as in the earlier books, although No. 18 is at least freer of the repetitive quality we saw earlier. No. 6, "Were every thought an eye," though it is a dance-song, is also free of the continual rhythmic repetitions of the earlier galliards, and has the additional interest of a new setting for each of

the three stanzas (part of the dance structure), melodically and rhythmically related but allowing for accentual differences (e.g., where "And all those eyes could see" is set to a hemiola to refer "those" back to the "thoughts" of the first line, the comparable line of the second stanza is not forced into a hemiola as it would have been in the earlier songs).

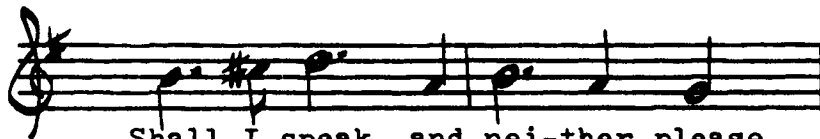
But it is No. 5, "Shall I strive with words to move," that particularly catches our attention, for this song seems to alter the conventional framework of the triple time song, and has, like the duple time songs of this book, much greater rhythmic variety than any of the



Shall I strive with words to move,  
Grief a-las though all in vain,



When deeds receive not due re-gard?  
Her rest-les an-guish must re-veal:



Shall I speak, and nei-ther please,  
She a-lone my wound shall know,

nor be free-ly heard?  
though she will not heal.

## Example 14

John Dowland, "Shall I strive," A Pilgrimes Solace (1612); The English Lute-Songs, Series I, Vol. 12/14, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd, 1969), p. 10.

earlier triple time songs. The most obvious change is that the three beats are subdivided, which means that the iambic feet can now be accentual even though the primary musical rhythm is in threes. The subdivisions have the further virtue of increasing the number of note values available and thereby avoiding the monotony of the earlier triple meter songs. Except for the sectional repeats, which are common even in Dowland's duple songs, "Shall I strive" is also free of the repetitious rhythmic motives and phrases that seemed to be the stock material before. These relaxations of the formulae should make it much more possible for the composer to interpret the text as he chooses or to set it in something approaching a speech rhythm.

"Shall I strive with words to move" is again a galliard, and from the foregoing possibilities we might expect that here Dowland has found a way to work as ex-

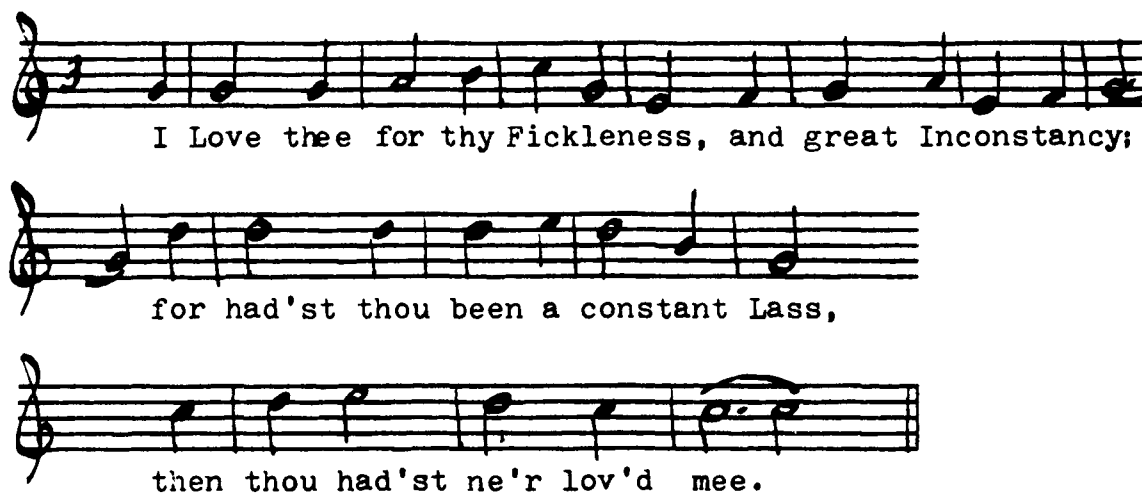
pressively with the text as he does in the duple time dances, that perhaps he is headed toward a declamatory style in a triple meter. Yet if Dowland felt any sense of freedom from the strictures of the triple meter in this song, he did little to exploit it. The setting is basically accentual but does not seem to place the accents with any particular care (the metric and agogic accents on "neither", for instance, would make more sense if the preceding lines had given us two possible recipients for the poet's speech), nor is it a very convincing speech rhythm, as some of Dowland's duple songs are. When we come to the second section, the new-found rhythmic freedom is laid aside and Dowland falls once again into the hemiola of the earlier triple songs. "Shall I strive" appears in other sources as a lute solo, and Diana Poulton suggests that "it is possible that Dowland reverted to the earlier practice of setting words to pre-existing dance measures."<sup>10</sup> Although she goes on to speculate that, instead, it was written earlier as a song, I think the former explanation is likely in this case since it also explains the presence of the metric subdivisions: they are simply lute figuration, underlaid with text. And we must conclude that the conventional attitude toward the text, which is a part of all the other triple meter dance-related songs--that the musical, dance structure takes precedence over the text--is still in effect for Dowland,

even after experimenting with much more expressive rhythms in the duple-meter songs.

It seems, thus, that in Dowland's mature works the disparity between a serious, expressive, duple meter song and a more light-hearted, triple meter song was increasing. The presence of the triple time dance acts as an automatic deterrent to the development of declamatory means of expression; and it is presumably the meter, not the dance structure, that does so, for it will be remembered that the famous "Lachrymae" is also a dance, but in duple meter. In Henry Lawes's songs the disparity between light and serious styles is considerably more pronounced than in the lute songs, the serious songs going much farther than Dowland's in the direction of declamatory rhythms, and the tuneful airs reduced to the utmost simplicity of expression; but the division has as its point of departure the same distinction between a triple and a duple musical meter.

Two songs by Lawes which seem to represent the epitome of the rhythmic monotony that is the greatest pitfall of the triple meter style are "Love's Drollery" and "To his Forsaken Mistresse." These songs are little better than nursery rhymes in their almost sing-song reading of the poems. In both songs, not only are lines or pairs of lines set to the same rhythmic pattern (as we saw in the lutenists) but a prevailing rhythmic foot is established


and repeated over and over, giving the whole piece a sameness that seems to be a purely musical--and not very imaginative--kind of organization. Yet even in these simple, repetitive songs, Lawes reveals a certain amount of attention to the text, especially an attention to details that was often lacking in the lute songs (particularly after the first line). In "Love's Drollery" we might note



I Love thee for thy Fickleness, and great Inconstancy;  
 for had'st thou been a constant Lass,  
 then thou had'st ne'r lov'd mee.

Example 15

Henry Lawes, "I Love thee for thy Fickleness,"  
*The Treasury of Musick*, Book I (London: John Playford,  
 1669; facsimile ed. Ridgewood, N.J.: Gregg Press, Inc.,  
 1966), p. 22.

the rhythmic reversal on "Fickleness," which Lawes sets as , breaking the established metric pattern, as an instance of his awareness of the subtleties of syllable duration. But the only other such reversal in the song is not so obviously right. Lawes's musical sense

apparently has told him that another reversal is necessary to balance the first, so he sets "thou had'st ne'r" to the same rhythm. In isolation, the declamation seems wrong, throwing the accent off the subject of the clause and onto an auxiliary verb; but it does reinforce the parallel with the conditional clause of the previous line where subject and verb are in reverse order: "for|had'st

thou|been" precedes "then|thou had'st|ne'r. Presumably

Lawes felt that the necessity of pointing out the paradox of the last two lines of the first stanza (which is indeed the main idea of the poem,) and/or balancing the rhythmic pattern introduced on "fickle-" over-ruled a natural speech rhythm. Interestingly enough, the poet does not seem to have thought of this kind of musical interpretation, for while he has preserved the paradox in the last two lines of each of the five stanzas,<sup>11</sup> the syntax is not the same, so Lawes's little rhythmic nuance is lost on the remaining stanzas.

"Love's Drollery" is set in a completely durational representation of the iambic verse, in the manner we have related in Chapter II to the air de cour, and the majority of Lawes's triple meter songs use this durational approach. The other of the very simple songs mentioned above, "To his Forsaken Mistress," shows us one of Lawes's very common devices for introducing variety into these iambic


settings.

I do confess th'art smooth and fair, and I might  
 ha'gon neer to love thee, had I not found the  
 sleightest pray'r that lip could move, had pow'r to  
 move thee. But I can let thee now alone,  
 as worthy to be lov'd by none.

Example 16

Henry Lawes, "I do confess," Treasury of Musick  
 (1669), Book I, p. 241<sup>2</sup>

The first measure gives us three even beats, although the bulk of the songs is to proceed in the long-short pattern that dominates so many of the triple time songs. In this song the accentual first measure works well with the text, putting an added emphasis on the subject, "I":

"I do  
 confess th'art | smooth and | fair"  


But Lawes often uses this pattern whether it fits or not,

as in these two of Herrick's poems that Lawes set:



The number of Lawes's triple time songs that begin this way is considerable, and again I think it has to do with the discomfort of setting English verse to a triple meter. Much of this lyric verse is essentially iambic, but the iamb has to be rearranged musically because, in spite of the recent emergence of the accentual bar-line in Lawes's time, there can be no question that a stress was felt at the start of each group of three. Therefore the feet of iambic verse cannot correspond literally with the measures, even if the intent is to interpret the stresses with duration. Lawes begins with an upbeat in some songs, such as "Love's Drollery," making musical and poetic stress correspond. But more often he prefers to start on a down beat, squeezing the first foot-and-a-half into one measure so that the second accented syllable falls on a musical accent. If we looked only at songs like "To his Forsaken Mistresse" (and there are quite a few that fit this pattern as well) we might conclude that Lawes was truly sensitive to the metric variety of English verse. Unfortunately there are also too many examples like the Herrick settings mentioned above to justify such a contention, and we must conclude instead that Lawes, like Dowland and Campion,

worked more with pre-established rhythms in his triple meter songs. In fact, this rhythmic pattern is reminiscent of the galliard rhythm that Dowland used so often, but like Dowland's "Sleep, wayward thoughts," Lawes's songs that start this way are not real galliards either. It seems in some cases to have been more a question of a catchy and familiar rhythm which sets the mood of the piece; in others it leads him into a hemiola alternation of duple and triple which, as in Campion's "So Quick, So Hot, So Mad," with Lawes seems to be a musical idea rather than one imposed by the rhythm of the text.

An extreme example is "On a Bleeding Lover." The poem goes as follows:

A Lover once I did espy,  
With bleeding heart and weeping eye;  
He wept and cry'd, How great's his pain,  
That lives in love, and loves in vain.

A perfect example of the trivial verse Lawes found for his triple songs, and an ideal candidate for a monotonous, plodding, durational interpretation. But Lawes resists that temptation, only to fall into a repetitive hemiola pattern that occasionally plays havoc with the accentuation of even so simple a meter as this:

A lover once I did espy, with bleeding heart

and weeping eye; he wept and cry'd,

How great's his pain, that lives in love,

and loves in vain

## Example 17

Henry Lawes, "On a Bleeding Lover," Treasury of Musick (1669), Book I, p. 25.

The first three syllables of each line are the worst offenders because of the accent on the first beat; also a little clumsy is the lengthening of "and" in lines 2 and 4, presumably in order to satisfy a musical organizational

pattern, but in the process giving undue emphasis to the conjunction. Once again, however, there are touches that raise the possibility that the musical choice was at least partly dictated by the text. The first hemiola unit gives an added strength to the frame of the poem by lengthening "I," the poet's persona; and in the third line Lawes rightly avoids the hemiola pattern, because "great's" of "How great's the pain" would have fallen on the third and weakest unit of the hemiola (and, after all, we are aware of the broader triple meter in a hemiola in spite of its duple subdivision). With a song like this, in spite of the textual niceties just described, the balance still seems to fall in favor of musical organization as the dominating force, but the text does seem to have been a factor in determining the shape of the ultimately musical structure.

"Love's Drollery" and "To his Forsaken Mistress" both remain steadfastly in the triple meter (unusually so for Lawes), in the first instance because there are no major irregularities in the meter of the poem, in the second instance in spite of roughness in the second line, which appears to have been smoothed over so the same music can be used to set lines 1 - 2, and the enjambed lines 3 - 4. And in "On a Bleeding Lover" we saw an almost slavish alternation of duple and triple. But Lawes was not always this inflexible, and his duple insertions into a triple meter are sometimes unequivocally in response to

the accentuation of the text, sometimes to aid the expressive purpose of the setting. One of his best known songs is the setting of Herrick's "A strife betwixt two CUPIDS reconciled," better known by its first line, "About the sweet Bag of a Bee."

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of five systems, each with a vocal line and a piano accompaniment line. The lyrics are: "About the sweet Bag of a Bee, two Cupids fell at ods; and whose the pretty prize should be, they vow'd to ask the gods: which Venus hearing thither came, and for their boldness stript them, and taking thence".

About the sweet Bag of a Bee, two Cupids fell at ods;

and whose the pretty prize should be, they vow'd to

ask the gods: which Venus hearing thither came, and

for their boldness stript them, and taking thence

from each his flame, with rods of Mirtle whipt them:

which done, to still their wanton cryes, and quiet

grown sh'ad seen them, she kist and dry'd their

dove-like eyes, and gave the Bag between them.

## Example 18

Henry Lawes, "A strife betwixt two Cupids reconciled," Treasury of Musick (1669), Book I, p. 3.

Herrick's poem has a structure that is one of Lawes's favorites for triple meter: each stanza is really two effectual fourteeners, and the alternating lines of eight and six syllables gave Lawes a good opportunity to add variety to a triple setting. The method used in "About

the Sweet Bag of a Bee" is his usual one, the eight-syllable line set to a real triple, the six-syllable line to a hemiola. Assuming the verse is basically iambic (which this one is), the eight-syllable line is thus set with duration, and the six-syllable line is set accentually. This procedure has the further effect of exaggerating the difference in line lengths, because the accentual setting, in assigning a syllable to every beat, instead of two beats out of three, necessarily moves the declamation faster. In this poem the effect is particularly appropriate, for Herrick has arranged the verse in such a way that the short lines in the first two stanzas all deal with action: the two Cupids, in the first stanza, fall at odds in line two and vow to ask the gods in line four; Venus strips them in line six and whips them in line eight. And the hemiola of Lawes's setting gives an appropriate brusqueness to the lines. It may be noticed that the situation is changed in the third stanza where Venus's primary action, kissing and drying the Cupids' eyes, is pacifying rather than punishing, and the slower pace of the rhythmic setting also seems appropriate.

Before we leave this song, we should note that a galliard-like rhythm begins lines 1, 3, 5, and 7. That this rhythm was by this time purely conventional seems very apparent here. The first line of the poem has an irregular rhythm, drawing attention to the unusual nature

of the object of the Cupid's strife. Except for the first three syllables, the accentuation of lines 1 and 5, which are melodically alike, is very carefully handled, and we cannot conclude that Lawes was oblivious to the accentuation of his text. Yet those first three syllables are set to the familiar galliard rhythm regardless of declamation. "About the sweet Bag of a Bee" is definitely of the light-hearted triple type, and, like most of the triple songs, does have some cumbersome spots in the declamation. Further, as we have seen throughout this chapter, Lawes does not seem content to remain in a real triple meter. But at least this song shows Lawes working directly with the poem in a triple meter and not simply applying a pre-established dance-like pattern.

I would like to conclude this discussion of the dance-related triple meter songs on a positive note. Most of the discussion in the preceding pages has centered around the difficulties that English composers had in working with a musical triple meter, but there are a few genuine triple meter songs from this period that really work, both musically and as settings of their texts. Champion's "I care not for these ladies" is a durational representation of the poetic meter in triple meter throughout, and Lawes's "Sufference," a setting of a poem by Aurelian Townshend, is an accentual triple meter.

Campion's song, as we have already seen in Chapter

II, is a very strict and regular rendition of the poetic meter, using the rhythmic language we associated there with the air de cour. The use of duration as the musical equivalent to word stress, in conjunction with Campion's regular iambic poetic meter, makes the triple meter here as inevitable as it is appropriate to the rustic simplicity of the text.

Lawes's "Sufferance" works in quite the opposite way. Townshend's poem reads as follows:

Delicate Beauty, why should you disdain  
 With pity at least, to less my pain?  
 Yet if you purpose to render no cause,  
 Will, and not Reason, is judge of those laws.<sup>13</sup>

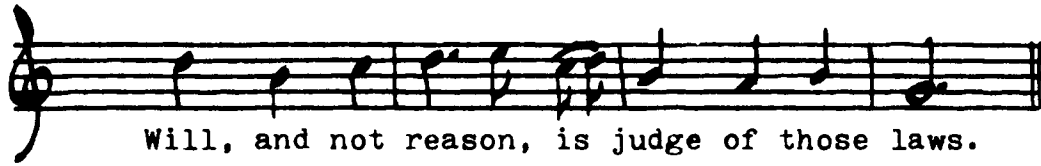
For once, an English poem that is not iambic, but dactylic; and the two remaining stanzas are as convincingly so as the first. With a little manipulation, Lawes makes this poem fit beautifully into a genuine accentual triple meter. "Delicate" is a natural dactyl; by putting the

The image shows three lines of handwritten musical notation in treble clef, 3/8 time. The first line is a dactyl: a quarter note followed by two eighth notes. The second line is a dactyl: a quarter note followed by two eighth notes, ending with a fermata. The third line is a dactyl: a quarter note followed by two eighth notes, with a sharp sign (#) above the first eighth note and a fermata above the final quarter note.

Delicate Beauty, why should you disdain

with pity at least, to lessen my pain?

Yet if you purpose to render no cause,



## Example 19

Henry Lawes, "Sufferance," Select Ayres and Dialogues, The Second Book (London: John Playford, 1669; facsimile ed. Ridgewood, N.J.: Gregg Press, Inc., 1966), p. 41.<sup>14</sup>

emphasis on the conditional "should", Lawes makes "beauty, why" another dactyl; and he is not afraid (as Campion apparently was in the second line of "Blame not my Cheeks") to start the second line on an upbeat and to lengthen one note (on "least") in order to keep to the actual rhythm of the poem. Neither poem nor music could be classified as great art, but they do work together to create the poised delicacy of which the poem speaks. The primary reason for this ideal balance, of course, lies in the poem, which, unlike most English verse, is not iambic. But also to be commended is Lawes's decision to write a light, rhythmic song that treats the text accentually. We simply do not say "de-li-cate", and to impose such a reading on the words with musical notation is to add a deliberate heaviness that belies the language of the poem.

It may be noted that both songs I have singled out as successfully using a triple meter are of the sort I have termed "light-hearted," and both poems have fairly

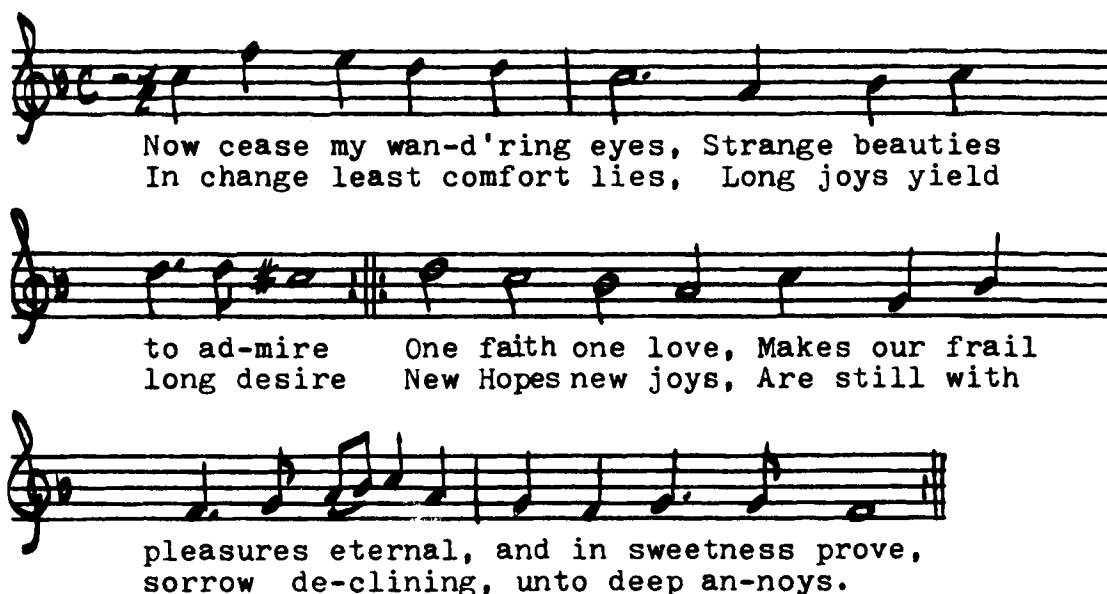
regular meters. The primary difficulty with the triple time songs, especially those of Henry Lawes, but present to a lesser degree in the lutenists' songs as well, is the metrical sameness that the triple meter seems to force onto the rhythmic interpretation of the text. The small but very real differences in length of English syllables, whether accented or unaccented, which appear to be taken into consideration in the duple-time settings, especially those of Dowland and Lawes, are hardly possible in the limited rhythmic vocabulary of the triple songs. Thus, in spite of some nice rhythmic touches of the sort we have seen in Lawes's songs, I think we must conclude that the triple-time songs are usually not of the same order in their interpretation of the text as are the duple time songs. This no doubt explains, at least in part, why so many of Lawes's triple meter songs treat such simple texts as well. An extremely regular poetic meter tends to trivialize the subject of a poem; but, as we have seen, it is only verse with very regular, uninteresting meter of its own that is suitable for the undivided triple beats favored in this period. The triple songs typically establish their own rhythm and, except in occasional instances, they impose this rhythm on the text. In the more declamatory duple time songs, the reverse is true; it is the rhythm of the text (and usually not a strict "metric" rhythm) that imposes itself on the music. The fact that

a duple meter could theoretically be infinitely subdivided without destroying its basic nature made the duple songs a much more suitable vehicle for the recitation of texts which were more interesting and varied metrically and which expressed the more complex emotional states. The triple time songs became, with Lawes, a definite contrast to the seriousness of the duple, poetically dominated songs--an outlet for the real song-impulse of composer, singer, and audience alike.

When we leave the triple meter dances the clear distinction in declamation techniques begins to break down. We can still distinguish the dance-derived songs of the lutenists, and some of the duple-meter songs by both the lutenists and the continuo composers are definitely of a lighter nature than others, but real differences in musical style and differences in attitude toward the text are harder to pinpoint. The most famous of the duple-meter texted dances is of course Dowland's "Flow my tears." We have noted in Chapter I, a few instances where the declamation in this beautiful song suffers because of the metric strictures of the pavane, but in general the text underlay is so well done here that it has been suggested that Dowland himself must have written the text specifically for this musical setting.<sup>15</sup> But this is hardly a tuneful or light-hearted song, and it may be more appropriately discussed in Chapter V.

There are, however, some duple meter, dance-related songs that do fit the category under consideration here, the tuneful airs. Some of the features of the triple meter dance songs that will also distinguish the lighter of the duple meter songs are the tendency to musical repetitions and regular phrase lengths, and the presence of a strong and regular musical meter. These are features associated with the dance basis of the forms, but, as with the triple meter songs, they also have an effect on the declamation of the text.

Dowland's "Now cease my wand'ring eyes" is an Almain.<sup>16</sup>



Now cease my wan-d'ring eyes, Strange beauties  
In change least comfort lies, Long joys yield

to ad-mire One faith one love, Makes our frail  
long desire New Hopes new joys, Are still with

pleasures eternal, and in sweetness prove,  
sorrow de-clining, unto deep an-noys.

Example 20

John Dowland, "Now cease my wand'ring eyes," Second Book of Songs (1600), The English Lute-Songs, Series I, Vol. 5/6, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd., 1969), pp. 28-29.

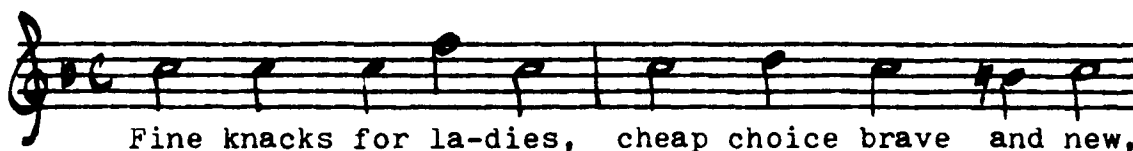
The music consists of two phrases repeated to different lines of text, and while the relatively slow pace of the almain keeps the musical meter from exerting the force it does in some of the triple dances we have looked at, the piece nonetheless falls into quite regular duple meter phrases with little rhythmic variety in the setting, though good declamation requires some accentual adjustments in the last lines. Length is used only occasionally, and in a very restrained manner, to reinforce the accentuation of the text, which otherwise is achieved almost solely with the metric accents of the music. The poem is an unusual one to find set to a dance measure, for its last four lines have not only greatly varied numbers of syllables but departures from the typical iambic line that is usually set to the regular dance meters. The first four lines are set adequately, though without any apparent gesture toward interpretation (except for the dotted note on "long desire," which may be nothing more than a happy coincidence since the identical musical phrase sets "to admire" above). Lines 5 and 7, both lines of four monosyllables, remind us that this is Dowland, for his setting each syllable to a half note takes into account the shortness of the line, and sets the poetic rhythm in such a way that we--quite properly--hear the four words as four stresses. But the next lines (6 and 8) seem to be merely crowded into the remaining beats, with a gesture toward

good declamation in the lengthening of "pleasures" but little else to indicate a concern with the text.

But Dowland does not often write like this in a duple meter. Most of his duple meter dance songs are pavans, for which he seems to have had a much greater affinity. In fact, his pavans are among his most carefully declaimed songs, and as such belong only nominally in this chapter. This is probably because the very slow pace of the pavan reduces the pervading sense of regular musical meter that seemed in many instances to have hindered Dowland's imagination, in matters of declamation.

Of the faster, more metric duple time songs Dowland's best known is surely "Fine knacks for ladies." This is not a dance song in the strict sense of the word, nor does it have many of the features we have pointed out as characterizing the dance-derived songs; in particular it lacks the repetitive element that was undoubtedly also a hindrance to good declamation. It does, however, have a steady duple meter and very regular phrases coinciding with the lines of the poem, which are also regular at least in length. The meter of the poem, on the other hand, is quite irregular. But here, unlike "Now cease my wand'ring eyes," Dowland has demonstrated the interplay of metric accent and agogic accent that usually makes his settings so true to the accentuation of the text, whether it be a regular iambic pattern or not, without sacrificing

the variety that makes the piece interesting musically as well. The second half of the first line is a notable instance:



Example 21

John Dowland, "Fine knacks for ladies," Second Book of Songs, p. 26.

"cheap," "choice," "brave," and "new" are all accented. Dowland could have accomplished that within his duple meter thus:



But this would not only have been very ordinary musically, it would also have lost the boldness that is suggested by bringing in "brave" ahead of time. "cheap," "choice," and "new" are stressed with musical accent, but "brave" derives its stress from the longer note value and the effect of syncopation.

The last line of the song is Dowland's only departure from the structure of the poem. Here he divides the line at the grammatical caesura, repeating the second half in the manner of the madrigal. This is, of course, outside the character of the dance song, making this one

something of a hybrid. In fact, Dowland wrote very few duple meter songs that are as rigidly structured as the triple meter dances. His second and third books contain a fair number of duple meter songs in a light vein in which the frequent repetition of the music for the first two lines with the second two is found. This is also quite common in *Campion*. But in neither Dowland nor *Campion* is it indicative of actual dance meters so much as a convention in the lighter songs.

Among Dowland's freer, light duple time songs, mention should be made of "Say love if ever thou didst find," apparently a complimentary poem to the Queen. This poem is disarmingly regular in metric structure, except for the short third line and the surprising feminine ending on the last line of each stanza. The regular iambs make it possible for the melody to move rapidly along in consistent quarter notes, the divisions of the musical duple meter taking care of the accentuation of the text. Dowland's only moment of declamatory interpretation is in the half note on "only she" in the next to last line, striking in the context of so many even quarter notes.

she, she, she, she, and on-ly she,

She on-ly Queen of love and beauty.

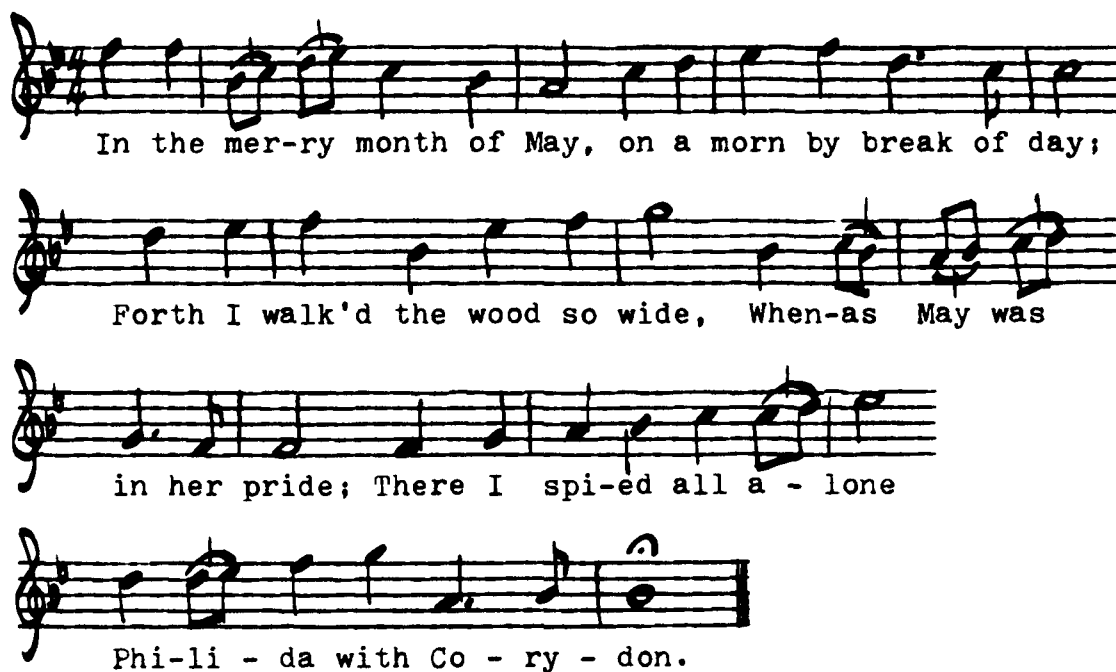
## Example 22

John Dowland, "Say love if ever thou didst find," The Third Booke of Songs (1603); The English Lute-Songs, Series I, Vol. 10/11, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd., 1970), p. 15.

Campion's songs in duple meter are virtually all of the sort we discussed in Chapter II--whether light or serious--in their very regular equation of poetic meter with musical meter. Though with Campion I think the technique represents a definite attitude towards the music-text relationship and not a giving-in to musical dictates in the lighter song styles, this treatment of poetic meter is also a typical feature of most of the duple meter, tune-ful continuo songs.

John Wilson's "In the merry month of May" is such a song. The poem is by Nicholas Breton and was written for the Entertainment at Elvetham for Elizabeth in 1591. The original setting does not seem to be extant, and Wilson's setting is difficult to date. It is found in Wilson's autograph manuscript (Oxford, Bodleian Library, MS Mus. b. 1), which Ian Spink dates around 1656,<sup>18</sup> and in several printed sources after that date; but the song may have been written much earlier, for Wilson was active in the music of the court as early as the 1620's.

The song is very much like a Campion song. There is no musical repetition, but the musical phrases, which



In the mer-ry month of May, on a morn by break of day;  
 Forth I walk'd the wood so wide, When-as May was  
 in her pride; There I spi-ed all a - lone  
 Phi-li - da with Co - ry - don.

## Example 23

John Wilson, "In the merry month of May," Musica Britannica, Vol. XXXIII, ed. Ian Spink (London: Stainer and Bell, Ltd., 1971), p. 54.

correspond faithfully to the lines of the poem, are absolutely equal in length, and almost as equal in rhythmic and harmonic shape. The declamation is simple, in keeping with the regular alternation of stressed and unstressed syllables that make up the poetic meter. Wilson uses nothing but the alternation of the duple musical meter to express the poetic meter. The declamation is in almost uninterrupted quarter notes, with the typical half note to mark the end of each line of the poem. The eighth-note runs are, again as in *Campion*, purely decorative and have

no effect on declamation. (Those on "merry" could be said to have a pictorial function, but since the others do not seem to have any such function I think this is unlikely.) There is thus no interpretation of the poem done through declamation beyond the placement of poetic meter in the musical meter so as not to violate normal word accentuation.

Wilson was not always this disarmingly simple, even in his light songs. "In a maiden time profess'd" is almost as simple, but here the rhythms are a little freer and note length is used to emphasize some syllables. Thus, in line 4 Wilson compresses the first two syllables so that the third is lengthened:



Example 24-a

And in the last line, the most important syllable is lengthened even more:



Example 24-b

John Wilson, "In a maiden time profess'd," Musica Britannica, Vol. XXXIII, p. 45.

This is a technique that we shall find common in Henry Lawes's songs, though far less frequent in the lighter songs than in the more declamatory ones. But it might also be noted here that Wilson hardly ever gets as monodic as Lawes, and this--and most of his other tuneful songs--incorporate some features from all styles rather than distinguish the styles so clearly as Lawes.

Among Henry Lawes's songs there are rather few that are light, dance-derived songs in duple meter. The ones that are may be distinguished by a more active bass line than the more declamatory songs and by a much smoother, less varied melodic line. His setting of Suckling's "Out upon it, I have lov'd" is a good instance. The song, like all of Lawes's dance-derived songs, is very short. The

Out up-on it, I have lov'd Three whole days

to - ge - ther, And am like to love three more



Example 25

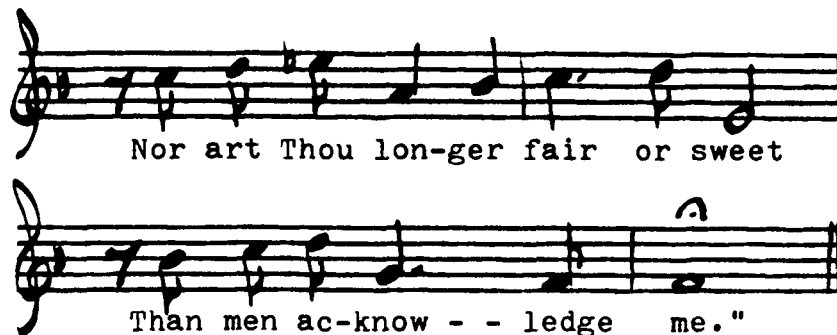
Henry Lawes, "Out upon it, I have lov'd," Musica Britannica, Vol. XXXIII, p. 67.

bass line, although obviously harmonically conceived, (no chromaticism, many leaps of fourths and fifths, clear movement within the key) has a little more shape than we shall see in the declamatory songs where the bass is really only a support for the declamation in the treble. Here, though it does support the harmonies of the song, it also has a musical melodic function, such as might at least be interesting for a violist to play. The treble, by contrast, is far less active than we shall see in the declamatory songs. There are no leaps bigger than a third, the entire melody is so simple in conception that it appears to be merely a slightly decorated scale, descending the octave from c'' to c' and then back up again. As in Wilson's "In the merry month of May", the declamation is not the slightest bit adventurous: the poetic meter is a regular alternation of stressed and unstressed syllables, and the musical setting aligns the stresses with the

metric pulses. The musical phrases are clearly shaped to the lines of the poem, and the only interesting feature is the extension of the feminine endings of lines 2 and 4 to make the musical phrases correspond in length with lines 1 and 3. But then, Suckling's text is certainly not one that invites a complex or highly emotional interpretation.

But, like Dowland, Lawes did not write many duple meter songs as simple as the triple meter ones. Even with lighter texts, in a duple meter he usually introduces declamatory elements. His setting of "Beauty and love once fell at odds," from Wit and Drollery (1655), shows us this hybrid style: The first line could well be taken for the simple technique of the triple meter dance songs:

Beau-ty and love once fell at odds, And thus re-vil'd  
each other: Quoth love, "I am one of the gods,  
And you wait on my mother; Thou hast no pow'r  
o'er man at all But what I give to thee;



Nor art Thou lon-ger fair or sweet

Than men ac-know - - ledge me."

## Example 26

Henry Lawes, "Beauty and love once fell at odds,"  
Musica Britannica, Vol. XXXIII, p. 91.

The declamation falls easily within the metrical structure of the music, accentuation is correct without being in any way exaggerated, and the poetic line is represented by the musical phrase--even to a pause at the caesura. With the second line we begin to see some evidence that this is not to be the prevailing mode here. The line starts off the beat and moves quickly to the fourth syllable ("re-vil'd") where a long note draws attention to the word. From here on, the quality of vilification will dominate the declamation: it becomes brusque and abrupt in comparison to the lyrical tone suggested by the first line and "Beauty and love," so abrupt that the division between lines 5 and 6 is eliminated altogether in the portrayal of anger and spite. But these techniques belong to another style to be considered in the next two chapters. The musically oriented style, giving precedence to musical factors over those of declamation, is no longer in operation.

## FOOTNOTES

<sup>1</sup>John Playford, "To all UNDERSTANDERS and LOVERS of Vocal MUSICK," Select Ayres and Dialogues, The Second Book. London: John Playford, 1669. Facsimile edition Ridgewood, N.J.: Gregg Press, Inc., 1966), p. A2.

<sup>2</sup>See Joseph Kerman, The Elizabethan Madrigal (New York: American Musicological Society, 1962), Chapter Five; note especially pp. 172-174 on the attitude of the composer which distinguishes the "light" from the "serious" madrigals.

<sup>3</sup>Thurston Dart, "Rôle de la danse dans l'"ayre" anglais," Musique et poésie au XVI<sup>e</sup> siècle (Paris: Centre National de la Recherche Scientifique, 1954), p. 207.

<sup>4</sup>This, of course, is basically what a strophic setting does with respect to the whole text.

<sup>5</sup>See, for example, Chapter I, pp. 77-79.

<sup>6</sup>A curious exception is this little tune by Henry Lawes:

Though Cu-pid be a God, A-las, he's but a boye,

And Ve-nus

who he mo-ther calls, we all know for a toye

Henry Lawes, "Though Cupid be a God," British Museum MS Add. 53723, f. 35.

Lawes has subdivided the beat here, but he seems notably uncomfortable with the rhythms that result.

<sup>7</sup>Unless perhaps, as is sometimes apparent with a poet like Donne or Carew, it is used contrastively. Had the text gone something like this:

Can she excuse my wrongs with Virtue's cloak?  
Without it, she might excuse e'er I spoke.

then Dowland's imposed accentuation might be presumed to have a thematic justification. If musical notation serves to italicize for a syntactical reason, the apparent misplacement of accent can be assumed to be intentional.

<sup>8</sup>Thoinot Arbeau, *Orchesography*, translated by Mary Stewart Evans (New York: Dover Publications, 1967), p. 98.

<sup>9</sup>Thurston Dart, "Rôle de la danse," p. 207.

<sup>10</sup>Diana Poulton, *John Dowland* (London: Faber and Faber, 1972), p. 295.

<sup>11</sup>I Love thee for thy Fickleness,  
And great Inconstancy;  
For had'st thou been a constant Lass,  
Then thou had'st ne'r lov'd mee.

I love thee for thy Wantonnesse,  
And for thy Drollerie;  
For if thou had'st not lov'd to sport,  
Then thou had'st ne're lov'd mee.

I love thee for thy poverty,  
And for thy want of Coyne;  
For if thou hadst been worth a Groat,  
Then thou had'st ne'r been mine.

I love thee for thy Uglynnesse,  
And for thy foolerie;  
For if thou had'st been fair or wise,  
Then thou had'st ne'r lov'd mee.

Then let me have thy heart a while,  
And thou shalt have my mony;  
Ile part with all the wealth I have,  
T'enjoy a Lass so Bonny.

<sup>12</sup>In practical performance, some of the difficulties may be alleviated by singing in measures of 6 beats, with a 3-beat upbeat. But this removes the song from the galliard convention.

<sup>13</sup>As explained in Chapter I (p. 89, note 11 the line is truncated; i.e., a syllable is lacking for the complete metric pattern. It may be considered dactylic catalectic or aesclapedic anapestic.

<sup>14</sup>It is, of course, possible that the rhythms would be dotted performance, reinforcing even more the dactylic meter.

<sup>15</sup>Poulton, John Dowland, p. 255.

<sup>16</sup>Ibid., p. 266.

<sup>17</sup>This rhythm would suggest that the metrical scheme of the poem for these lines was two accentual lines of four stresses; in fact, the meter is a rather ambiguous iambic pentameter, and the strength of Dowland's interpretation lies in his recognition of the "sprung" rhythm quality of the line.

<sup>18</sup>Ian Spink, ed., Musica Britannica, Vol. XXXIII (London: Stainer and Bell, Ltd., 1971), p. 189.

## C H A P T E R I V

## ENGLISH MONODY

One of the most interesting features of solo song in England during the first half of the seventeenth century is its tendency to split into markedly different types covering a broad spectrum in musical style and attitude toward the text--from light, musically conceived dance songs, and textually oriented songs in the French vein (whose musical style tends to be simple and structured in a manner similar to the dance songs), to more obviously textually oriented types of strophic song and the first tentative experiments with recitative, the English monody. At the latter end of the spectrum is the declamatory air, a term usually including both strophic and through-composed songs in which a more or less passionate declamation of the text is the goal of the musical style. This would probably include at least half of the songs by Caroline composers and remains a useful general category, but within the category there is still a broad divergence in selection and treatment of the texts, and a further division seems in order if we are to understand the complex dissolution of the celebrated co-operation of music and poetry in England.

The monodic style is essentially textually oriented. The music exists to facilitate or enhance a recitation of the text. The songs we shall consider English monody are strictly through-composed and usually have no audible musical cohesive

element except tonality (and even that is not always stable in this period). The formal structure of the song is likely to be dependent on the narrative structure of the text (not, as in the songs we considered in earlier chapters, on the verse structure). The rhythms, too, are dependent on the textual rhythms, typically derived from some conception of speech rhythm (again not, as in some of the French-inspired songs, dependent on the meter alone), although the particular rhythmic style is determined also by other factors, such as Italian influence and the affective goal of the setting; both are elements we shall take up below.

The epitome of this declamatory technique is, of course, the recitative of opera, and the period with which we are dealing is of particular interest in this respect since it saw the introduction of the recitative style in Italy and its spread throughout Europe during the next half-century. England did not develop a native opera at this point, however, and there is no recitative in the true sense of the word in England until after mid-century.<sup>1</sup> The songs of English monody are not true recitative, but what McDonald Emslie has termed "recitative songs."<sup>2</sup> The musical style is derived from the approach to declamation that characterized recitative, but the songs are self-contained rather than being a part of a larger work as we think of recitative. A few Jacobean songs seem to contain attempts to use the new monodic kind of declamation, but most of the English monodies are from the continuo song corpus of the Caroline period.

The "recitative musick" that began to appear in England, probably sometime before 1620, has several sources, both native and foreign. The setting of the kind of melancholy and pathetic texts associated with the monodic style in England has a long insular precedent in the dramatic laments that were sung in the choir-boy plays. The lament is a rhetorical set piece, didactic in function and assigned a specific place in the drama, and was a stock feature in English drama of the latter half of the sixteenth century. These set speeches would no doubt sometimes be spoken, but since we have both stage directions and extant musical sources for some,<sup>3</sup> we know that they were often sung in the context of the plays. The melancholy nature of the text is a feature that accompanies all phases of the declamatory song, but there are several points about these dramatic laments which are specifically relevant to the development of English monody.

The lament texts were originally part of the drama, but because they were rhetorical set pieces they took on a formulary structure that was easily imitated and easily dissociated from the play. Typically spoken by a woman who has lost her husband or lover, either through desertion or through death, the laments almost always begin with an invocation to the gods, often include a call to the forces of Nature (the sea, the wind, etc.), and conclude with the speaker's desire for death. In its very elemental adherence to this structural pattern, this early lament by Richard Farrant is typical:

(Ah, ah), alas, you salt sea gods!  
 Bow down your ears divine  
 Lend ladies here warm water springs  
 To moist their crystal eyne,  
 That they may weep and wail  
 And wring their hands with me  
 For death of lord and husband mine:  
 Alas, (Alas, alas alas), lo this is he!  
 You gods! that guide the ghosts  
 And souls of them that fled  
 Send sobs, send sighs, send grievous groans,  
 And strike poor Panthea dead.  
 Abradad. Abradad.  
 Ah, ah, alas poor Abradad!  
 My sprite with thine shall lie.  
 Come, death, alas, O death most sweet,  
 For now I crave to die, (to die, to die, to die,  
 to die).<sup>4</sup>

It is difficult to determine just how or when the laments became autonomous enough to have a separate identity, but their inclusion in manuscript song books from the Elizabethan and Jacobean periods attests to the possibility of their existence in isolation from the original source, and their typical structural pattern appears in other poems not associated with particular plays. As separate poems the laments became more elaborate, building, in some instances, an integral dramatic structure on the rhetorical formulae. These poems are related to the more generalized Elizabethan genre of the complaint poem, in which the victim, often feminine, recites her tragedy, and are, in addition, often linked to the Ovidian subject material popular at the turn of the century.<sup>5</sup> But what is most important here, while they grow through the accretion of these non-dramatic poetic tendencies and lose their association with staged drama, the laments continue to be standard text material for a dramatic

kind of solo vocal setting--so much so that the two most significant Caroline monodies, Nicholas Lanier's Hero and Leander and Henry Lawes's Ariadne, have elaborate, Ovidian lament texts following the structural formula outlined above, and both, I feel, probably written specifically to be set to music. Monteverdi's famous Lamento d'Arianna is often cited as the inspiration for these two Caroline monodies, but it is more probable that they are all three descendents of the same ancestor. With Monteverdi's lament we know of its dramatic origin and eventual separation from that context; in the Lanier and Lawes examples, the dissociation from the drama is presumed.

Yet it is not unlikely that a lament text, set to solo vocal music, would retain some association with the drama in the minds of the courtly audience that heard it. And this is another crucial point of contact between the earlier dramatic laments and Caroline monody. The revolution in musical style that was occurring in Italy at the turn of the seventeenth century was inherently related to the drama; the ultimate goal of the musical declamation was a dramatic presentation of the text, and the ultimate result in Italy was recitative. English composers had at their disposal the highly rhetorical convention of the musically declaimed lament, originally associated with drama and therefore expected to be in some measure dramatic, but self-contained and conventional enough that it could be removed from the context of the play. Unwilling or unable to create a music

drama in English (perhaps because of the enormous strength of spoken drama after the turn of the century), composers seized upon a musical and rhetorical convention, related to the drama, as a vehicle for the development of an English dramatic musical language along the lines of what they knew to be developing in Italy.

It has been argued that the special performing conditions of the drama, and particularly the masque, provide the source for the declamatory musical style in England.<sup>6</sup> The association with the stage is unquestionably an important factor in the growth of English monody, but not in so direct a manner. The songs that are the clearest examples of English monody are, as we saw above, once removed from their connection with the drama, and because they are once removed, they must create their own dramatic situation in order to have a suitable context for the emotional declamation that is their essential musical feature. Their texts become, in fact, like cantata texts, with the entire dramatic framework worked into the narration, except that, like their forebears they are still first-person complaints with all the conventional invocations and rhetorical gestures. These are chamber pieces, not staged drama, though their roots are easily traceable to dramatic sources.

Musically, the earlier dramatic laments have little in common with monody, except in so far as they are sung by a solo voice. The declamation of the text is typically very clear and direct, almost always syllabic, and with very little

rhythmic variety. Interpretation of the text seems to be left to the dramatic abilities of the singer. The accompaniment to these laments is usually a consort of viols (some appear in manuscript with lute tablatures, and in at least one instance a stage direction indicates regals).<sup>7</sup> It is the relationship between the voice line and the accompaniment that sets them apart from monodic developments, for although the lines of the text are clearly and individually declaimed, the intervals between lines are filled up by the continuous polyphony of the accompaniment. Such a continuous texture will, at the least, impart to the piece the kind of distance from the text that the polyphonic motet has. John Stevens comments that "The peculiar effect of music in this type of play . . . is to intensify the emotional climaxes--moments of parting, of death, of utter misery."<sup>8</sup> But such effects can only have been achieved by setting these moments apart from the dialogue of the play; the music itself is not vividly dramatic or emotional--certainly not in comparison with the contemporary Italian style, nor with the musical style of the Caroline monodies.

There is thus a plausible native line of development for the general type of piece and choice of texts for the English monodies. The musical style, on the other hand, I feel must be seen as an English reaction to the development of recitative and monody in Italy. There is actually very little monody of the Italian sort in England, but to deny the influence of the new Italian style upon English song at

the turn of the century, as some writers have done,<sup>9</sup> seems unjustifiable. Some songs from the lute song collections bear definite indications of familiarity with Italian recitative, and Caroline monody presents us with various attempts to graft Italian conventions upon an English tradition.

Italian monody was essentially a musical revolution; it does not seem to have accompanied a major upheaval in literary taste in the way that the new musical ideals in France did. As a new musical style Italian monody was definitely felt in England, whether the English were aware of its goals and implications or not. The books of English lute songs published around 1610, for instance, show a number of signs of at least a superficial awareness of Italian musical styles. Several Italian songs are to be found in printed and manuscript sources of this period, some by Italian composers like Caccini, some by English composers like Ferrabosco, Coperario, and even John Dowland. There are manuscript versions of English lute songs from this period which omit the lute tablature, giving the piece at least the appearance of the treble-bass polarity that was current in Italy and soon to dominate England too, and in which the treble is often lavishly embellished in the Italian manner. Most important of all, however, is the evidence in English songs of various attempts to grasp the significance of Italian monody.

The monodic style of writing for the voice, which swept Italy around the turn of the seventeenth century, had

its roots--like those of the musique mesurée in France--in the humanists' desire to return to the ancient conception of lyric in which music and poetry were interdependent, if not virtually inseparable. The ultimate goal was the recreation of the fabled effects by making music subservient to text; but while the French approach to the recreation of this ideal union of music and text was to fuse the rhythm and meter of the two, thus making music an extension of the verse structure, the Italian approach was much more concerned with the projection of the "affetti" or the emotions of the text through its narrative structure and ultimately with the dramatic possibilities of such a union.<sup>10</sup>

The Italians most strongly influenced by humanism, and in particular those associated with the Florentine Camerata, believed that all ancient Greek music was monodic, and deduced from this the further belief that it was through the words themselves that the ethical powers of Greek music were effective.<sup>11</sup> This point cannot be too strongly urged, for it is here that we find the most significant break with the past. In the sixteenth century, musica reservata, as well as the techniques of the madrigalists, had sought to represent the words musically. The quarrel was not that earlier composers were oblivious of the text, but that in representing the text through music, they lost the text itself.<sup>12</sup> It is for this reason that the primary doctrine of the Camerata and its successors was that music be in the service of the text, and not vice versa. There is more than ample evidence

for this position in the writings of the members of the Camerata,<sup>13</sup> and even composers of the stature of Caccini and Monteverdi, both of whom brought a great deal of the purely musical to their actual composition, were active verbal defenders of the doctrine of supremacy of text over music.<sup>14</sup>

We have, therefore, two main goals sought by the Italian monodists: intelligibility of the text, and the rhetorical function of portrayal of the emotions in the text. These two goals were related in practice, for intelligibility was accomplished through a declamation that heightened the emotions, not through strictly musical means, but dramatically, in such a way that the singer assumes the character of the poet's persona.<sup>15</sup> Given these two goals, monody was the logical medium. The homophony of musique mesurée, although it did provide intelligibility, was not so amenable to a dramatic portrayal of emotion. We shall deal more specifically below with the detailed way in which monodic declamation was used in the service of these goals in Italy; for the moment I wish only to emphasize the dual nature of the monodists' aim, for the pattern I hope to trace in English reactions to the humanist monody is one of groping for the real significance of the style through piecemeal adoption of its various facets--its technical approach to declamation, its emphasis on intelligibility, and its complementary emphasis on emotional rhetoric.

Monody first began to appear in Italy--if we can credit Caccini's claim in his Nuove musiche<sup>16</sup>--sometime in the

1580s. "Perfidissimo volto," a solo madrigal, is one of the songs Caccini lists as having been performed for the members of the Camerata as representative of the new expressive medium. In it we can see techniques that made the recitative style a radical departure from the polyphonic madrigal-- techniques obviously devised to facilitate the understanding of the text--such as the many repeated notes and narrow conjunct melodies which replace flowing melodic lines in the madrigals, the clear cadences at the ends of lines of verse, breaking the whole into small units markedly different from the continuous web of polyphony, the placement (as Caccini indicates in his preface)<sup>17</sup> of chords on stressed syllables, and most important, the strict polarity of the melodic, rhythmically active treble over a rather stable and slow-moving bass line. These features are all designed to allow for the literal intelligibility of the text and were to be used--even exaggerated--in the development of operatic recitative and the dramatic monodies that became popular in the first quarter of the seventeenth century.

Caccini himself, did not often utilize such a spare style of musical speech in his later songs, but worked more with the other humanist aspect of the new style, the portrayal of the emotions. But Jacopo Peri, credited with the composition of the first real opera, established his reputation on a kind of declamation that was barely melodic in its strict imitation of speech. Pietro de'Bardi, son of the patron of the Camerata, would recollect of these two composers, "Peri

had more science, and having found a way of imitating speech by using few sounds and by meticulous exactness in other respects, he won great fame. Giulio's [Caccini's] inventions had more elegance."<sup>18</sup> The sparse speaking style did engender some notable examples and set a standard for absolute clarity of declamation. Monteverdi did not essay the recitative style for some years after it was introduced, but when he did, he showed himself to be fully aware of its aims and implications. Though a little outside the framework of this study because its text is (most unusually) prose, Monteverdi's lettera amorosa "Se i languidi miei sguardi" is an example of the purest monody outside the context of opera and is a virtual case study in the techniques of declamation that were conventions of the Italian style, and, as such, were imitated by English composers. This, and his "Lamento d'Arianna," will illustrate the conventions and their source in the service of the text.

As in Caccini's "Perfisissimo volto," one of the most immediately apparent features in "Se i languidi" is the large number of word phrases that are set to the same note, or to narrow, conjunct melodic lines which usually include repeated notes. Pitch accent is not commonly featured within the phrase, although pitch is regularly used to delineate the ends of phrases, always in a manner that reflects the structure of the Italian language and indicates the extent to which the conventions of declamation were evolved in the service of intelligibility of the text. The inflectional

character of the language makes for many polysyllabic words which are more often than not accented on the penultimate syllable; phrases and clauses will therefore close with a feminine cadence. Monteverdi's method of signalling the phrase endings is to drop the pitch of the antepenultimate syllable, raising it back to the prevailing pitch for the final two syllables. In this way the stress that seems to be naturally felt with a rise in pitch is placed on the accented penultimate syllable without losing the non-melodic quality achieved by setting the phrase to a single note:<sup>19</sup>



Example 1

Claudio Monteverdi, "Lettera amoroso," Arie, canzonette e recitativi, ed. G. Francesco Malipiero (Milan: Ricordi, repr. 1972), p. 7.

Since his text is prose, Monteverdi does not have the breaks provided by the lines of poetry and often has long grammatical constructions to work with. These he shapes in the same manner, dropping the pitch on the syllable before the one he wants to be particularly accented:



Example 2

## Monteverdi, "Lettera amorosa," p. 8.

An alternative method, when the text is moving to some climactic point, is to raise the pitch slowly, by stepwise progression, towards the end of the phrase, but providing little melodic fluidity:

The image shows a musical score for a voice line in Monteverdi's "Lettera amorosa". It consists of five staves of music in a single system. The key signature is one sharp (F#), and the time signature is common time (C). The melody is characterized by a slow, stepwise ascent in pitch, with each note held for a full measure. The lyrics are: "qui sot-to scor-ge - re - te quelli in - ter-ni pen-sie - ri che con pas-si d'a - mo-re scoron l'a-ni-ma mi - a an - zi avvampar ve - dre - te come in sua pro - pria sfe-ra nelle vo-stre bellez-ze il fo - co mi - o". The final note of the phrase is a high G, which is the highest note in the system.

qui sot-to scor-ge - re - te quelli in - ter-ni  
 pen-sie - ri che con pas-si d'a - mo-re scoron  
 l'a-ni-ma mi - a an - zi avvampar ve - dre - te  
 come in sua pro - pria sfe-ra nelle vo-stre  
 bellez-ze il fo - co mi - o

## Example 3

## Monteverdi, "Lettera amorosa," p. 8.

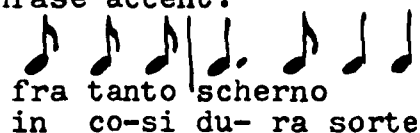
In any of these examples it can readily be seen that pitch changes are in the service of textual clarity, not of musical melodiousness. The voice-line has a very static, non-melodic quality which is reinforced by an even more static bass-line, which stays on the same pitch for five or six measures at a time. Against this static pitch background

the rhythmic values assigned to the syllables assume almost complete authority in declamation. Here, too, we can observe certain patterns that are typical of this style. Two rhythmic conventions are particularly important in the development of English monody.

First is the large number of phrases that begin as musical upbeats. The upbeat entrance figure appears as early as 1600 in the recitative of Jacopo Peri,<sup>20</sup> although it does not seem to have been so popular as to be a mannerism until the second decade of the century. Only moderately used in Caccini's songs, the figure became so prominent in the recitative style that a piece like the "Lamento d'Arianna" could make an expressive feature of the reverse. By the 1620s the upbeat had become a convention, and by the 1630s, especially in the three-note form we shall examine below, it was so much of a cliché in both Italy and England that a present-day commentator can refer to the "odd-rest group" as the defining characteristic of the declamatory song.<sup>21</sup>

Monteverdi uses the upbeat figure often and skillfully. In the lettera amorosa most of the phrases begin on an upbeat; in the lament, all but five. Yet Monteverdi avoids monotony by using the figure in a natural and varied manner, conforming precisely with the rhythm of the text. The natural rhythm in Italian is directed much more strongly toward the phrase accent than in English, where individual word accents are felt. When Monteverdi uses the three-note upbeat, it is usually to set a prepositional or adverbial phrase, sweeping

through initial, unstressed syllables to the more crucial syllable of the phrase accent.



In Italian, the frequent combination of a monosyllabic preposition and an inflected (and therefore often bisyllabic) adjective or adverb leading to the noun or important adjective, provides many opportunities to use the three-note upbeat to set the natural rhythm; and the large number of vowels, particularly at the ends of words (again because they are inflected), facilitates this naturally swinging phrase rhythm in the language. We shall find that in English, on the contrary, there are relatively few naturally occurring opportunities to use this rhythmic figure.

A corollary of the increasing use made of upbeat phrasing is the special effect gained from a downbeat. Musical meter is not always clearly defined in a monodic style; a regular metric accent cannot be assumed in any songs of this period except the dance-derived songs. Nevertheless, there are metric pulses that imply a certain amount of stress. In the songs with basso continuo (or with any sort of harmonically directed bass line, as the bass viol parts accompanying the lute songs very frequently are) the bass line will play a large part in defining metric stress. In the Arianna lament, for instance, the bass line proceeds in units that the ear perceives as regular beats, in this case the smallest perceptible unit being the half note.<sup>22</sup>

The harmonies implied by the bass line will have some effect on whether one particular beat gets more stress than another beat, as will the rate of harmonic rhythm. But Monteverdi works on the level of the beat itself as well. Of the many phrase beginnings in the lament, only five begin directly on one of the half note pulses, that is, in conjunction with a note of the bass line and therefore directly with a chord of the accompaniment. Two of these phrases are emphatic, angry questions; two are exclamations ("Ahi, che pur non respondi"); and the last is the wonderfully understated pathos of "Misera" opening the final section of the piece. Because individual word accent is not a significant factor in Italian, the composer can shape the phrase to suit his interpretation without distorting declamation. These phrases all begin with relatively stressed syllables, but so do others in the piece; Monteverdi has singled these out for particular emphasis by beginning them on strong beats.

The second rhythmic convention the English borrowed from the recitative style in Italy governs the overall shape of longer phrases, whether they begin on or off the beat. Many of the phrases in "Se i languidi" begin on a relatively long note value, speed up in the middle, and come to rest again on longer notes; if the phrase is very long, it will have median points of stress/length, but there is typically a rapid swing from one phrase-stress/long-note-value to the next. The polarity of treble and bass is an important factor, for the bass (defining the harmonic rhythm) reinforces

the points of stress, and thus emphasizes the unaccented swing between stresses. This pattern, like the others, is derived from the characteristic stress patterns of the Italian language.

Monteverdi is setting prose in the lettera amorosa, but the pattern is even clearer in Italian poetry. The meter of Italian verse is syllabic--that is, the element of organization is the number of syllables, not the placement of accents as in accentual English verse. Because the Italian language has so many words with the stress on the penultimate syllable, a line of Italian verse invariably has a feminine ending. The resultant penultimate stress is the only accent that is requisite in the line; there may be one or two others, depending upon the length of the line, but their placement is irregular, and the rhythm of the line is decidedly not the jog-trot iambic accentuation that characterizes English verse. The musical rhythmic pattern described above, sometimes referred to as "festooning," is therefore quite in keeping with the stress pattern of the line of Italian verse with two or three stressed syllables, and a swing in smooth, steady declamation in between stresses.

In Monteverdi's musical rendering of the pattern there is considerable rhythmic variety within this conventional context, note values varying freely from whole note to sixteenth. There are, however, relatively few dotted rhythms (the last example above, p. 241, is typical); Monteverdi's music is, in fact, notable for the large number of

undifferentiated eighth-notes sometimes strung together—four or six being very common—in a "festoon" between phrase stresses. The relative lack of individual word stress in Italian means that a rhythmically undifferentiated sweep through the middle of a phrase will not distort its pronunciation or syntactical clarity. The sense of the words is not affected by a declamation that avoids articulation of stressed and unstressed syllables for long stretches. Furthermore, the supposed mellifluousness of the Italian language, attributable at least in part to the number, quality and placement of vowels, makes it possible to pronounce every syllable as fully as in spoken language, in rapid, even note values.

In English, of course, the situation is quite different. We shall turn now to some early English attempts at a monodic style, the question before us being whether particular features are superficial imitation of detail, or whether they have the same ultimate goal as Italian monody, working with the characteristics of the English language of their texts.

One of the earliest English imitators of the Italian monodic style was Giovanni Coperario. As John Cooper, he may have been to Italy in the early years of the century and may even have sung in one of the first Italian operas.<sup>23</sup> He is certainly one of the few English composers of the earlier part of our period who had direct contact with the Italian style, though the extent of his Italianness has been the subject of debate. Coperario is known primarily as a composer

of music for viol consort and some masque songs, most of which are in a light vein--decidedly not Italianate. He also wrote two sets of threnodies, one on the death of the Earl of Mountjoy (Funeral Tears, 1906) and one, with texts by Thomas Campion, on the death of Prince Henry (Songs of Mourning, 1613), both of which appear to me to contain highly derivative attempts at monodic declamation. Although they have a much greater polarity between treble and bass than most of the songs of this period, these songs do not sound much like a Monteverdi or a Caccini: Coperario's melodies are much freer ranging and have little if any word painting, and his bass line is generally like the lute-song bass, more active than the Italian continuo bass line. But the declamation in these songs, the rhythmic articulation of syllables, is unlike anything else in England before this period, and quite like the rhythmic conventions of early Italian recitative.

"How like a golden dream," the fifth of the Songs of Mourning, is a good example. The musical rhythms of the first line are typical of this entire set of songs--starting on a long note, rushing through the middle of the line with shorter note values moving faster than the harmonic rhythm or the bass line (often in even eighth notes), and coming to rest at the end of the line with a long note again--in effect, "festooning" the line in the same manner that we saw in Monteverdi.



Example 4

John Coperario, "How like a golden dream,"  
Songs of Mourning, The English Lute-Songs, Series I,  
 vol. 17, ed. Gerald Hendrie and Thurston Dart (London:  
 Stainer and Bell, Ltd., 1959), p. 30.

Coperario has not followed the Italian melodic conventions but has tried to go Monteverdi one better with a melodic "festoon" as well, his melody sweeping down the octave and then back up rather than hovering around one pitch as Monteverdi's phrases of this sort do.<sup>24</sup> The effect, of course, in Coperario's case is purely musical, and, if anything, distorts the text rather than making it more intelligible through a musical rendering of speech rhythms. The even declamation has instead the effect of preventing any kind of interpretive emphasis on particular syllables, and even smooths out the natural accentual pattern of the verse.<sup>25</sup> Campion surely cannot have intended that first line to read without articulation after "dream" and "met." Coperario's desire to festoon the second line has led to a rhythmic misinterpretation.



Example 5

Coperario, "How like a golden dream,"  
Songs of Mourning, p. 30.

A comma after "pleasing" might have helped the composer; as it stands the singer must rush through "pleasing straight," making nonsense of the line.

This kind of syntactic awkwardness is surprisingly common in an age reknowned for the cooperation of musicians and poets, but it seems to me to be most common in songs, like this one, whose rhythms follow a pattern similar to the conventional rhythms of the new Italian recitative style. The purpose of Coperario's declamatory rhythms here is apparently the imitation of impassioned, grief-stricken speech in keeping with his subject, (and it is worth pointing out that the threnody is a non-dramatic form of lament), but the song is not ultimately successful in its aim because it fails to take into account the necessarily accentual nature of the English language. One can only infer that Coperario really did not know the Italian language well enough to understand the relationship of the musical rhythms to the rhythm of the language, and that his imitation of the style was therefore based upon only part of the humanist doctrine, the rhetorical and ethical function of music. The musical language of these threnodies does establish a mood of uncontrolled and uncontrollable grief. The broad, almost reckless sweeps of the melodic line are, in fact, very baroque in their extravagant portrayal of passion. But the passion is musical and does not come through the words themselves as was advocated by the proponents of monody.

The use of these rhythmic conventions, however, was prevalent among English composers around 1610, most often in setting texts of a doleful nature. John Danyel's songs (1606), especially the three-section threnody ("Grief keep within") and the three-section plaint ("Can doleful notes"), contain many upbeat phrase beginnings and strings of undifferentiated eighth notes.



Example 6

John Danyel, "Grief keep within,"  
Songs for the Lute, Viol and Voice (1606),  
The English Lute-Songs, Series II, vol. 8,  
 ed. Edmund H. Fellowes, rev. Thurston Dart  
 and David Scott (London: Stainer and Bell,  
 Ltd., 1970), p. 29.

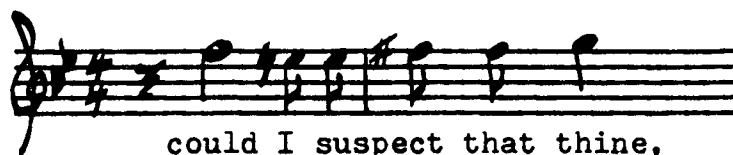
Alfonso Ferrabosco the Younger uses similar rhythmic patterns, both in setting Italian, where he shows his familiarity with the style of Monteverdi and in setting English, where he



Example 7

Alfonso Ferrabosco II, "O Crudel' Amarilli,"  
Manuscript Songs, The English Lute-Songs, Series  
II, vol. 19, ed. Ian Spink (London: Stainer and  
 Bell, Ltd., 1966), p. 33.

sometimes falls into the same awkward declamation as Coperario:



Example 8

Ferrabosco, "Was I to blame?,"  
Manuscript Songs, p. 7.

Even John Dowland fell under the spell of the new rhythmic style, though he seems to have been more selective than his contemporaries. The upbeat rhythmic motive is frequent in Dowland's later songs and is used to good effect in such songs as "Far from triumphing court," and "In darkness let me dwell" (though Dowland's devotion to strophic texts reduces the effectiveness somewhat). However, the groups of undifferentiated notes that do not coincide with the bass line, which we have seen to be the cause of declamatory awkwardness in setting English, are almost entirely absent from Dowland's works.<sup>26</sup> Other examples of Italian rhythmic mannerisms may be found in the lute-songs of almost every composer active in the second decade of the century (with the notable exception of Thomas Campion, whose use of them is very infrequent).

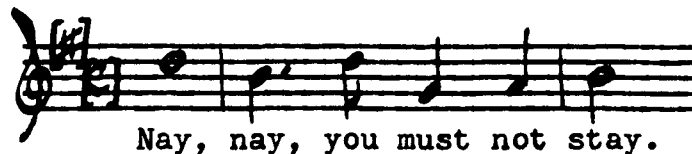
This rhythmic style is quite different from anything found in the first decade of lute-songs where there is frequently a strong relationship to dance rhythms. In these lament-like songs the rhythms are obviously not devised to

fit a musical pattern, but rather to express the text. It is noteworthy that none of the songs just mentioned (except those by Dowland) is strophic, and the composers seem to have been trying to work closely with the rhythms of their texts. But these songs are still a long way from monody. The rhythmic motives we have noted are usually merely gestures at monodic declamation in the context of the more musically derived rhythms of the lute-song. We do not have monody until the rhythmic style of the entire piece is derived from the rhythms of impassioned or dramatic speech.

Because of the dramatic function of Italian monody and the development of opera along with the recitative style, it would seem reasonable to expect that the nearest English approaches to recitative would also be in connection with the drama, or perhaps with that hybrid Jacobean entertainment, the masque. Ian Spink, whose argument (that the declamatory style took hold because of the new performance requirements that solo songs be presented from the stage rather than among friends) has a great deal to recommend it, goes so far as to deny any Italian influence, claiming for the masque the raison d'ê<sup>^</sup>tre for the monodic tendency in England:

It was the special requirements of the masque-song that brought about the origins of the English declamatory style. . . . In the masque, a ceremonial, heroic rather pretentious type of song (and singing) was called for and this is what Ben Jonson provided in association first with Ferrabosco, then Lanier. Lanier's song 'Bring away this sacred tree' [which is from Campion's Squire's Masque] is really the earliest ayre that is clearly of the same type as that which flourished towards the middle of the century. It is almost impossible to attribute circumstantial evidence of Italian influence.<sup>27</sup>

Lanier's "Bring away this sacred tree" does have a definitely declamatory musical style, and we shall look at it in a moment. But first it should be pointed out that most of the surviving masque songs are far less declamatory than this one; in fact, many of them have a tuneful simplicity comparable to the dance songs. Coperario, who as we have just seen was interested enough in passionate declamation to try it in another context, wrote in a very different, more frankly "song-like" style in his masque music. Ferrabosco wrote some slightly declamatory masque songs, but was also capable of a dance tune like this one for Jonson's Oberon (1611):



Example 9

Alfonso Ferrabosco II, "Nay, nay, you must not stay," Songs and Dances for the Stuart Masque, ed. Andrew J. Sabol (Providence, R. I.: Brown University Press, 1959), p. 43.

Lanier's "Bring away this sacred tree" has features in common with the monodic style and has justifiably been called "Our earliest dateable declamatory ayre."<sup>28</sup> Yet an unprovable suspicion leads me to discount even this song as evidence that the conditions of the masque led to the particular musical style used. Our earliest source for this song

is Campion's masque of 1613, but shortly thereafter, and in most later sources, Lanier's music was known with the words "Weep no more my wearied eyes." Emslie makes note of this, saying that "the declamatory setting is so rudimentary and unsubtle that it could easily be fitted to other lyrics having a similar stanza-form."<sup>29</sup> I suggest that it may be Campion's text that is the contrafactum, for though the monodic style is indeed rudimentary, it is not really unsubtle when taken with the alternate text. And the doleful character of "Weep no more" makes it much more the kind of text set in a declamatory style in this period.


The declamatory rhythms, while not exactly wrong in the Campion version, are more convincingly placed in "Weep no more," with regard not only to correct accentuation but to interpretive emphasis as well. In the first four lines of the latter text, there are many references to weariness and grief: "wearied eyes," "sad lamenting," "mournful cries;" and their cause: "my tormenting." These Lanier has carefully underlined musically by dwelling upon them. The same long notes that outline a pattern in "Weep no more," in Campion's text give us a declamation that is at best "unsubtle," and at worst awkward:

Set it in Bel - An - nae's eye,  
 she can all knot-ted spels un-tie.

## Example 10

Nicholas Lanier, "Bring away this sacred tree," Songs and Dances for the Stuart Masque, p. 53.

The only conventional monodic rhythms in this half of the song are the upbeat entrances, or "odd-rest groups" as Emslie calls them,<sup>30</sup> but in the second half of the song Lanier makes increased use of the even speech rhythms we saw in the Italian examples and in Coperario. Here again the declamation falls more comfortably with the anonymous lines than with Campion's, especially when Lanier's use of melodic shaping as an aid to articulation is taken into account (e.g., the three-note scale to set "endlessly" rather than "any sup-," the leap emphasizing "to her," and the ornament on "I" rather than "a"):



Which endlessly to her I sent  
To an-y suppliant hand a bough

## Example 11

Nicholas Lanier, a--"Weep no more my wearied eyes," Musica Britannica, vol. XXXIII, ed. Ian Spink (London: Stainer and Bell, Ltd., 1971), p. 1; b- "Bring away this sacred tree," Songs and Dances for the Stuart Masque, p. 53.

If Lanier wrote the music for the text "Weep no more," then we can discount Campion's masque as the source of his desire to write in a dramatic, declamatory style. But which-

ever version we take as the first, the song is not in any case a monody or a recitative-song, for in its most common form it is strophic. This kind of song--the strophic song in a quasi-monodic style--I take to be the real declamatory air, and will discuss in the next chapter. Lanier's song is of particular interest to us here, however, because it is one of the first sustained attempts to adapt the Italian style to the English language. The style is at times reminiscent of Coperario's abortive attempt, but generally reflects a better grasp of the purpose: to allow the text to express its emotions. Dowland worked well with the speech rhythms of the English language, but musically his songs are more closely related to the English madrigal than to Italian monody. Lanier's song has the treble-bass polarity, the upbeat entrances and varied rhythms directed by the rhythms of the text, and the lack of external musical organization which, taken together, characterize the recitative-derived style. But, more important, Lanier was to be one of the few English composers of the century to write a real monody in the Italian manner, adapting the style in his own manner to the English language.

Hero and Leander, although its early history is curiously obscure, seems to have been one of the most celebrated and popular pieces of the century. Playford published it in his Choice Ayres and Songs of 1683, and it is also extant in several manuscript sources, though all date from late in the century.<sup>31</sup> Roger North praises it repeatedly in

his retrospective writings, and Samuel Pepys thought enough of it to have it copied out for his own use. Emslie has surveyed the mentions of Hero and Leander, again mainly from the second half of the century, and concludes that Lanier wrote the piece sometime after 1628 when he returned from a trip to Italy.<sup>32</sup> This seems to be as close as we can come to a dating, but, whatever its date, Hero and Leander is an obvious imitation of the recitative style of Italian monody. An imitation it must be called, for it is demonstrably dependent upon Italian models, but of importance nonetheless, for Lanier has come a long way from the superficial imitations of the first two decades of the seventeenth century in his grasp of the significance of the style.

Our discussion has thus far been concerned primarily with that facet of Italian monody that leads to the clearest intelligibility of the text. We have seen how the melodic and rhythmic conventions of Italian monody are derived from the natural rhythms of the language and how these conventional rhythms might be borrowed wholesale and forced onto the English language. But of course the musical language of Italian monody is also a highly emotional one. The rhythms of the upbeat phrase beginnings and "festooning" of lines fit the rhythms of the language and allow the emotion expressed in the text to be understood; but they also add to the emotional content in the same way that a dramatic reading adds to the effect of a text. Declamation per se is Lanier's most strikingly Italianate feature. In discussing Hero and

Leander we shall look first at Lanier's obvious borrowings of rhythmic conventions, but it will soon be clear that he uses the conventions in very specific responses to the emotional content of his text. While the rhythmic figures do not always set the text with the most natural English accentuation, they are not the general kind of imitation that Coperario attempted, but reflect a direct concern that the text be clearly and emotionally expressed.

The rhythmic conventions of Italian monody are everywhere apparent in Hero and Leander. The opening phrase contains the three-note upbeat figure, awkwardly fitted to an English mouthful of consonants that would normally be pronounced in something much closer to an iambic rhythm: "Nor com'st thou yet?" The figure sometimes fits the phrase rhythm of the text (e.g., "to be thy guide," or "and even now,") but more often than not it imparts a rhythm that is not natural to English poetry:

Example 12

The image shows a musical notation example with two staves. The top staff contains a rhythmic figure consisting of a three-note upbeat (quarter, eighth, eighth notes) followed by a quarter note, a dotted quarter note, and another quarter note. The bottom staff contains the text: "If far from hence upon thy native shore". Vertical lines connect the notes in the top staff to the text in the bottom staff, showing how the rhythmic figure is applied to the text. The word "shore" is written above the final note of the second staff.

Nicholas Lanier, Hero and Leander,  
Musica Britannica, vol. XXXIII, p. 13.

Yet Lanier uses the three-note upbeat at least 30 times in the course of the piece, and other upbeat configurations begin many of the phrases. Similarly, the strings of undifferentiated eighth notes, which worked so smoothly in

setting the unaccented sections of the line of Italian poetry, find an uneasy match with Lanier's English text:



Example 13

Nicholas Lanier, Hero and Leander,  
Musica Britannica, vol. XXXIII, p. 18.

Yet this kind of parlando declamation dominates entire sections of Hero and Leander and there are almost as few dotted rhythms here as in Monteverdi. Lanier is guilty of the same kind of literal borrowing of rhythmic patterns that Coperario and Danyel tried, and with hardly better rhythmic justification for his attempt. Lanier's justification lay in a much deeper grasp of the emotional goal of Italian monody, and to see the depth of his understanding we must look at his text in some detail.

Nor com'st thou yet, my slothful love, nor yet;  
 Leander! O my Leander! can'st thou forget  
 Thy Hero? Leander! Why dost thou stay?  
 Who holds thee, cruel! What hath begot delay?  
 Too soon, alas, the rosy-finger'd morn  
 Will chase the darksome night, Ah me! I burn,  
 And die in these my languishing desires.  
 See, see the taper wastes in his own fires,  
 Like me, and will be spent before you come;  
 Make haste then, my Leander, prithee come. 10  
 Behold the winds and seas, deaf and enrag'd,  
 My imprecations have in part assuag'd;  
 Their fury's past, but thou more deaf than they  
 More merciless, torment'st me with delay.

If far from hence upon thy native shore  
 Such high delights thou tak'st, why did'st thou more  
 Incite my hot desires with faithless lines,  
 Flattering me with promise that when the winds  
 Became less high, and shores had some repose,

If I did but the friendly torch expose 20  
To be thy guide, thou would'st not fail to come.

The shores have peace, the winds and seas are dumb;  
Thy Hero here attends thee, and the light  
Invades the horror of the sable night.  
Come quickly then, and in these arms appear.  
That have been oft thy chiefest calm, thy sphere.

Wretch that I am! 'tis so! ye gods, 'tis so!  
Whilst here I vent to heav'n and seas my woe,  
He at Abydos in a newer flame,  
Forgets that e'er he heard poor Hero's name. 30  
Ah! lighter than blossoms, or the fleeting air  
That sheds them; How, oh how can'st thou repair  
Thy broken faith? Is this the dear respect  
Thou bear'st to oaths and vows, thus to neglect  
Both Citherea and her nun? Is this  
The inviolable band of Hymen! this  
The knot before the sacred altar made  
Of sea-born Venus? Heav'ns lend your aid  
And arm yourselves in thunder.

Oh! but stay!  
What vain thoughts transport thee, Hero? Away 40  
With jealous fury! Leander's thine, thou his;  
And the poor youth at home lamenting is  
The wary eyes of his old parents. Now  
Steals from them apace unto the shore; now  
With hasty hand doth fling his robes from him,  
And even now, bold boy, attempts to swim,  
Parting the swelling waves with iv'ry arms,  
Borne up alone by love's all-pow'ful charms.

You gentle, peaceful winds; if ever love  
Had pow'r in you, if ever you did prove 50  
Least spark of Cupid's flame, for pity's sake,  
With softest gales more smooth and easy make  
The troubled floods unto my soul's delight.  
You show'rs! you storms and tempests black as night,  
Retire your fury till my love appear,  
And bless these shores in safety, and I here  
Within my arms enfold my only treasure.  
Then all enrag'd with horror, send at pleasure  
The frothy billows high as heav'n that he  
May here for e'er be forc'd to dwell with me. 60

But hark! O wonder! What sudden storm is this?  
Seas menace heav'ns, and the winds do hiss  
In scorn of this my just request. Retire!  
Retire my too too vent'rous love, retire!  
Tempt not the angry seas! Ah me! Ah me! the light,  
The light's blown out. O Gods! O deadly night!

Neptune! Aeolus! Ye pow'rful deities!  
 Spare, O spare my jewel; pity the cries  
 And tears of wretched Hero. 'Tis Leander,  
 Trusts you with his love and life; fair Leander, 70  
 Beauty of those shores. See! see the bashful morn,  
 For sorrow of my great laments, hath torn  
 Through cloudy night a passage to my aid.  
 And here beneath, amidst the horrid shade,  
 By her faint light, something methinks I spy  
 Resembling my soul's joy.  
 Woe's me!  
 'Tis he,  
 Drown'd by th'impetuous floods. O dismal hour!  
 Curst be the seas, these shores, this light, this tow'r.  
 In spite of fate, dear love, to thee I come;  
 Leander's bosom shall be Hero's tomb.<sup>33</sup> 80

The Hero and Leander story is from Ovid's Heroides and is of the genre of the brief epic. Ovidian tales were extremely popular source material for Elizabethan and Jacobean poets. Christopher Marlowe's lengthy Hero and Leander is one of the best known examples of the cult. Lanier's text is not from Marlowe--in fact, I have not been able to trace it in any source other than Lanier's setting--but is an obvious imitation of the genre,<sup>34</sup> using not only the same story as Marlowe's but sometimes imitating the language as well. It differs from poems like Marlowe's, however, in its relation to the complaint poem. Marlowe's tale is complete (with the continuation by George Chapman), and it is narrated by a third person. In Lanier's text the narration is all Hero's; we get only so much of the story as she can realistically give us without losing the dramatic tension of the situation. The relationship to the laments discussed earlier should be apparent, and for this reason I suspect that the text was written specifically for a musical setting--perhaps specifically for Lanier's setting.

The poem falls into several clear-cut sections. The four sections to be described here are broad divisions, based on overall emotional content. Lanier's setting divides the sections further, as indicated by my divisions of the text and the sub-grouping of lines below. All the sections are spoken by Hero, but give us enough of the story to make a dramatic situation. Whereas in the Farrant lament (see p. 231 above) we see only one dimension, one incident from the story and one emotional reaction, in this one we share the anxiety of waiting, doubting, and fearing with Hero, not simply her grief.

The first section (lines 1-26) shows us an eager, impatient, and lusty Hero. The impatience manifests itself in the first 6 lines in the many short phrases that make up the poetic lines. Throughout the section, Hero's desires form the central theme. Though her prayers are all to Leander, the word "love" is not used once in this section. The suggestions that Leander might have betrayed her (lines 15-21) are, in this section, almost enticements to her lust, as well as a means of giving the poet a framework for telling us the details of their plan: Leander will come to her when the sea is calm, if she will put out a torch to guide him. Throughout this first section of the poem Hero obviously expects Leander to come to her. The last five lines (22-26) are her happy expectation that their tryst will go as planned.

The second section (lines 27-39) is Hero's rage scene. Now it suddenly occurs to her that Leander may truly have

betrayed her. And again we start off with short, piercing phrases, breaking the first line of the section into three units. Hero here calls upon the gods, not for help but as witnesses. From line 31 to the end of the section, Hero's anger is carried vigorously forward by a succession of enjambed lines, ending with what appears to be a short line; ". . . Heav'ns lend your aid / And arm yourselves in thunder." A powerful climax to her fury, which we know in retrospect (as the line goes on ". . . Oh! but stay!") is brought up short by Hero's better judgment and the return of her loving thoughts.

The third section (lines 39-60) is like a lyrical interlude. The emotion Hero expresses is no longer lust, but love; the language changes, including more terms of endearment ("love," "treasure"). Here (lines 39-48) Hero pictures her lover stealing out into the night and swimming to her. This is the only part of the poem that is pictorial. Now (lines 49-60) she calls upon the elements not as deities, but as themselves ("You gentle, peaceful winds," "You show'rs! you storms and tempests black") to help Leander come safely to her.

But in vain, for section four (lines 61-80) gives us the storm which Hero quite rightly fears will claim her lover's life. In contrast with the lyrical third section we again hear short, dramatic phrases make up the lines. The language is now violent, the first two lines hissing like the winds they describe. Now the elements are invoked as

deities: "O Gods! O deadly night! / Neptune! Aeolus! Ye pow'rful deities!" It is Leander, dead, and Hero, lamenting her fate, chooses to die with him as Panthea chose to die with Abradad.

The poem is ideally suited for the kind of musical experiment Lanier had in mind. Hero and Leander is far more than the rhetorical set piece of the boys' company plays. There is a broad range of emotion here, a dramatic situation to be resolved; one might even say that there is a characterization of the persona, for we have seen Hero in greatly varied responses to her situation. This text gives the composer fully as much to work with as an opera text, but in shortened, monologue form. The first-person narration makes it an ideal vehicle for a musical setting that will express dramatically the emotions of the speaker.

Before we consider how Lanier responded to this dramatic text, we need to look at its language and prosody, for a large part of Lanier's effectiveness is achieved through declamation. The poem is in heroic couplets throughout, but the regularity implied by the couplets is constantly being compromised by the short phrases that occasionally punctuate its texture, and by an extraordinary number of run-on lines, often bridging the normal relaxation at the ends of couplets. The rhythm of the poem is thus active and interesting. It varies widely between stopping the motion in mid-line (e.g., lines 2 and 3) and providing continuation through several lines at a time (e.g., lines 15-21). Syntax is obviously one

of the poet's devices for preventing his couplet rhythm from taking over the narrative of the poem.

And syntax is the element Lanier is most careful of in his setting. In fact, Lanier apparently pays no attention whatsoever to the verse structure, concentrating so exclusively upon sentence structure that it is often difficult for the ear even to pick up the rhymes. We truly might as well be dealing with prose. Lanier pays scrupulous attention to punctuation, giving nearly every punctuation mark a rest,<sup>35</sup> or at least a long note to provide a pause for inflection, and wherever the lines are broken into definite phrases his



Example 14

Nicholas Lanier, Hero and Leander, Musica Britannica, vol. XXXIII, p. 15.

musical texture breaks too. The only exceptions are in sections where longer phrasing is used for rhetorical purpose, and here grammatical articulation is provided by pitch.

Conversely, enjambed lines are usually run-on musically as well:

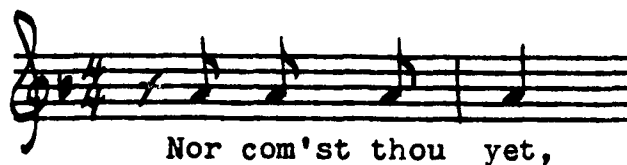


Example 15

Nicholas Lanier, Hero and Leander, Musica Britannica, vol. XXXIII, p. 12.

This concern with syntax is obviously Lanier's response to the humanists' demand for intelligibility of the text. The solo voice-basso continuo texture, plus the shaping of musical phrases to coincide with grammatical phrases, ensure that the actual words of Hero's emotional outbursts will be heard and understood. We have already seen, however, that Lanier's rhythmic style sometimes does violence to the natural accentuation of the words. Lanier has something more than intelligibility in mind when he uses the conventional rhythmic patterns of Italian monody. Here we must turn to musical rhetoric, for Lanier's handling of rhythmic patterns is clearly geared to interpretation of emotional content, and thus to the art of persuasion, or rhetoric.

Let us return to the opening phrase:



Example 16

Nicholas Lanier, Hero and  
Leander, Musica Britannica, vol.  
XXIII, p. 12.

By surging over the iambic rhythm implied by the text, setting it to the three-note upbeat figure, Lanier puts particular stress on "yet," emphasizing the urgency that we have seen is the central emotion of the first section of the poem. Hero

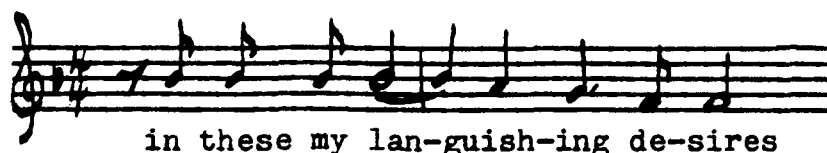
is not really worried that Leander will not come, but that he hasn't come yet. The second phrase repeats the device, but expanded to a five-note upbeat:



Example 17

Nicholas Lanier, Hero and Leander, Musica Britannica, vol. XXXIII, p. 12.

And, further on, the figure serves again to bring out the element of time which seems to be Hero's greatest concern:



Example 18

Nicholas Lanier, Hero and Leander, Musica Britannica, vol. XXXIII, p. 12.

The first section has the greatest number of three-note upbeat phrase entrances, returning to the figure after the moment of serenity on "The shores have peace, the winds and seas are dumb."

In the context of so many phrases beginning with an upbeat, the downbeat phrase beginning "Wretch that I am!" (Example 14, above) which opens the second section of the

piece is particularly striking, recalling Monteverdi's technique of setting off such phrases as "Ahi, che pur non respondi." Here Hero seems to be jumping in ahead of time in her anger, contrasting with the more hesitant upbeat.

The three-note upbeat figure also has the effect of portraying Hero's breathless passion by accentuating rhythmically the short, choppy phrasing of the text. But we should notice that Lanier by no means always uses the three-note form of the upbeat figure. In fact, the length of the rhythmic phrasing seems to be one of the main ways in which he indicates the alterations in Hero's emotions that delineate the sections of the poem. One can almost judge the nature of her passion by the number of eighth-notes in a string before a long note finally signals the primary (interpretive) phrase stress. The three-note upbeat is less prominent in section two, but returns whenever Hero thinks of Leander with longing, as in section three ("Leander's thine," etc.) and in the last two lines of the piece.

In contrast, Hero's first real indication of jealousy (lines 15-21) elicits a long musical phrase leading to "hot desires" (again to the urgent lust of this first section). These long phrases are similar to the "festooning" rhythms in Monteverdi, aiming at interpretive phrase stress, but without the metric justification provided by the Italian language. In the "rage" section such long, recitative-like figures predominate; this passage comes at the height of Hero's anger:

how, oh how can'st thou re-pair thy broken faith?

Is this the dear re-spect thou bear'st to oaths and

vows, thus to ne-glect both Ci-the-re-a and her nun?

[Is] this the in-vi-o-la-ble band of Hy-men! this

the knot be-fore the sa-cred altar made of sea-born

Ve-nus?

## Example 19

Nicholas Lanier, Hero and Leander, Musica Britannica,  
vol. XXXIII, pp. 15-16.

She is no longer breathlessly passionate, but enraged, and her anger pours forth in rapid-fire declamation. There are fewer rests and more phrases beginning on a strong beat. The bass line in this section (and in lines 15-21) becomes almost completely inactive, and the melodic line relies more and more upon repeated notes, moving slowly up by step in the non-melodic way we saw in Monteverdi, as though whatever musical interest there may have been in less fiercely emotional

passages (lines 22-26, for instance) must give way to the dramatic enunciation of Hero's rage.

We may note once more that Lanier's use of these Italianate rhythms occasionally produces cumbersome declamation, especially when combined with his determination to set the grammatical structure rather than the lines of poetry. The last phrase above ("this the knot before the sacred altar made / Of seaborne Venus?"), for instance, is syntactically too complex to be clear without some kind of rhythmic aid to articulation. Lanier tries to add this articulation with pitch, much in the manner that Monteverdi used pitch changes to indicate phrasing. Here Lanier makes the melodic line move by step, connecting "made" with "knot," but more important, setting "of seaborne Venus" off from "made." The method works better in a less troublesome grammatical construction:

that when the winds be-came less high,  
and shores had some re - pose,

Example 20

Nicholas Lanier, Hero and Leander,  
Musica Britannica, vol. XXXIII, p. 14.

Although there is no rhythmic break, the melodic leap seems designed to set off the phrases of the text. But in either

instance it must be admitted that Lanier has had to sacrifice the natural rhythms not only of the words but of the phrases in order to achieve the rhetorical effect of the longer phrasing. The depiction of Hero's emotional state has taken precedence over the natural rhythms of the language.

The lyrical tone of the third section of the text becomes the inspiration for the most musically lyrical and melodious section of the piece. An abrupt change is indicated harmonically by a shift up a major third, and rhythmically by a drastic slowing down of the pace of declamation. Lines 40-48 continue the recitative-like declamation, but the melodic line is much more active than in the preceding section, and the bass line (and therefore the harmonic rhythm) is more active as well. The length of the phrases is cut back to the shorter phrases associated with Hero's longing in the first section. Lines 49-60, Hero's supplication to the elements, continue the lyrical tone with a supple melodic line and relatively active bass. Lanier maintains the gentle tone by avoiding the coincidence of a long note (implying phrase accent) with the harmonic rhythm, and the agogic accent on "pi-ty" is reduced by the leap up a 5th in the bass, implying a suspended  $\frac{6}{4}$  chord, and that on "soft-est" by a move from a root position to a sixth chord. Most of the accents are thus not as strong as in other sections, and the declamation is not as forceful:

for pi - ty's sake, with soft - est

gales more smooth and easy make

Example 21

Nicholas Lanier, Hero and Leander,  
Musica Britannica, vol. XXXIII, p. 18.

The contrast is made clear once more by the fourth section, (Hero's anxiety and eventually her grief), where melodic motion is again curtailed by a large number of repeated notes, the bass line becomes static once again and the pace of declamation is speeded up by the use of sixteenth notes. Hero's agitation suggests phrases that are longer than those associated with mere longing, but not so long as those associated with her uncontrollable anger:

some-thing me-thinks I spy re-sembling my \_\_\_ soul's joy

Example 22

Nicholas Lanier, Hero and Leander, Musica Britannica,  
 vol. XXXIII, p. 21.

Thus we can see that the emotional states suggested by the various sections of the text have provided the justification for Lanier's use of rhythmic and melodic conventions. Lanier unquestionably came closer to the Italian style with Hero and Leander than other English composers would for many years. North's praise of it is probably an accurate reflection of contemporary response to the piece as an imitation; but imitation it still must be. Lanier has successfully used music to express the "affetti," but whereas Italian composers had done so while working with the rhythms of the language, Lanier's setting produces awkward declamation in English. The effort is certainly an improvement over the superficial imitations by Coperario, but the reluctance of other composers to continue in this direction is perhaps attributable to a feeling that the Italianate rhythms could not do justice to an English text. If they were going to pursue the new baroque sensitivity to the emotions of the text, it seemed that it would have to be at the expense of the rhythmic union of poetry and music so prized by Elizabethan and Jacobean poets and composers.

Henry Lawes made a valiant effort to combine the old with the new. Lawes's Ariadne is another piece in the tradition of the dramatic lament. It was no doubt inspired by Lanier's Hero and Leander and by Monteverdi's Arianna, but it is not so derivative as it has sometimes been claimed to be. Ariadne is the "story" singled out by Milton as a setting by Lawes deserving of particular praise; present day

commentators, however, tend to disparage it, especially in comparison with Monteverdi's lament. Ariadne is not like Arianna, nor is it like Hero and Leander, although it is obviously another attempt to write in recitative style for an English text. But the differences arise first of all from Lawes's approach to declamation, which is entirely different from Lanier's and far less dependent upon Italian models, and second, from the text itself, which is also very different from Lanier's and in some ways less suitable for the dramatically oriented kind of musical setting.

The text of Lawes's Ariadne is by William Cartwright. From its placement in the Lawes MS, it is felt that Lawes composed the piece between 1637 and 1643, and it is generally assumed that the poem dates from about the same time and that possibly it was written as a collaborative effort. Like Lanier's text, Ariadne combines an Ovidian tale with the complaint genre in the form of a dramatic monologue, and it has the same apparent relationship to the earlier dramatic laments; but that is about the extent of their similarities.

Theseus, O Theseus, hark! but yet in vain;  
 Alas deserted I complain;  
 It was some neighboring Rock, more soft than he,  
 Whose hollow bowels pity'd me,  
 And beating back that false and cruel name,  
 Did comfort and revenge my flame,  
 Then faithless whither wilt thou fly?  
 Stones dare not harbour cruelty;

Tell me ye gods, who e're ye are,  
 Why, O why, made ye him so fair?  
 And tell me wretch why thou  
 Mad'st not thyself more true?  
 Beauty from him might copies take,  
 And more majestic heroes make,

And falsehood learn a while  
 From him too, to beguile:  
 Restore my clue:  
 'Tis here most due,  
 For 'tis a labrinth of more subtle art,  
 To have so faire a face, so foul a heart: 20

The rav'nous Vulture tear his breast,  
 The rowling stone disturbe his rest;  
 Let him next feel  
 Ixion's wheel,  
 And add one fable more  
 To cursing poets store  
 And then yet rather let him live and twine  
 His woof of days with some thread stoln from mine;  
 But if you'l torture him, how e're  
 Torture my heart. You'l find him there 30

Till mine eyes drank up his,  
 And his drank mine,  
 I ne'r thought souls might kiss,  
 And spirits joyn:  
 Pictures till then  
 Took me as much as men  
 Nature and Art  
 Moving alike my heart;  
 But his fair visage made me find  
 Pleasures and fears, 40  
 Hopes, sighs and tears,  
 As several seasons of the mind.  
 Should thine eyes Venus on him dwell,  
 Thou would'st invite him to thy shell,  
 And caught by that live jet,  
 Venture a second net,  
 And after all thy dangers faithless he;  
 Should'st thou but slumber, would forsake ev'n thee

The streams so court the yielding banks,  
 And gliding thence ne're pay their thanks, 50  
 The winds so woo the flowers,  
 Whispering among fresh bowers,  
 And having rob'd them of their smels,  
 Fly thence perfum'd to other cells;  
 This is familiar hate, to smile and kill,  
 Though nothing please thee, yet my ruin will:

Death hover, hover, o'er me then,  
 Waves let your christall womb,  
 Be both my fate and tomb,  
 I'll sooner trust the sea then men 60

Yet for revenge to heav'n I'll call  
 And breath one curse before I fall;

Proud of two conquests Minotaure and me,  
 That by my faith, this by thy perjurie.  
 May'st thou forget to wing thy ships with white,  
 That the black sails may to the longing sight  
 Of thy gray father tell thy fate, and he  
 Bequeth that sea his name, falling like me,  
 Nature and love thus brand thee, whil'st I dye,  
 'Cause thou forsak'st Aegeus 'cause thou draw'st nigh 70

And ye O nymphs below, who sit  
 In whose swift floods his vows he writ,  
 Snatch a sharp Diamond from your richer Mines,  
 And in some Mirror grave these sadder lines;  
 Which let some god convey  
 To him, that so he may  
 In that both read at once, and see,  
 Those looks that caus'd my destiny

#### Her Epitaph

In Thetis arms, I Ariadne sleep,  
 Drown'd; First in mine own tears, then in the deep: 80  
 Twice banish'd first by love, and then by hate,  
 The life that I preserv'd became my fate  
 Who leaving all was by him left alone,  
 That from a monster free'd, himself prov'd one:

Thus then I F\_\_\_\_\_ but looke,  
 O mine eyes:  
 Be now true spies,  
 Yonder, yonder comes my dear,  
 Now my wonder, once my fear;  
 See Satyrs dance along  
 In a confused throng, 90  
 Whilst horns and pipes rude noise,  
 Do mad their lusty joys;  
 Roses his forehead crown,  
 And that recrown the flowers;  
 Where he walks up and down,  
 He makes the Desarts bowers;  
 The Ivy and the Grape  
 Hide not, adorne his shape,  
 And green leaves cloath his waving Rod,  
 'Tis he, 'tis either Theseus or some God. 100

The single most important difference between Ariadne and Hero and Leander is that while Hero's plight is in the process of happening, and details of the story are narrated as unfulfilled promises that might still be made good (Leander

said he would come if she set out the light . . .), the only parts of Ariadne's lament that imply any possibility of action in the present are her call for revenge and, in the final section of the poem, the approach of Bacchus, whom she momentarily mistakes for Theseus. This is not, like Hero and Leander, a miniature drama in monologue form nor, like Arianna, a part of a complete drama; it is a narrative poem, even though it takes the form of a first-person lament.

Because the poem is a narrative, not only are the dramatic possibilities fewer, but the emotional range is considerably restricted as well. Ariadne's emotional fluctuations are much less extreme in recollection than Hero's had been in the course of her vigil. The emotional tone of the entire text (with the possible exception of the final 16 lines where she thinks her lover has returned) is a mixture of love and hate that cannot be separated. Lines 21-30, for instance, which contain some vicious curses, are hardly allowed to get going before we are brought back to the fact that Ariadne still loves Theseus. And likewise the next section of the poem (lines 31-46), where Ariadne describes her falling in love with Theseus, is tinged with bitterness because we know she is narrating what is past, not because we have prior knowledge of the story, but because of what Ariadne herself has already told us.

All of this probably makes for a better, more unified poem than Hero and Leander; but it does not provide the substitute opera libretto that Lanier had to work with, and

Lawes's setting of it is correspondingly less dramatic. The sections of the poem (as indicated by the divisions in the text) Lawes separates with clear cadences, but there is no appreciable distinction made in musical language from one section to another. The harmonic structure shows the most variety, but it does not appear to me to be directly reflective of varying emotions in the text.<sup>37</sup> Rather, Lawes uses a fluctuating harmonic language (there are cadences in g, d, c, B<sup>b</sup>, F, e, B, and G!) to suggest a general state of uncertainty. This device can be seen in other Lawes settings of texts dealing with uncertainty or inconstancy (e.g., "O tell me love! O tell me fate!") but any specific assignation of keys or modes to emotions does not in any of these instances, hold up. The device is not a dramatic one, but it might be called rhetorical since it does establish a tone of uncertainty for the entire piece, just as Cartwright set up the tense emotional mixture of love and hate to govern the tone of the entire text.

To this extent, then, Lawes is concerned with the expression of the "affetti" in music, in a general rather than a specific manner. In this case at least, his method is derived from the nature of the text he had to set. But Lawes is primarily concerned with intelligibility, letting the specific emotions of the text speak for themselves; and declamation is therefore a primary objective of his rhythmic style.

Lawes's rhythms are not, like Lanier's, derived from the rhythms of Italian monody, but come rather from an attempt to reflect the rhythms of the English language. Ariadne does not have the many repeated notes and long strings of undifferentiated note values that we found in Hero and Leander; it does not have nearly so many upbeat phrase entrances; and where upbeats or long phrases do occur, they produce quite a different effect, because Lawes's rhythmic language includes a great many dotted rhythms. Phrases like this one



Example 23

Henry Lawes, Ariadne Deserted,  
Ayres and Dialogues . . . by Henry Lawes  
 (London: John Playford, 1653), p. 1.

are very common in this and Lawes's other monodic songs, indicating his realization of the essentially iambic rhythms of English by making length coincident with stress.<sup>38</sup>

Yet this phrase alone might give an overly rigid, metric notion of Lawes's setting of the rhythms of English poetry. We have defined poetic meter in Chapter I as a recurrent pattern which uses some feature of the language to structure lines of verse. Cartwright's poem is dependent upon a recurrent pattern of iambic accentuation for its external structure. The poem is quite strictly conceived in couplets and quatrains which share not only framing rhymes

but metric regularity as well. Although the couplets, as units, are of varying lengths, within the couplets any irregularities (such as missing or added syllables) are definitely felt in reading the poem, because the meter is for the most part so regular. But poetic meter is not an important factor in Lawes's monodic style; he seems almost to go out of his way to deny a literal recurrence of declamatory rhythms to set lines of the same metric pattern. Lines like these are fairly typical in the poem: "The streams so court the yielding banks / And gliding thence ne're pay their thanks;" Lawes's setting, while preserving the naturally iambic rhythm of the words with relatively short and long notes on each pair of syllables (except on "ne're," a special case we shall discuss below), prevents metric regularity by introducing a variety of note values:

The streams so court the yielding banks,

And gliding thence ne're pay their thanks,

Example 24

Henry Lawes, Ariadne Deserted, Ayres and Dialogues, p. 4.

Another way in which Lawes indicates a care for the pronunciation of his text is his attention to the difficulties

of enunciating the consonantal clusters that are so common in English. We may recall that Lanier chose to rush through the groups of consonants in Italianate rhythmic patterns, designed for a language that has many more vowel sounds, especially at the ends of words and syllables. Lawes, on the other hand, is willing to give up a prevailing iambic rhythm in order to make the articulation of every syllable possible for the singer. The couplet "And ye O nymphs below, who sit / In whose swift floods his vows he writ," is set in such a way that there is plenty of time to enunciate the consonants of "in whose swift floods," and the rest after "nymphs" has the same purpose: to allow time for full

And ye O nymphs below, who sit,  
In whose swift floods his vows he writ

Example 25

Henry Lawes, Ariadne Deserted, Ayres and Dialogues, p. 5.

articulation. This procedure is very frequent in Lawes's other monodic and declamatory settings too. In fact, so careful is Lawes with the rhythms of the language that it is possible to account for the rhythmic value assigned to virtually every note he sets in the monodic style either

as part of a prevailing iambic rhythm, or as a deviation from it for reasons of articulation.

But we have seen above that, even within this context, there is considerable variety to Lawes's rhythmic language. The long note/accent of any particular iamb may be anything from a dotted eighth note to a dotted half note. Often the reason behind such choices seems to be interpretation, the musical rhetoric that we observed in Lanier's monodic style. For instance, the declamation of:



Example 26

Henry Lawes, Ariadne Deserted,  
Ayres and Dialogues, p. 1.

puts the most emphasis on "revenge." There is no metric reason for "revenge" to receive any more stress than "comfort;" and in the context of the sentence, the "neighboring Rock" has done as much to comfort her as to revenge. But revenge is one of the most important elements in the tone of the entire text, so Lawes helps establish that tone right away by drawing attention to the word. Interpretation can also interrupt the iambic flow, as in the case of "The streams so court the yielding banks / And gliding thence ne're pay their thanks." (See example above.) Normally "ne're" would be set to a short note value, but the half note helps emphasize the similarity to Theseus.

Like Lanier, Lawes generally chooses to follow the grammatical structure of his text in a monodic setting, but unlike Lanier, in Ariadne Lawes never lets his listener forget that the text is poetry, not prose. In the Ariadne lament there are few instances where this creates any difficulties, because Cartwright's poem has a verse structure much better designed for monodic setting than Hero and Leander. Almost every line of Ariadne is end-stopped, and what enjambments there are do not run from one couplet to another but merely solidify the couplet. If the poem were constructed in heroic couplets as Hero and Leander is, the musical effect would be deadly dull. But the poet has avoided monotony by making his couplets of varying lengths. Thus Cartwright has relieved Lawes of the necessity of avoiding verse structure in order to be faithful to syntax or to create an interesting variety of phrase lengths.

Nevertheless, Lawes takes pains, in the few instances that do occur, to cover himself on both counts. Rhyme seems to be the defining feature of verse structure for Lawes. The rhyming words in Ariadne are almost all long note values, providing not only the stress that accompanies a long note, but time for the rhyming sounds to be consciously heard; and most of the couplets and quatrains end with a harmonic progression by fifth, giving a sense of cadence to each rhymed group of lines and setting off verse structure even more.<sup>39</sup> Where there is an enjambment, Lawes relies on the strength of the rhyming words and the pattern of reinforcement

he has established to make the verse structure apparent; the rhyming word is set to a long note, even though the phrase break, indicated by a rest, occurs elsewhere:

And then yet rather let him live and twine /

His woof of days with some thread stol'n from mine;

Example 27

Henry Lawes, Ariadne Deserted, Ayres and Dialogues, pp. 2-3.

This kind of respect for the poet's lines was a hallmark of the lute-song, and in general it was a tradition Lawes continued. We can see that he took care here to preserve verse structure even where the monodic goals of intelligibility and dramatic delivery of the text demanded a more flexible attitude towards the poem. In addition to Ariadne Lawes composed a number of other songs, shorter than Ariadne, many of them with texts by Thomas Carew, that must be classified as English monodies: their music-text relationship is characterized by techniques of declamation emphasizing speech rhythms and interpretive stress patterns, and they are through-composed rather than strophic. The settings of Carew mark an important step in the dissolution of the union of music and poetry, for when faced with the

strong enjambments used by a poet like Carew, Lawes was forced to abandon his concern with verse structure. His settings of some of Carew's poems, while preserving the iambic English rhythms for which he was beloved of poets, are as grammatically structured as Lanier's Hero and Leander. In a setting like this it is virtually impossible to hear the rhyme scheme:

When thou, poor ex-com-mu-ni-cate /  
 From all the joys of love, shalt see /  
 The full reward and glo - - rious fate /  
 Which my strong faith hath purchas'd me,

Example 28

Henry Lawes, "When thou poor ex-communicate," Musica Britannica, vol. XXXIII, p. 87. Text by Thomas Carew.

The lutenists had no such lines to work with. It was relatively simple to preserve the verse structure of the text when to do so did not cause a serious syntactical break, but a text like Carew's leaves the composer little choice. He must sacrifice either verse structure or grammatical

structure. It seems clear that, given the kind of poetry that was the composer's stock by the second quarter of the century, there is no conceivable way in which the kind of cooperation of music and poetry so cherished in the lute-song could be maintained.

Another of these shorter monodic songs provides an excellent example for some final points about Lawes's monodic style. It is usual for commentators to concentrate on the melodic line in discussing music-text relationships since this is obviously where the closest connection lies. But in Lawes's monodic songs there are definite links between the bass line, the harmonic rhythm, and the placement of stressed syllables. This use of the bass line is apparent in most of the songs, but it is made very clear in the songs that Lawes revised, for the two elements that he changed most frequently in his revisions were the placement of bar lines and the coincidence of notes from the bass line with notes of the melody. "Break heart in twain!" is one of the monodic songs that Lawes revised in the manuscript, and since the manuscript is felt to be roughly chronological,<sup>40</sup> we can assume that the version found on f. 31 was intended to be an improvement over that on f. 14v.

Most of the changes in the later version involve rhythm and meter--not melody--and thus declamation. Lawes's barring in both versions of the song is very regular, and his normal procedure is to have a note of the bass line struck on the first beat of the measure. Without claiming

any unjustified accentual importance for the bar line,<sup>41</sup> I think it can be demonstrated that Lawes felt that the bar line implied some kind of ictus and worked with this possibility. Thus, when he makes a change like this:

f. 14v Wert thou once dead

f. 31 Wert thou once dead

Example 29

Henry Lawes, "Break heart in twain," Musica Britannica, vol. XXXIII, p. 63.

it has the effect of removing some of the accent on "Wert," making the phrase head more strongly toward "dead," and adding the emotional effect of the off-beat entrance. And conversely, when he changes this line:

f. 14v Not that she lov'd

f. 31 Not that she lov'd

Example 30

Henry Lawes, "Break heart in twain," Musica Britannica, vol. XXXIII, p. 63.

the coincidence of the bass note with the melody note on "Not" gives added stress to the word, reducing the petulance that may be felt with the pre-beat entrance, and is thus an aid to interpretive rhythm. And in the final line, again by rearranging the barring, not only is the climactic

f. 14v    And shun the tit-le of a mur - d'rer's name.

f. 31

Example 31

Henry Lawes, "Break heart in twain," Musica Britannica, vol. XXXIII, p. 64.

"murd'rer" made to fall on the ictus of the bar line, but, in order to end with the masculine ending demanded by the text, the duration of "Murd'rer's" is also extended. Although in a number of places the declamation seems to be smoother in the original version, in every instance there is an explanation in interpretation, in making the most effective--perhaps even affective--use of the ictus implied by the bar line, and the bass note and its implied chord that almost invariably falls immediately after the bar line. In the long run, of course, this kind of reliance on the regular ictus of musical meter would prove inimical to the free declamation of the monodic style.

In many of his shorter monodic songs Lawes's careful concern with textual rhythm and poetic structure shows up to best advantage. Here the emotional changes and dramatic situations that may be developed in a longer text are not possible, and the music has consequently less need to create sustained emotional or dramatic stances. Lawes's ability to set the text clearly and precisely will serve admirably to let the text speak for itself, and because the piece is not so long, his jerky speech rhythms do not lose force through constant repetition. Furthermore, the external structure of the poem--the rhyme scheme, the line lengths, and the presence or absence of enjambment--which we have seen was also important to Lawes, is more interesting if it is not repeated 40 times; and thematic structure--especially progression to a climax--which cannot be represented musically over a long time span without major changes in musical language, can be convincingly reflected in a shorter work through control of melodic range or harmonic progression.

Looking again at "Break heart in twain!," we find that Lawes rather significantly altered the melodic line in his revision of the song. In the first version melody climbs to a" half-way through the song on "laughter they from her, not pity win," and again in the climactic last line where the extent of the lady's cruelty is revealed. The revised version omits the first a", saving this climactic pitch, which is indeed high even for these continuo songs which lie rather high, for the climax of the poem. (See example above:

"And shun the title of a murd'rer's name.") The overall musical shape has been improved and made to coincide better with the thematic structure of the text.

Lawes's monodic settings were extremely popular in his own day. The commendations of poets and musicians alike, and the frequency with which Playford reprinted his songs, including the monodies, attest to the contemporary belief that Henry Lawes was England's answer to humanist demands for clarity and passion in setting a text to music. Lanier had been able to bring the passion of the Italian style to a setting of English, but his music was derivative--it was, in fact, famous as an imitation--and could not sustain a musical expression of emotion without losing fidelity to the rhythms of the text. Lawes tried to work from the other direction, creating a solo style from the rhythms of the text. But this was not ultimately successful either. The very nature of the language worked against him, for the highly accentual rhythms of English, if carefully followed in musical rhythms, will create a rough, jerky, and often monotonous rhythmic language and virtually preclude any sustained musical interpretation of emotion in the manner of Monteverdi. Composers of the next generation adopted a much more melismatic style, borrowing again from the floridity popular in Italian opera, perhaps in an effort to add a sustained musical line to the choppy effect of Lawes's strictly syllabic settings. But in doing so, they lost completely the close relationship to the rhythm, meter and structure of the

original text that embodied the neo-classical cooperation between musicians and poets. The intensely emotional representation of a text, through clear and forceful declamation--so much desired by baroque sensibilities--seems not to have been compatible with the physical properties of English poetry. The songs of English monody, when they are the most successfully declamatory--when they represent most accurately the speech rhythms of the text--fail to create a rhetorical stance and fall instead into what might best be described as a narrative stance, letting the text tell its own story but adding little musical embellishment.

## FOOTNOTES

<sup>1</sup>This appears to be true despite Ben Jonson's claim that his masque, "Lovers Made Men," was sung "Stylo recitativo" in 1617. See McDonald Emslie, "Nicholas Lanier's Innovations in English Song," Music and Letters, XLI (1960), pp. 13-14, for the argument that, since Jonson's claims appear only in the 1640 folio of the masque, it must not be taken as literal evidence of recitative in Jacobean England. The only extant piece from the first half of the century that approaches a true recitative style is Lanier's Hero and Leander which will be discussed below. This piece has, with some justification, been called a cantata (e.g., J. A. Fuller-Maitland, "Lanier (4)," Grove's Dictionary of Music and Musicians, Fifth Edition, ed. Eric Blom [New York: St. Martin's Press, 1954], p. 51), and does contain some passages that can be described as recitative. However, since the date of its composition is so uncertain (see Emslie, "Nicholas Lanier" and Ian Spink, Musica Britannica, vol. XXXIII, [London: Stainer and Bell, Ltd., 1971], pp. 193-194), and it was so long in being followed, the above statement must stand. The Italians did use the word recitativo to describe any of the monodic types of composition in which the declamation of the text was a prime concern, and we shall use the word as descriptive of a style. To avoid confusion with later usage, "monody" will be used as the generic term for these songs.

<sup>2</sup>Emslie, "Nicholas Lanier," p. 19.

<sup>3</sup>See Philip Brett, "The English Consort Song, 1570-1625," Publications of the Royal Musical Association LXXXVIII (April, 1962), pp. 79-80.

<sup>4</sup>Published in "Consort Songs," Musica Britannica, vol. XXII, ed. Philip Brett (London: Stainer and Bell, Ltd., 1967), p. 15ff. Richard Farrant was choirmaster at Windsor from 1564 to his death in 1580. He is thought to be the author of the play Warres of Cyrus of which this lament may be a part, (see Brett, "Consort Song," p. 80). The piece is ascribed to Farrant in a Christ Church, Oxford MS of 1581, although E. K. Chambers notes that Robert Parsons is given as composer in another manuscript source for the song. Chambers, The Elizabethan Stage, vol. II (London: Oxford University Press, 1967; first printed, London: 1923), p. 63n.

<sup>5</sup>See Hallett Smith, Elizabethan Poetry (Cambridge, Mass.: Harvard University Press, 1966), especially Chapter II.

<sup>6</sup>Ian Spink, "English Cavalier Songs, 1620-1660," Publications of the Royal Musical Association, LIIIVI (1960), p. 65. For discussion of this thesis, see below, p. 252-256

<sup>7</sup>Brett, "Consort Song," p. 80.

<sup>8</sup>John Stevens, "Shakespeare and the Music of the Elizabethan Stage: An Introductory Essay," in Shakespeare in Music, ed. Phyllis Hartnoll (New York: Macmillan and Co., 1966), p. 8.

<sup>9</sup>E.g., Spink, "English Cavalier Songs," p. 65; Nigel Fortune, "Solo Song and Cantata," New Oxford History of Music, vol. IV, ed. Gerald Abraham (London: Oxford University Press, 1968), belittles Italian influence (p. 211) but goes on to show some good instances of it in the lute songs.

<sup>10</sup>D. P. Walker's by now classic article, "Musical Humanism in the sixteenth and Early seventeenth Centuries," The Music Review, II (1941), pp. 1-13, 111-121, 220-227, 288-308; and (1942), pp. 55-71, surveys sixteenth-century beliefs about ancient music and their sources, both from Classical writings and from the conjectures of sixteenth-century theorists. Walker cites three primary means through which the humanists thought they could achieve the effects attributed to Greek music: use of the Greek modes; use of the Greek genera, in particular the chromatic and the enharmonic; and "subjection of music to text." Walker virtually dismisses the first two as unaccomplished and impossible of accomplishment by the humanist composers, and, in fact, most of what I have to say concerns the last as well. It should be pointed out, however, that the relationship of mode and mood, unstable as the concepts were, remained an important element in the theoretical establishment of "affetti" well into the seventeenth century.

<sup>11</sup>See Walker, "Musical Humanism" (1941), p. 9.

<sup>12</sup>Jerome Mazzaro, in his otherwise excellent book on the changes taking place in the English lyric in this period, (Transformations in the Renaissance English Lyric, [Ithaca: Cornell University Press, 1970]) seems to confuse these two positions when he equates the rhetoric of music with word-painting (p. 111ff., and especially p. 132), and links the humanist movement generally with composers of madrigals, both English and Italian, rather than with composers of solo songs (e.g., p. 126). In whatever measure the English "failed to develop [musical rhetoric] as an avenue for full self-expressiveness," (p. 133), the difficulty lay, not in an inability to use word-painting, but in the problem of finding a suitable rhetorical style of declamation.

<sup>13</sup>E.g., Giovanni de' Bardi, in his Discourse on Ancient Music and Good Singing: "In composing, then, you will make it your chief aim to arrange the verse well and to declaim the words as intelligibly as you can, not letting yourself be led astray by the counterpoint . . . for you will consider it self-evident that, just as the soul is nobler than the body, so the words are nobler than the counterpoint." (Trans. in Oliver Strunk, Source Readings in Music History [New York: W. W. Norton, 1950], p. 295).

<sup>14</sup>E.g., Giulio Caccini, in the Preface to Nuove Musiche: "For these most knowledgeable gentlemen [members of the Camerata] convinced me, not to esteem that sort of music which, preventing any clear understanding of the words, shatters both their form and content, now lengthening and now shortening syllables to accommodate the counterpoint (a laceration of the poetry!), but rather to conform to that manner so lauded by Plato and other philosophers (who declared that music is naught but speech, with rhythm and tone coming after; not vice versa) with the aim that it enter into the minds of men and have those wonderful effects admired by the great writers" (trans. in Le Nuove Musiche, ed. H. Wiley Hitchcock [Madison, Wis., 1970], p. 44); and Claudio Monteverdi, with the phrase that has become the defining motto for later scholarship on Italian monody: "By Second Practice . . . he understands the one that turns on the perfection of the melody, that is, the one that considers harmony not commanding, but commanded, and makes the words the mistress of the harmony." (Foreword, Il quinto libro de' madrigali, trans. in Strunk, Source Readings, p. 409).

<sup>15</sup>The dramatic portrayal was also considered to be a part of the heritage from ancient Greece, as evidenced by Vincenzo Galilei: "When the ancient musician sang any poem whatever, he first considered very diligently the character of the person speaking: his age, his sex, with whom he was speaking, and the effect he sought to produce by this means; and these conceptions, previously clothed by the poet in chosen words suited to such a need, the musician then expressed in the tone and with the accents and gestures, the quantity and quality of sound, and the rhythm appropriate to that action and to such a person." (Dialogo della musica antica e della moderna, trans. in Strunk, Source Readings, p. 319.) This dramatic goal is good evidence in support of John Hollander's suggestion that an essential feature of the changing musical style was a shift from music for the performer's pleasure to music for the audience. (John Hollander, The Untuning of the Sky [New York: W. W. Norton, 1970], pp. 182 and 226ff.) However, see pp. 233ff. & 252ff. on the extent of the influence of drama in the development of English monody.

<sup>16</sup>Caccini, Nuove Musiche, p. 46.

<sup>17</sup>Ibid.

<sup>18</sup>Strunk, Source Readings, pp. 364-365.

<sup>19</sup>It might be noted in passing here that melodically this convention is very close to that associated with the chant and with psalmody.

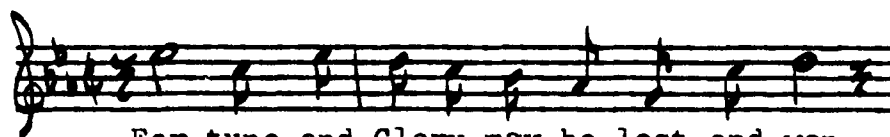
<sup>20</sup>Jacopo Peri, Euridici. See, for example, excerpt in Historical Anthology of Music, ed. Archibald T. Davison and Willi Apel (Cambridge, Mass.: Harvard University Press, 1966), vol. II, p. 1.

<sup>21</sup>Emslie, "Nicholas Lanier," p. 21.

<sup>22</sup>Whether the half note or the whole note is felt to be the beat will depend to some extent on the tempo of performance; and if--as in English--the poetic meter is accentual, its unit of measurement will also be a mitigating factor in the perception of the unit of musical measurement. Here, of course, poetic meter--being syllabic--does not appreciably affect the listener's perception of a tactus.

<sup>23</sup>See Thurston Dart, "Preface," John Coperario, The Songs of Mourning, The English Lute-Songs, Series I, vol. 17, ed. Gerald Hendrie and Thurston Dart (London: Stainer and Bell, Ltd., 1959), p. ii.

<sup>24</sup>This rhythmic and melodic "festooning" is apparent in other songs of Coperario's set as well:

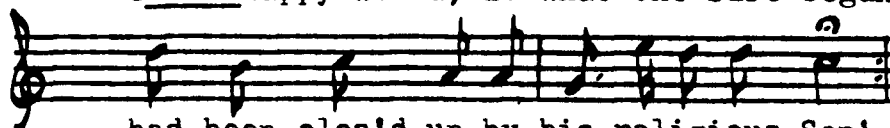


For-tune and Glory may be lost and won,

Coperario, "Fortune and Glory," Songs of Mourning, p. 25.



O \_\_\_ happy world, if what the Sire begun



had been clos'd up by his religious Son!

Coperario, "O poor distracted world," Songs of Mourning, p. 35.

<sup>25</sup>Declamation is somewhat better served by performance in four beats instead of the two that the composer's indicates.

<sup>26</sup>Dowland's place in the declamatory development in English song may be more clearly seen in what I have called the "pathetic ayres." See Chapter V.

<sup>27</sup>Spink, "English Cavalier Songs." p. 64.

<sup>28</sup>Emslie, "Nicholas Lanier," pp. 21-22.

<sup>29</sup>Emslie, "Nicholas Lanier," p. 22.

<sup>30</sup>Emslie, "Nicholas Lanier," p. 21.

<sup>31</sup>See Spink, Musica Britannica, vol. XXXIII, pp. 193-194.

<sup>32</sup>Emslie, "Nicholas Lanier," p. 17.

<sup>33</sup>Nicholas Lanier, Hero and Leander, Musica Britannica, vol. XXXIII, pp. 12-21.

<sup>34</sup>Douglas Bush says of Marlowe's Hero and Leander: "It was immensely admired before and after its formal publication, and was enthusiastically quoted and plagiarized for two generations." Mythology and the Renaissance Tradition in English Poetry, rev. edition (New York: W. W. Norton, 1963), p. 121.

<sup>35</sup>This principle was theoretically demanded by the style and was spelled out in detail by Samuel Butler: "As the ditty is distinguished with points (period, colon, semicolon, and comma), so is the harmony, answering unto it, with pauses, and cadences. Semibrief rests, one or more, answer to a period or to a colon: which also is of perfect sense. Minim and crochet rests to semicolons, commas, breathings, and signs. So like wise, primary cadences perfect, which close the harmony, answer fitly to periods ending the ditty; or some principle part of it: and secondary, to colons or interrogations. But improper, and imperfect cadences answer to points of imperfect sense, (commas and semicolons). These directions being observed (with discretion) in the harmony, help not a little to the manifesting and understanding of the ditty." The Principles of Musik in Singing and Setting (1636), introduced by Gilbert Reaney (New York: Da Capo Press, facsimile 1970), p. 97. I have modernized spelling and punctuation.

<sup>36</sup>William Cartwright, Ariadne Deserted, quoted from the setting by Henry Lawes, Ayres and Dialogues . . . by Henry Lawes (London: John Playford, 1653), pp. 1-7.

<sup>37</sup>Pamela J. Willetts feels differently on this matter: "Lawes attempts a detailed setting of the changing thought of his text and his music shifts frequently from major to minor tonality." The Henry Lawes Manuscript (London: British Museum, 1969), p. 8.

<sup>38</sup>That this feature of Lawes's settings (his rhythmic representation of iambic accentual patterns in dotted rhythms) is a primary factor in his reputation with poets may be seen in the wording of the accolades to his music, from Milton's "committing short and long" to these lines by Charles Colman:

'Tis Thou hast honour'd Musick, done her right,  
Fitted her for a strong and useful Flight;  
Shee droop'd and flaggd before, as Hawks complain  
Of the sick Feathers in their Wing and Train:  
But thou hast imp'd the Wings She had before.  
Musick does owe Thee much, the Poet more;  
Thou lift'st him up, and dost new Nature bring,  
Thou giv'st his noblest Verse both Feet and Wing.

Select Ayres and Dialogues, The Second Book (London: John Playford, 1669; facsimile ed., Ridgewood, N. J., Gregg Press, Inc., 1966), [A4].

<sup>39</sup>Eric Ford Hart's "Introduction to Henry Lawes," Music and Letters, XXXIII (1951), pp. 217-344, is in general agreement with my point on Lawes's representation of rhyme scheme, as well as on various other technical features of Lawes's style pointed out in the course of this study.

<sup>40</sup>R. J. McGrady, "Henry Lawes and the Concept of 'Just Note and Accent,'" Music and Letters, L (1969), p. 91.

<sup>41</sup>Among the few who have written about Lawes in any detail, there seems to be almost willful disagreement as to the relevance of the bar line. See Willetts, Henry Lawes Manuscript, p. 13 ("The barline does not have any accentual significance for Lawes . . ."). My feeling is that musical meter was unquestionably at least available to the composer of solo song; the very strong and regular meters of the dance songs is surely sufficient evidence of this. While the bar line did not at first imply this meter, it gradually came to be placed coincident with the meter, and I believe that Lawes utilized this possible significance, even if he did not always feel constrained by it.

## C H A P T E R V

## PATHETIC AIRS

We have looked in the last three chapters at three categories of solo song in Jacobean and Caroline England, clearly definable through their choice of conventions of setting a text and representative of three particular attitudes toward which aspects of a poem--if any--might be represented in music. Each of the three types established a set of conventions for such elements as rhythmic declamation, phrase structure, and interpretive techniques, and each type had its own conventional relationship to the text; and although these conventions were handled somewhat differently in each group as we moved from the first quarter of the century to the second, and indeed from composer to composer, there was enough continuity to allow us to trace the attitudes embodied in each category throughout the period.

But such categorization has left virtually untouched a large body of songs including many of the best and perhaps the most representative songs of the period. These are the emotionally expressive lute songs (such as Dowland's "In darkness let me dwell") and the declamatory airs of the continuo composers (such as Henry Lawes's songs for Milton's "Comus" or Nicholas Lanier's setting of Thomas Carew's "Mark how the blushful morn") which are neither as rigorously metrical as those considered in Chapters II and III, nor as

explicitly declamatory as those in Chapter IV. More important, while the attitudes directing the choice of conventions in the categories discussed in the last three chapters were largely concerned with representation of the mechanical features of versification, they dealt only peripherally with the more subjective area of the representation of thematic content or the rhetoric of emotions (the pathos) that was another important aspect of humanistic interpretation. In this final chapter I shall try to fill in both gaps through a group of songs--somewhat less homogeneous than the others, but sharing a middle ground in declamatory technique and a consistent emphasis on expressiveness--which I have joined under the heading of "pathetic air."

The pathetic airs are perhaps more easily defined by what they are not than by what they are, for there are songs of several different musical styles which must be so classified. We may exclude settings which give precedence to musical structures (such as the dance songs) and those which emphasize poetic meter over considerations of poetic rhythm. Such songs, it will be granted, are generally not representations of the pathos--the representation of the emotional contours--of the text, nor, in most cases, of the organization of words in a meaningful order, while the pathetic airs, though usually working within the context of the poem's versification, are more expressive of its content. On the other side, the pathetic airs may be distinguished from monody by the designation of "air" which should convey some

connotation of song as opposed to narrative or speech; the pathetic airs operate in a more inherently musical context than the strict examples of monody, as is evident in the fact that most of them are strophic, implying that--at some level--the musical expression is expected to carry its relevance from one stanza to the next. The texts set as pathetic airs are lyric poetry--frequently melancholy, especially in the lute songs--and do not go as far toward narrative as those used for monody; the settings likewise do not generally follow whatever narrative structure there may be in the poem as closely as a monodic setting, but seem to represent a compromise between fidelity to the external structure of verse and the syntactic structure of the words.

All the songs I shall consider pathetic airs work with poetic rhythms in one way or another, and a reasonably careful declamation of the text--at least of the first stanza--is an identifying feature. But these songs are an amalgamation of styles and attitudes, and they do not have any one of the mechanical features of versification as an external goal. The representation of subject matter is therefore not only more feasible (because the composer is less confined by strict adherence to a set of rhythmic conventions) but more necessary to give the song thrust, to add some new interpretive dimension. Where in the other categories we saw sacrifices made to good declamation out of respect for meter (poetic or musical), or sacrifices to sustained musical expressivity out of respect for poetic rhythms, or concessions to poetic structure for the sake of

grammatical or narrative structure, in these airs consideration of any of these aspects of the temporal organization or words is sometimes sacrificed to the musical representation of meaning. Effect, in other words, is placed above fidelity to verse structure, or even above declamatory accuracy, as the determinant in the choice of conventions of setting.

We have, of course, pointed out instances of this kind of interpretation in all the other kinds of song. In the last chapter, although we were concerned primarily with intelligibility and declamation of speech rhythms of the text, we began to see--especially with Lanier's Hero and Leander--that some of the conventions with which we have been dealing were also capable of forming a set of techniques for representing the meaning and the pathos of the words as well as their temporal organization in poetic meter, poetic rhythm, or the progressively more exaggerated rhythms of speech or drama. Here we shall try to relate the sustained and effective use of the representation of meaning and pathos--which I feel is most consistently operative in this group of songs--to the similar uses of the conventions of language in the poetry, the control of syntax and word choice, and the figurative or symbolic uses of language which are as integral a part of poetry as the control of sound patterns (indeed, a far more important part to poets of some periods). The tradition of rhetoric and elocution in the organization of words for purposes of emphasis and persuasion may also be a part of a composer's interpretive attitude toward his text.

We shall thus be defining the conventions of a rhetoric of music in English song of the early seventeenth century.

Rhetoric is the art of persuasion; and the idea that words can be organized according to established principles in order to be more persuasive--a concept known from the writings of Classical Greeks and Romans (especially those of Aristotle, Quintilian and Cicero) and enjoying the renewed interest that the Renaissance fostered in all phases of ancient knowledge--formed the basis of numerous treatises on the construction and criticism of poetry during the Renaissance. But writers in sixteenth-century England were not in complete agreement as to what was included in a system of rhetoric. Classical tradition had divided the art into invention, disposition or arrangement, style or elocution, memory, and delivery; but following the lead of Petrus Ramus, some theorists sought to treat only elocution and delivery as rhetoric, considering the other four areas as the province of logic. There are thus two definitions of rhetoric to which we might relate a rhetoric of music: the first defines an integrated system which treats all aspects of the organization of words, prescribing a set of conventions through which the writer's work will appear clearly and logically presented, and which will appeal to the emotions as well as the intellect of the audience through the force of elocution; the second describes only a system of conventions of style which seeks to add persuasive force to words through ornament, and to make the words effective through beauty and an appeal to the emotions.<sup>1</sup>

The second definition would seem, at first glance, to be the closest to music, since it appears to deal with the surface texture of words; it would be possible to view such a rhetorical system as a means of approaching the emotions through the decorative arrangement of words, much as the humanists thought of the addition of music to a text as a means of reaching the soul. But the rhetoricians are very clear in their insistence that ornament<sup>2</sup> in rhetoric is inherently related to meaning, and elocution, while it may provide beauty and grace in speaking, must also be seen not merely as an adjunct, but as an integral part of the thematic content of a poem. Thus a facile equation of music with the rhetoric of elocution will not suffice; and ultimately we shall find that music is capable of functioning on several planes in the representation of emotion and meaning in the text.

For all Renaissance rhetoricians--whichever definition of rhetoric they espoused--the use of language was ordered by a set of conventions, or figures of speech, covering grammar, elocution and sometimes logic, which were listed and described in treatises and handbooks on poetry. Cicero had defined a figure of speech as "any deviation, either in thought or expression, from the ordinary and simple method of speaking."<sup>3</sup> George Puttenham's description in The Arte of English Poesie (1589) of the use of figures is indicative of the power and breadth of effect attributed to them in the sixteenth century. He begins his chapter "Of Figures and Figurative Speeches" with a warning:

As figures be the instruments of ornament in every language, so be they also in a sorte abuses or rather trespasses in speach, because they passe the ordinary limits of common utterance, and be occupied of purpose to deceive the eare and also the minde, drawing it from plainnesse and simplicitie to a certaine double-nesse, whereby our talke is the more guilefull and abusing.<sup>4</sup>

But he later concedes that in the hands of the poet the figures are less dangerous than they are pleasing:

. . . but in this case, because our maker or Poet is appointed not for a iudge, but rather for a pleader, and that of pleasant & louely causes and nothing perillous, such as be those for the triall of life, limme, or liuelyhood, and before iudges neither sower nor seuere, but in the eare of princely dames, yong ladies, gentlewomen, and courtiers, beyng all for the most part either meeke of nature, or of pleasant humour, and that all his abuses tende but to dispose the hearers to mirth and sollace by pleasant conueyance and efficacy of speach, they are not in truth to be accompted vices but for vertues in the poetical science very commendable.<sup>5</sup>

And further on he describes how the figures affect the use of language:

Figurative speech is a noueltie of language euidently (and yet not absurdly) estranged from the ordinarie habite and manner of our dayly talke and writing, and figure it selfe is a certain liuely or good grace set vpon wordes, speaches, and sentences to some purpose and not in vaine, giuing them ornament or efficacie by many maner of alterations in shape, in sounde, and also in sence, sometime by way of surplusage, sometime by defect, sometime by disorder, or mutation, & also by putting into our speaches more pithe and substance, subtilitie, quicknesse, efficacie, or moderation, in this or that sort tuning and tempring them, by amplification, abridgement, opening, closing, enforcing, meekening, or otherwise disposing them to the best purpose:<sup>6</sup>

In more modern terms, the following summary of the functions of the Renaissance figures of speech will give an idea of the extent to which an Elizabethan poet was expected to be in control of his words:

The Renaissance figures . . . deal with words, in the figures of orthography; with grammar, in such matters as interrogation, exclamation, the unfinished sentence, the periodic sentence, ellipsis, rhythm, and the means of varying through them; with coherence, through figures of conjunction and transition; with emphasis, through word order and the figures of repetition; with clarity and obscurity; with amplification and condensation; with beauty, through exergasia and all the figures of exornation; with force, through vehemence (pathos); with proof, through logos; with ethos; even with gesture (mimesis, and mycterismus), and voice (pathopoeia and tasis).<sup>7</sup>

The figures of speech, then, are conventions of writing designed to influence the way in which words are perceived, whether on the surface level of embellishment of thematic content, or on the deeper level of the arrangement of terms in argument. The relationship of such a system of conventions to the conventions of setting a text to music should be obvious, for we have already seen that a musical interpretation will also influence the listener's perception of the words. Musical rhetoric can work in a number of ways: as an aid to elocution, music can emphasize rhetorical conventions in the words, it can supply its own conventions or "figures," or a musical figure may add significance not inherent in the words to a conceit or a figure of speech in the text; as a representation of thematic content or pathos, music can help to establish the ethos of the speaker, it can add vividness to descriptive passages or metaphors, or it can emphasize figures of comparison or contrast; and finally, music may be used as an aid to delivery in the form of rhetorical declamation.

We shall look at a few instances below in which musical conventions are analogous to particular figures of speech. The figures of repetition, for instance, may be easily related to music; and musical conventions can be used in conjunction with figures of emphasis and those dealing with clarity and obscurity, beauty, amplification, and condensation. In a larger sense, however, such analogies are less important than the conception of musical conventions as another set of figures performing a function in the persuasion of the listener that is similar--but not identical--to that of the rhetorical devices in the poem. The very act of setting the words to music removes them from "the ordinary and simple method of speaking" and is thus a form of rhetorical gesture. And the predominant rhythmic style of declamation in any setting--the distance of the rhythmic language from the rhythms of normal speech--establishes the degree of distance between singer and text, as well as a conventionally accepted emotional tone, and may be compared to the establishment of the ethos or moral character of the speaker which is the purpose of one set of rhetorical figures. Champion's songs in the "plain" style are a deviation from ordinary speech in the direction of non-interpretation; insofar as they are deviant, however, their particular rhythmic character may be considered a rhetorical gesture, though it is a very limited one in its intrinsic ability to further elocution or to convey additional meaning. Monodic songs, on the other hand, are deviant in the other direction and

often seem to stress exaggerated speech rhythms. The effect of such rhythms is a strong identification of the singer with the persona of the poem, and the rhythmic style thus has a direct bearing on the speaker's credibility.

In the pathetic airs we shall find a less clearly defined musical ethos, but more flexibility in developing other means of expression. Beyond the initial gesture of setting a text to music, a rhetoric of music must ultimately be concerned with the meaning and the implicit emotional impact of the text, for, as we have noted, the rhetoricians were explicit in the requirement that ornament be used for a purpose, not for its own sake. The function of music in these songs is to make the words more forceful, more persuasive, and more pathetic through musical means as much as through the words themselves. The setting should add a dimension to the text that the words alone could not convey, just as the manipulation of language can imply dimensions of meaning that normal speech does not.

If musical conventions are to be used as a set of rhetorical figures there must be some agreement as to their effect; and unfortunately there are not catalogues of devices for music as there are for words. Nevertheless, if techniques for representing meaning with music are used repeatedly, or if the association of musical figures with particular aspects of a text is sufficiently striking, I think we may assume that conventions have been established. Any of the techniques described in Chapter I may be used as rhetorical devices,

and many of the rhythmic conventions that have been discussed in earlier chapters--particularly those used for interpretation--will reappear as figures in the rhetoric of music. But in the previous contexts they have not usually been pushed beyond the "normal"--at least after the essentially rhetorical function of setting a text at all is taken into account--and we shall consider them rhetorical only when they are exaggerated beyond the needs of interpretation or are demonstrably used for a particular effect. Musical elements that are not used for declamation (i.e., such non-rhythmic elements as chord choice, dissonance, chromaticism, melodic intervals or melodic figuration, or musical texture) are more clearly available for use as rhetorical gesture than rhythm,<sup>8</sup> but they too must be used in a manner significantly out of the ordinary--as defined by the context of the song in which they appear--to be considered conventions of rhetoric.

It is my belief that a change in the rhetorical stance, and a concomitant change in the conventions used as a rhetoric of music, most clearly define the drastic change in musical style of solo song that occurred in England shortly before the start of the second quarter of the century. And I believe further that, more than in the songs representative of any of the other attitudes discussed in previous chapters, changes in poetic style are responsible for the necessity of finding new methods of interpreting the thematic content and the rhetoric of emotions in the texts through music, and of adopting a fundamentally different rhetorical

stance. In the Introduction to this study I suggested that certain kinds of musical representation are more appropriate to particular kinds of poetry than others. With respect to Elizabethan lyric poetry, which depends greatly upon the precise--even minute--manipulation of words according to the figures of Classical rhetoric for a significant part of its effect, a setting which represents individual images or emotional states, rhetorical repetitions, or the figures of paradox or comparison through a musical language capable of multiple and rapidly shifting gestures is responding in kind to the rhetorical organization of the text. Jacobean and Caroline verse, on the other hand, is much less dependent upon the conventions of elocution, much less decorative in its use of language, than Elizabethan verse, and more dependent upon argument (following Donne) or decorum (following Jonson). In either case a musical style that is highly emotional or decorative in its own right would not be representative of the rhetorical stance of the text. Further, the use of imagery, conceits and metaphors--in both metaphysical and Cavalier poetry--is notably less conventional. It was a characteristic of the age to search for fresh images, and a musical language that is conventional in its representation of images would clearly be inappropriate. We shall look first at the rhetorical conventions established in the lute song; but I will point out as we proceed why some of these conventions could not be appropriate to the continuo song and its particular kind of text.

The pathetic airs have two points of departure in the lute songs: the madrigal-related ayres which have polyphonic accompaniments and the homophonic, un-metered songs similar in musical style to the air de cour. Both types are notable for their fidelity to textual rhythms in declamation, but whereas this feature is prominent in the expressive language of the latter kind of song, in the madrigal type the purely musical devices of word-painting and the musical effect of the polyphonic texture itself are more central to a listener's perception of the piece.<sup>9</sup> Although the reduced textural interest of the homophonic style was to surpass the polyphonic style in the continuo song, the influence of the madrigal remained particularly strong in the emotionally expressive songs of John Dowland, and it is evident in those of John Danyel and some of the less important lutenists as well.

Elizabethan lyric poetry, on one level of organization, is built upon the careful and purposeful use of figures of speech. But just as the reader was not expected to scan quantitative meters, he (or she, since the majority are love lyrics addressed to a woman) was certainly not expected to analyze the conventions of rhetoric, but rather to be moved by them in their total effect as a poem; and it is again important to remember that elocution is not an ultimate goal but a means of making the entire lyric persuasive. Nevertheless, if we analyze the multiple figures that make up such a poem, it is easy to see that a musical representation that

works in a similar manner--by combining many small elements into some kind of integrated whole--will be representative of the composition of the verse.

There are significant ways in which the madrigal does just this. The representation of the meaning of words was an essential principle of the madrigal, based on one interpretation of the humanistic goal of obtaining the "effects" of music; and if it were not for the requirement that the text be fully understood as well as represented through music, the madrigal might have become a more important literary medium in England than it did. As it was, many of the elements of the madrigal that may be called rhetorical were incorporated into the lute songs.

Some of these elements can be related to particular figures of speech. The devices of word-painting come first to mind as characteristic of the madrigal, and although they are not as consistently used in the lute songs, they do appear frequently enough to be notable. Word-painting, I think, may be most aptly related to the figures of description and the use of imagery. In this example, the descriptive function is certainly obvious:

The image shows two staves of musical notation in a treble clef with a common time signature (C). The first staff contains the lyrics "Drop, drop, drop, drop not, drop not," with the music featuring a descending melodic line that ends with a half note on a higher pitch. The second staff contains the lyrics "O drop not mine eyes, nor tric-kle, tric-kle," with the music featuring a descending melodic line that ends with a half note on a higher pitch.

Drop, drop, drop, drop not, drop not,  
O drop not mine eyes, nor tric-kle, tric-kle,



## Example 1

John Danyel, "Grief keep within," Songs for the Lute, Viol and Voice (1606), The English Lute-Songs, Second Series, vol. 8, ed. Edmund H. Fellowes, rev. Thurston Dart and David Scott (London: Stainer and Bell, Ltd., 1970), p. 26. The pertinent figure of speech would be pragmatographia: "the vivid description of an action or event." (Joseph, Shakespeare's Use of the Arts of Language, p. 128.)

But Danyel could use word-painting in somewhat subtler ways that are suggestive of the use of metaphor:

## Example 2

John Danyel, "Time, Cruel Time," Songs for the Lute, p. 23.

The conventional running figure, rather than occurring on the word "run," is set to the words "days" and "years" to suggest by association the rapid passage of time. The ordinary uses of word-painting, in which a conventional device is associated with the word which it represents, is in a sense the equivalent of the epithet; Danyel's procedure

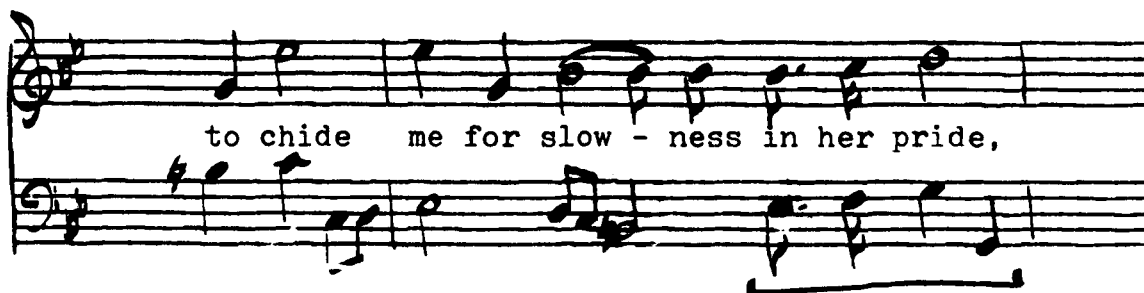
here, on the other hand, in which the device--which already has its conventionally assigned meaning in association with "run"--is used in conjunction with other words, is the equivalent of the metaphorical use of language. The displacement of the figure brings together musically two elements of the text: time and its passing.<sup>10</sup>

Although word-painting continues to be present in the continuo songs, it does not seem to be as significant as an expressive, rhetorical device as it was in the lute songs (and would be again in the songs of Purcell and his contemporaries). In the continuo song, word-painting is usually confined to the small gestures on particular words, such as William Lawes's "breathless" rhythm on the word "breathless," (Example 3-a), John Wilson's long note to represent "slowness," (Example 3-b), or Henry Lawes's pathetic minor third on "mourns," (Example 3-c):



Example 3-a

William Lawes, "God of winds," British Museum Add. MS 31432 (William Lawes autograph song book), f. 31.



Example 3-b

John Wilson, "Goe happy hart," Oxford  
Bodleian MS Mus. b. 1, f. 27v.

Example 3-c

Henry Lawes, "The Chyldish God of Love"  
(Richard Lovelace), British Museum Add. MS 53723  
(Henry Lawes autograph song book), f. 145.

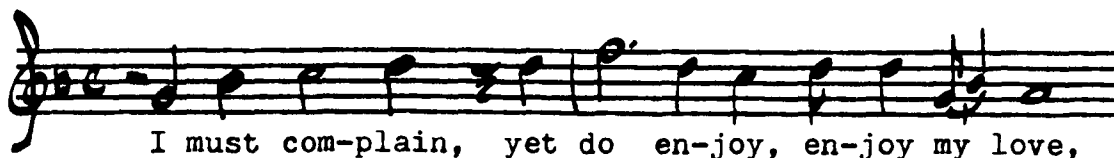
In the continuo song word-painting does not typically function in the organization of whole passages nor add a new dimension of meaning as it did in Examples 1 and 2 from lute songs. Two reasons for the difference in approach to word-painting may be found in characteristics of the musical style of the period: the syllabic setting with lack of melisma, and the derivation of the melodic line from a straight reading of the poem without repetition of words.

The figures of word-painting--like the figures of speech--are by definition a highly conventional, agreed-upon set; they can function effectively when there is also an

agreed-upon and conventional set of poetic images which they can be assumed to represent, as there is in much of the Petrarchan verse of Elizabethan lyricists. But the uses of language in Jacobean and Caroline lyric poetry are less formulaic than in Elizabethan; many poets, following Donne, sought new and changing images and metaphors to give their verse a spontaneity and direct appeal that the older poetry no longer had. In this context, the older devices of word-painting were no longer as appropriate to the new uses of language, and to use them in more than an ornamental manner might detract from the images and conceits of the verse.

One of the most characteristic features of the madrigal is the reiteration of words or phrases of the text, and again, many of the lute songs adopt this practice. There are at least three ways in which such repetitions may be related to the figures of speech. Figures of repetition are among the most frequent embellishments in elocution, and while the figures themselves deal with repetition in particular arrangements (such as the use of the same word at the beginning and end of a clause), the emphasis that a reiteration provides is a function of any of the figures, whether of speech or of music.

The kind of textual repetitions derived from the madrigal style may also serve a function similar to figures of division and amplification. The repetition of "enjoy"



Example 3

John Dowland, "I must complain," The Third Booke of Songs (1603), The English Lute-Songs, Series I, vol. 10/11, ed. Edmund H. Fellowes, rev. Thurston Dart and David Scott (London: Stainer and Bell, Ltd., 1970), p. 34. The figure of speech most nearly related is epanodos: "repeating the terms of the general proposition in the amplification which particularizes it." (Joseph, Shakespeare's Use of the Arts of Language, p. 116.)

broadens its importance in the line, and at the same time puts a very specific connotation on Dowland's interpretation of it. A similar use is made of repetition in the following

song by Francis Pilkington, where the general rhetorical function of persuasion is surely apparent:

The image shows three staves of musical notation in a single system. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody consists of quarter and eighth notes. The lyrics are written below the notes. The second staff continues the melody and lyrics. The third staff concludes the phrase with a fermata over the final note. The lyrics are: "Wit-ness the wound that through your dart doth bleed, And craves your cure, and craves your cure, and craves your cure since you have done the deed."

Example 4

Francis Pilkington, "Look mistress mine," The First Booke of Songs (1605), The English Lute-Songs, Series I, vol. 7/15, ed. Edmund H. Fellowes, rev. Thurston Dart and David Scott (London: Stainer and Bell, Ltd., 1971), p. 27.

Repetition of parts of the text is almost entirely absent from the songs of the continuo composers. The direct and unembellished language of Jacobean verse does not invite the amplifications and divisions that musical repetition can accomplish, and the function of emphasis, as we have seen in preceding chapters, is almost always provided through rhythm and meter in songs of this period.

Figures of comparison may also have equivalents in musical conventions. In the following example by John Danyel, the gradation from bad to worse in the afflictions the speaker has to bear is represented by an ascending sequence:

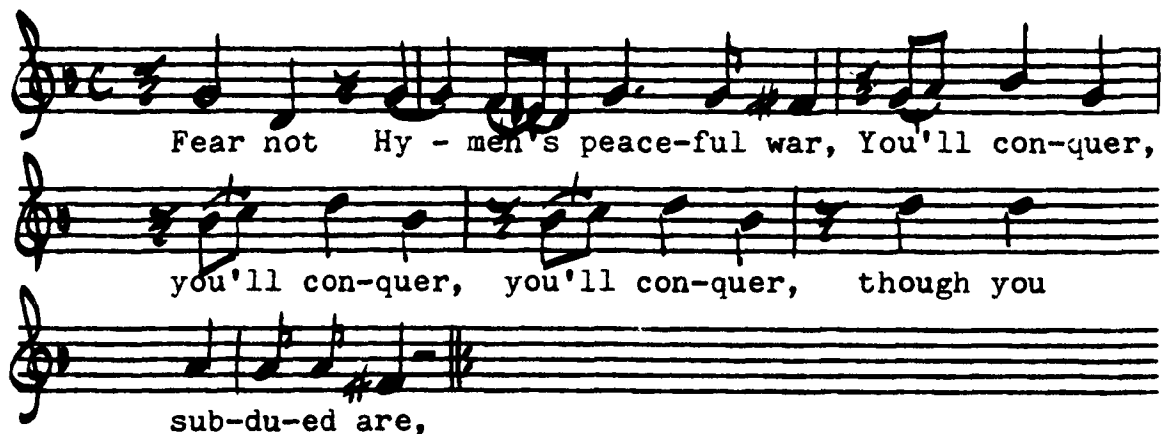


For Griefs, Dis-trusts, Re-morse,  
I see, must do - mineer the heart.

## Example 5

John Danyel, "Eyes, look no more," Songs for the Lute, p. 47. The figure of speech is auxesis: "advances from less to greater by arranging words or clauses in a sequence of increasing force." (Joseph, Shakespeare's Use of the Arts of Language, p. 149.)

And figures of opposition or contradiction, as in the following apparent paradox which Dowland strengthens by building up the first term with repetition, sequence, and rising pitch, and abruptly releasing the tension as he presents the second term:



Fear not Hy - men's peace-ful war, You'll con-quer,  
you'll con-quer, you'll con-quer, though you  
sub-du-ed are,

## Example 6

John Dowland, "Cease these false sports," A Pilgrimes Solace (1612), The English Lute-Songs, Series I, vol. 12/14, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd., 1969), pp. 69-70.

Some musical conventions of both the madrigal and the lute song cannot be so easily related to particular figures of speech, but are nonetheless musically rhetorical elements in their conventional suggestion of emotional states. Particular chords and the introduction of dissonance are commonly used as devices of word-painting to indicate anguish. In this example by John Danyel, the momentary sound of an augmented triad (on "keep") helps to convey the speaker's struggle with his own emotions:

And keep out sor - row from this room with - in,

Example 7

John Danyel, "If I could shut the gate," Songs for the Lute, p. 48.

Chromaticism is frequently associated with pathos, particularly in the Italian madrigal; and although its use is much less common in England, Danyel makes the association explicit in his "Can doleful notes":

Chro - ma - tic tunes most

like my pas - sions sound,

## Example 8

John Danyel, "Can doleful notes," Songs for the Lute,  
p. 40.

Danyel's text in this song is surely a plea for a musical style in the Italian vein rather than the "measured" and largely diatonic style of the French air or of the simpler lute songs like Champion's:

Can doleful notes to measur'd accents set,  
Express unmeasur'd griefs which time forget?  
No, let Chromatic tunes, harsh without ground,  
Be sullen music for a tuneless heart,

Chromatic tunes most like my passions sound,  
As if combin'd to bear their falling part.  
Uncertain certain turns, of thoughts forecast,  
Bring back the same, then die, and dying, last.<sup>11-a</sup>

His use of chromaticism in this instance is thus a part of the rhetoric of his argument as well as a figurative representation of pathos. Elsewhere Danyel employs both chromaticism and progression by whole tones to indicate the irony that tears can accompany joys as well as sorrows, perhaps playing not only on the conventional connotation of grief or despair, but also on the uncertain harmonic implications of such passages:

Since Joy can weep as well as thou.

To show the plen - ty of af-flic -

tion's smart?

Example 9

John Danyel, "Grief keep within," Songs for the Lute, pp. 24, 27-28.

John Danyel's songs have been cited a number of times in the last few pages because Danyel is, at least on the surface, a composer who relied rather heavily on conventions of musical rhetoric in his interpretations of poetry. But Danyel's musical language is ultimately too conventional to be satisfying. Although his voice lines and accompaniments are at times very complex, they do not seem to grow from a pervasive interpretive goal so much as from the amalgamation of small figures of musical rhetoric, put together as they are suggested to him more by the actual figures of speech in the poem than by the purpose for which the poet has used them. Eloquence or ornament becomes its own excuse for being, and the persuasive purpose is thereby diminished.

Dowland, on the other hand, in his best songs, was able to use the conventions of musical rhetoric to form an integrated interpretation of the poetry he set. Examples

of Dowland's expressive use of a musical rhetoric abound, especially in the songs from A Musicall Banquet (1610) and A Pilgrimes Solace (1612), but I think we can best understand this aspect of his art by comparing his justly famous "In darkness let me dwell" with Coperario's two-voice setting of the same text.

In his ayre Dowland uses some of the devices we have indicated above as rhetoric of music. Repetition of words and phrases is very frequent, though significantly Dowland's textual repetitions are almost never literal from a musical point of view but provide the repeated words with a new musical context. Thus, in the following example, the music is "jarring" the first time through startling textual accentuation and a harmonic cross-relation, and the second time through suddenly increased rhythmic activity and the dissonance of the major 7th between melody and bass (suspended, of course, from the previous chord):

The image shows a musical score for a lute song. It consists of three staves. The top staff is the melody, written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes: "jar - ring sounds, jar-ring, jarring sounds,". The middle and bottom staves represent the lute accompaniment, with the bottom staff being the bass line. The music features a mix of quarter and eighth notes, with some complex rhythmic patterns in the accompaniment.

Example 10

John Dowland, "In darkness let me dwell," A Musicall Banquet (1610); The English Lute-Songs, Series I, vol. 12/14, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd., 1969), p. 82.

Coperario uses very few textual repetitions in his setting, and those that do occur are not likely to add any new dimension of meaning, but are primarily decorative:

My mu-sic, My mu - sic

My mu - sic, hell - ish jar - ring

Example 11

John Coperario, "In darkness let me dwell," Funeral Teares (1606); The English Lute-Songs, Series I, vol. 17, ed. Gerald Hendrie and Thurston Dart (London: Stainer and Bell, Ltd., 1959), p. 9. It may be noted that the one subtlety of Coperario's handling of this line--the simultaneous singing of "My music" and "hellish" in the second measure above--is not available to Dowland since "In darkness" is not one of the ayres he published as a part song.<sup>11-b</sup>

One of the most significant factors in Dowland's musical interpretations is his fully integrated use of the accompaniment, his inheritance from the polyphonic style of the madrigal and consort song. Specific rhetorical conventions, derived from the text, are made a part of the polyphony, and the accompaniment thus takes on a role in the representation of the poem. While Coperario's setting is

also polyphonic, he does not use the texture in a rhetorical way. The irony of the clauses "wedded to my woes" and "bedded to my tomb" does not seem to have had much impact on Coperario, for he merely indicates their parallel construction with sequential melodic phrases in the upper voice; the lower voice and the accompaniment have no tangible relationship to either aspect of the text.

The musical score consists of two systems. The first system has three staves: a vocal line (treble clef) with the lyrics "Thus, wed - ded to my woes, and", a second vocal line (treble clef) with the lyrics "Thus, wed - ded to my woes, and bedded in my", and a piano accompaniment (grand staff). The second system has three staves: a vocal line (treble clef) with the lyrics "bed-ded in my tomb", a second vocal line (treble clef) with the lyrics "tomb, and bedded in my tomb,", and a piano accompaniment (grand staff). The piano accompaniment features block chords and simple melodic lines in both hands.

Thus, wed - ded to my woes, and

Thus, wed - ded to my woes, and bedded in my

bed-ded in my tomb

tomb, and bedded in my tomb,

Example 12

John Coperario, "In darkness let me dwell," Funeral Teares, p. 10.

Dowland, on the other hand, sets the "wedded and bedded" clauses to similar--but not identical--phrases, with a cross-relation in the accompaniment at the moment of irony in each instance; realizing the cliché, Dowland puts the dissonance not only on the pathetic "woes," but on the unaccented "my," throwing a somewhat different light on the conjugal images of "wedded" and "bedded":

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. The lyrics are: "Thus wed - ded to my woes, And bed-ded to my tomb,". The music features a mix of eighth and sixteenth notes, with some dissonance in the piano accompaniment, particularly in the bass line during the "to my tomb," phrase.

Example 13

John Dowland, "In darkness let me dwell," A Musically Banquet, p. 83. The appropriate figure of speech is hypallage: "the changeling," in which "the application of words is perverted and sometimes made absurd." (Joseph, Shakespeare's Use of the Arts of Language, p. 55.)

Similarly, the image of the weeping walls calls forth little pathos from Coperario, while in Dowland's setting, the small chromatic gesture at depicting weeping is picked up in the accompaniment and extended beyond the textual phrase into a completely musical, polyphonic expression of the emotional state suggested by the textual image:

still shall weep;

still shall weep;

Example 14

John Coperario, "In darkness let me dwell," Funeral Teares, p. 9.

shall weep, still shall weep

Example 15

John Dowland, "In darkness let me dwell," A Musicall Banquet, pp. 81-82.

This kind of expressiveness--the creation of a musical texture from conventions of textual representation--is, of course, not available to the composer of continuo songs; the accompanist may elaborate figures from the melodic line in his realization of the bass line, but such elaboration cannot be part of the composer's expressive goals because of the greatly reduced texture of solo voice line and unfigured bass.

Dowland's greatest achievement is the organization of conventions like those described above into a musical structure that is rhetorical itself on a larger scale and that uses the ornaments of rhetoric--as a good Elizabethan lyric does--for the purpose of creating a single, persuasive entity. His method of working his own set of rhetorical conventions through the entire texture is of great importance in the integrated effect of the setting. Equally important is the establishment of a predominant mood or pathos, putting the listener in an appropriate frame of mind. This Dowland accomplishes with a unified conception of the musical elements to be used in his song, introduced in the very opening bars by the lute--not by the voice:



Example 16

John Dowland, "In Darkness let me dwell," A Musically Banquet, p. 80.

This introductory section sets forth the unusually long, slow-moving contrapuntal lines that will, when set to lines of the text, amplify the words; it gives us, in the top line, a melodic shape (a leap upwards followed by a gradual descent) that will recur throughout the piece in either voice line or accompaniment:

The walls of mar-ble black      Thus wed-ded to my woes

"jarring sounds"

Example 17

John Dowland, "In darkness let me dwell," A Musically Banquet, pp. 80-84.

and in the alto range, we hear the melody with which the voice will begin and end the piece, making the singer's first words sound as though they have literally emerged from burial

in the musical texture. The impassioned outbursts at "O, let me living die" thus take on particular rhetorical force in the otherwise emotionally unified musical context.

Dowland is without question the major figure among the composers of lute songs in the rhetorical use of musical conventions. Most of the other lutenists, with Campion in the lead, moved in the direction of simplicity of both voice line and musical texture; Dowland moved instead toward the rhythmic complexity which, in the voice line at any rate, is a necessary ingredient of the declamatory style. In Chapter II it was pointed out that in his later song books Dowland began to exaggerate the rhythmic variety in his normally smooth melodic style and to add some embellishments in the manner of the monodic writing of Caccini; some of these features are even evident in "In darkness let me dwell." I have purposely avoided pointing out the use of declamatory rhythms as rhetorical gesture, however, since so much of the preceding chapters has dealt with rhythmic interpretation. But as we approach the declamatory style, rhythm becomes increasingly prominent as an expressive element, and in these later songs Dowland, too, often exaggerates rhythmic variety beyond the "normal" to the point where it must be taken into account. Yet no matter how exuberant Dowland's declamatory rhythms became, he did not achieve a truly declamatory style because of his fundamentally musical conception of the representation of meaning, rooted in his practical experience as a lutenist and in his adherence to Renaissance ideals of musical expressiveness.

"Tell me true Love," from Dowland's last book of ayres, A Pilgrimes Solace (1612), features the rhythmic variety that would characterize the declamatory air in the next generation. The voice line of the song might well be taken for a monodic line by Caccini:



Example 18

a- John Dowland, "Tell me true Love," A Pilgrimes Solace, p. 18.

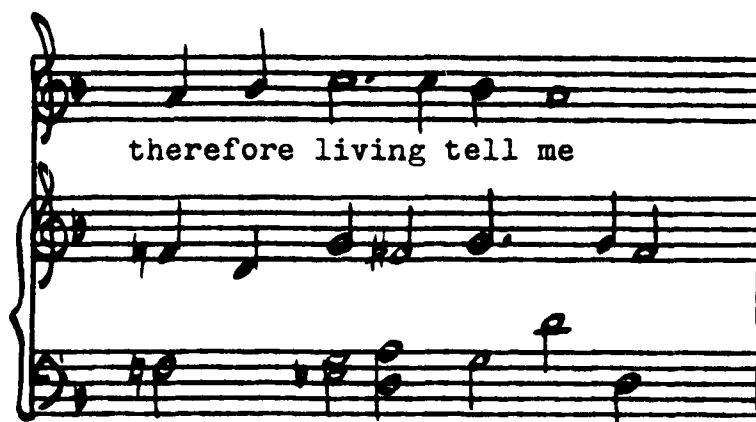
b- Giulio Caccini, "Aria Terza," Le Nuove Musiche (1602); ed. H. Wiley Hitchcock (Madison, Wis.: A-R Editions, 1970), p. 122.

And even the accompaniment to this first line is quite homophonic, as the realized bass line of a declamatory song would be. It is apparent in this and a few other songs that Dowland knew the conventions of the declamatory style, and could use the rhetorical figures implied by that style. But with the second line of this song Dowland begins to introduce the polyphonic accompaniment that typically bears a substantial amount of his musical rhetoric, and his interest in developing what Jerome Mazzaro has termed a "fully self-expressive form"<sup>12</sup> seems to outweigh his commitment to the interest in expressive declamation, borrowed from the Italian

musical style that was fashionable in England around 1610. Thus the conventions of declamation--used for rhetorical effect in the ways we shall find characteristic of the declamatory air--become, along with other rhetorical devices, part of the fabric of a musical texture, just as the devices of word-painting do in the madrigal or the melodic and harmonic conventions do in the more typical lute song.

The extent of Dowland's dependence on the resources of musical texture for expressiveness--even in as rhythmically declamatory a song as "Tell me true Love"--is apparent in the use of contrasting textures for different lines of the poem: polyphony accompanies "In thoughts or words, in vows or promise-making, / In reasons, looks, or passions never seeing, / In men on earth, or women's minds partaking"; but a homophonic texture is used to introduce the syllogistic final couplet:

Thou canst not die, and therefore living,



Example 19

John Dowland, "Tell me true Love," A Pilgrimes Solace, p. 19.<sup>13</sup>

Like many of the songs in the category of pathetic air, "Tell me true Love"--for all its declamatory rhythms and rhetorical figures directed specifically at the interpretation of the text--is strophic; and like all the other strophic settings, it does not work very convincingly with the rhythms of stanzas other than the first. But Dowland's particular handling of musical expression, the organization of rhetorical conventions into a purely musical texture, becomes more evident the further he gets from a simple, metrical rendition that could suit all stanzas equally well. In "Tell me true Love," as in "In darkness let me dwell," Dowland uses similar musical motives in the accompaniment throughout the piece to give it cohesiveness. Thus, while the individual declamatory rhythms, or the specific conventions of rhetoric may not fit succeeding stanzas, the strength of their organization into a musical whole, and the reciprocal derivation of that unity from the rhetorical representation

of the text, make the setting appropriate on a general level for the entire poem.

Dowland's attitude in songs like "In darkness let me dwell," or even "Tell me true Love," is eminently appropriate to a verse form that creates its effect not through single, striking images but through a carefully controlled interweaving of conventions of language; he constructs a musical organization that is parallel to that of the poem. To return to the two definitions given to rhetoric in the Renaissance,<sup>14</sup> I think it can be said the Dowland's stance would correspond to that of the first, more inclusive definition, for it is apparent that he has taken much more than merely elocution or delivery into account. His conventions of setting include means comparable even to the figures of invention and the construction of arguments. The most remarkable aspect of Dowland's genius is that his settings are responsive to their texts in multiple layers; not only do they interpret poetry rhythmically and through rhetorical gesture, but on a larger scale they represent the whole poem in what is ultimately a purely musical expression.

This, of course, is the point at which instrumental music must enter the picture, for if Dowland's songs are "fully self-expressive" musically, they will be just as coherent without a text as with one; and as many writers have pointed out, this is precisely the period in which instrumental music began to assume a life of its own. But the rise of instrumental music, often cited as a cause for the decline

of vocal music (particularly in England), might better be seen as the result of the full development of a rhetorical stance in musico-poetic relationships, in correspondence with the systematically elaborate poetry of the late Renaissance. The coincidence of Elizabethan verse, humanistic ideals of textual representation, and a musical imagination like Dowland's produced as democratic and as successful an alliance of music and poetry as could be desired. That it did not survive beyond Dowland's lifetime, however, was due not so much to the rise of instrumental music as to the decline of poetic styles to which such musical elaboration was appropriate.

In the poetry set as declamatory airs, the influences of John Donne and Ben Jonson are very prominent. Donne is responsible for more naturalistic diction than was characteristic of Elizabethan verse, turning from the artifices of formal elocution to language and syntax derived from "normal" speech. The example of Jonson's emphasis on taste and decorum made much Cavalier poetry as suitable in external structure for song as the Elizabethan lyric, but his characteristic restraint kept his use of language as far from the formulaic conventions of Classical rhetoric as Donne's. And whereas the Elizabethan lyric had been impersonally complimentary in its persuasion, the typical Cavalier lyric used the force of argument to persuade and had not so much use for the decorative language of compliment. Thus where conventions of rhetoric appear in Cavalier poetry, they are

more likely to be used for the purpose of furthering an argument than as ornament in the creation of a finely-wrought work of art.

In this change we can see an alteration in the function of rhetoric in song as well. If words are no longer used conventionally as ornament, then music cannot appropriately be so used either. As has been pointed out above, there can no longer be an agreed-upon set of referents for the figures of a musical rhetoric, and for the musical language to add its own decorative plane of expression to the poetry would be out of keeping with what was inherent in the verse. A rhetoric of music, to be effectively joined to this new kind of poetry, must be used not to make the language of the poem more colorful, but to make its arguments more forceful. The strength of the kind of argument typical of the Jacobean or Caroline poet lay partly in the logic of its terms, and partly in the ability of the speaker to create the necessary emotional tone. The problem for the Jacobean composer thus was to find a musical language that could suitably represent these aspects of the text without being decorative in the way the madrigal and the lute song had been.<sup>15</sup>

Another important feature that set the Cavalier lyric apart from the Elizabethan was its more personal tone. This, too, indicated a change in rhetorical stance. In the earlier lyric style the poet's role was that of singer;<sup>16</sup> he sang about love, or about men in love, but not about his own experiences with love. The identification of the poet with

the persona of his verse (which was apparent as early as the 1570s in the work of Sidney, but seems not to have affected the song-verse until the early seventeenth century) made a musical setting that cushioned the poem in its own language less suitable, for it removed some of the force of personal statement. Another challenge to the Jacobean composer then was to develop a musical language that would sustain the sense that the poet was speaking directly to his audience, presenting his own thoughts and emotions.

The Italians seemed to have found a way to represent at least the pathos of the text with recitative and monody, and the English--as we have seen in the last chapter--made several attempts to follow their example. Dowland's "Tell me true Love" was certainly a step in that direction, but its polyphonic texture, used for expressive purpose of its own, provided too much embellishment that was external to the logic and the pathos of the text. Not all Jacobean composers shared Dowland's commitment to the ideals of Renaissance polyphony, however, and it must have become clear to some that one of the reasons the Italian style could be so effective as a representation of the rhetoric of emotions in the text was its greatly reduced musical texture.

The humanists' position on intelligibility of the text is again relevant here, for not only did it suggest a fundamental change in musical texture so that the words could be understood by an audience, but it seems also to have spelled out a musico-textual relationship that would comply

more effectively with the characteristics of the new kind of poetry. Argument is surely best represented through its own words; and the best way to set it to music is in a style that will make it fully intelligible, not detracting from its force with ornament. Personal emotions will also be most emphatically represented through the speaker's words, for the translation of the rhetoric of emotions into a musical rhetoric generalizes its terms into those of convention. Thus, in line with both the humanistic ideals and the reduction of artifice in poetry, the next step in the search for a suitable musical rhetoric had to be the elimination of the polyphonic accompaniment that had borne so much of Dowland's expressiveness.

The lute songs with a superficial resemblance to the musical style of the air de cour (with unmeasured declamation of textual rhythms by the voice over a homophonic accompaniment)<sup>17</sup> provide a sounder basis for this development in terms of musical rhetoric than the madrigal-related ayres, for in such songs the declamatory rhythms are expressive in their own right rather than as part of a polyphonic texture. During the second decade of the century, as composers began to set poetry with the more complex rhythms and meters evolving from the influence of Donne, the rhythmic character of the voice line became comparably more complex, while the accompaniment--if it was not to emerge as the polyphony of Dowland--necessarily became simpler. Musical texture in the declamatory air was thus pared to the minimum of solo voice and unfigured bass

line. What remained was a kind of song in which, if the attitude of the composer involved the representation of the emotions and meaning of the text, it must be through the words themselves and not through any conventionally meaningful set of figures. Declamatory rhythm--in the service of intelligible and forceful presentation of the text--was necessarily the primary basis for a musical rhetoric.

The devices of rhetoric used in the continuo song are not generally capable of carrying any significance in their own right, but only in their particular attachment to words; there will thus be no appreciable plane of musical meaning added to the text in a continuo song, but only a reinforcement of the meanings inherent in the poem. But, of course, this is true also of figures of speech. The rhetorical conventions of the declamatory air are no more nor less "self-expressive" than the conventions of language, but they are capable of aiding the exposition of thematic content and the development of elements of persuasion in ways that are comparable to linguistic conventions. Since the many devices of declamatory interpretation have been presented in Chapter I and referred to repeatedly throughout this study, to spell them out again here would be redundant. Instead we shall look at a few instances in the declamatory airs in which these conventions are used in ways that are specifically rhetorical gesture as opposed to "normal" use as interpretation of textual rhythms.

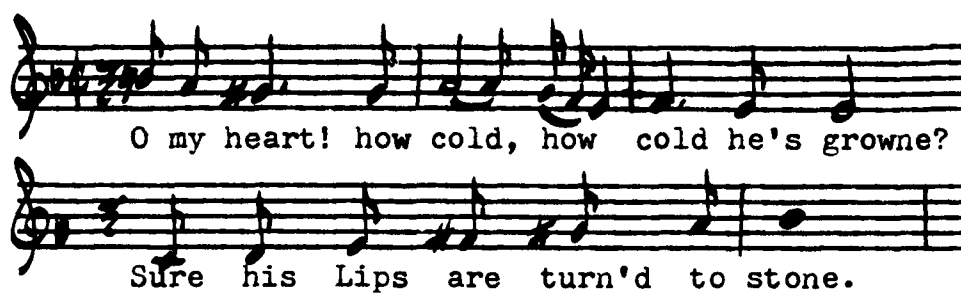
The nature of the conventions of rhetoric appropriate to the style of Cavalier verse is such that they are probably more nearly comparable to the schemes of grammar than to ornament or invention, not by way of specific correlation but in general function. Certainly one of the primary functions of the declamatory rhythms in the continuo song is the articulation of grammatical constructions; and there is written evidence that by the 1630s "grammar" had assumed a place along with poetry as an "art" to be joined to music. Charles Butler, in the Dedication of his Principles of Musik (1636) says:

Meerly to Speak and to Sing, ar of Nature: and therefore the rudest Swains of the most barbarous Nations doe make this dubble use of their articulate voices: but to speak well, and to sing well, ar of Art: so that among the best Wits of the most civilized people, none may attain unto perfection in either facultie, without the Rules and Precepts of Art, confirmed by the practice of approved Authors.

I have been induced, (My GRACIOVS LORD) for the furtherance of the studios, to set forth the Principles of both these vocall Arts, [Grammar and Musik].<sup>18</sup>

The rhetorical use of grammatical structure can be seen in examples like this from William Lawes's highly declamatory "Amarillis tear thy hair" where melodic shape articulates the syntactical structure and rests punctuate the phrases of the text:

Amarillis tear thy hair, beat thy breast,  
sigh, weep, despair; cry cry Ay me!

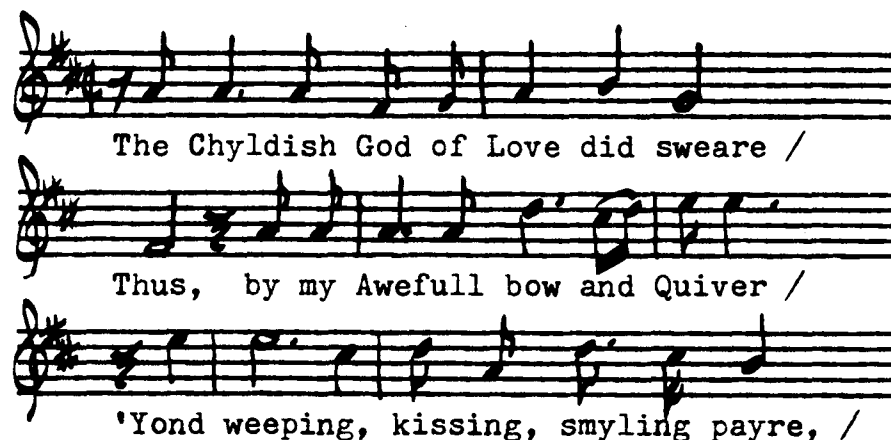


O my heart! how cold, how cold he's growne?  
 Sure his Lips are turn'd to stone.

## Example 20

[William Lawes], "Amarillis tear thy hair,"  
Select Ayres and Dialogues, The Second Books, p. 25. Ascribed  
 here to Henry Lawes. 19

The technique of setting strongly enjambed lines  
 with musical lines over-riding the linear structure of the  
 verse becomes a rhetorical convention when to pause at the  
 end of a line would destroy a segment of the argument in  
 the poem:



The Chyldish God of Love did sweare /  
 Thus, by my Awefull bow and Quiver /  
 'Yond weeping, kissing, smyling payre, /

## Example 21

Henry Lawes, "The Chyldish God of Love"  
 (Richard Lovelace), British Museum Add. MS 53723  
 (Henry Lawes autograph song book), f. 145.



And of course the rugged melodic lines and wide leaps that are characteristic of the declamatory airs may also be part of the conventions of rhetoric. In the following example William Lawes builds intensity by increasing the size of the leaps (minor 3rd, major 3rd, 4th, 5th, and finally 7th). The final leap of a major 7th emphasizes the irony that the tyranny of "men and gods" will destroy itself:

Break Heart! and make them cru-el-ler than wise;  
For by their ty - ran - ny, their tri - umph dies.

Example 24

William Lawes, "To whom shall I complain; to men or gods?" *Musica Britannica*, vol. XXXIII, ed. Ian Spink (London: Stainer and Bell, Ltd., 1971), p. 132.

Again, any of the conventions of interpretive declamation, if they are exaggerated enough to be prominent in the musical language, and particularly if they are used with obvious reference to rhetorical devices in the text, may be considered elements in the musical rhetoric of the pathetic airs of the continuo song.

Finally, we must consider what effect the declamatory rhetoric has on the composer's ability to set a strophic text. With Dowland, it will be recalled, we concluded that

the creation of a musical expression that was generally comparable to the rhetorical structure of the poem, made the setting appropriate at least on that level for all the stanzas. If, however, the rhetorical conventions of the declamatory air do not, on the one hand, carry conventionally accepted meaning and must therefore be correlated with particular words to be effective, and on the other are not used in the construction of a musically integrated whole, it would appear that in this respect--as in the matter of the difficulty posed by increasingly complex rhythms that cannot be maintained from one stanza to the next--the declamatory style was not likely to be acceptable for strophic song.

Nonetheless, a good number of the pathetic, declamatory airs are strophic, and an interesting comparison is afforded in settings of Sir John Suckling's "No, no fair heretic," one anonymous and one by Henry Lawes.

No, no, fair heretic, it needs must be  
 But an ill love in me,  
 And worse for thee.  
 For were it in my power  
 To love thee now this hour  
 More than I did the last,  
 'Twould then so fall  
 I might not love at all.  
 Love that can flow, and can admit increase,  
 Admits as well an ebb, and may grow less.

True love is still the same; the torrid zones  
 And those more frigid ones,  
 It must not know;  
 For love, grown cold or hot,  
 Is lust or friendship, not  
 The thing we have;  
 For that's a flame would die,  
 Held down or up too high.  
 Then think I love more than I can express,  
 And would love more, could I but love thee less.<sup>20</sup>

Typical of its period, Suckling's lyric is not the ornamental compliment of the Elizabethan style, but a reasoned argument on the vagaries of love: the first stanza argues that if the lady wants a love that can increase, she must accept the fact that it might just as easily decrease; the second stanza counters that true love (with the implication that this is the speaker's love) will do neither, but will remain constant. In each stanza the final couplet sums up the argument of the stanza with the figures of testimony: the adage and the maxim.

The anonymous song is a melodious, strophic setting, using declamatory rhythms only as representation of textual rhythm--and this not very emphatically. The up-beat figures, which in the last chapter were shown to characterize attempts at the Italian style, are frequent, giving the setting some of the urgency of a declamatory air, but without particularized interpretation of words or phrases. Thus, this setting is rhythmically acceptable for both stanzas of the text:

No, no, fair he - re - tic,  
True love is still the same;

it needs must be But an ill love in me  
the tor-rid zones And those more fri-gid on

Example 25

[Anonymous,] "No, no fair heretic," Musica Britannica,  
vol. XXXIII, p. 131.

But there is hardly a sense in which this setting can be called rhetorical. If it is a pleasing musical entity, it is so in spite of the text, not through its interpretation of the text as Dowland's settings were; and its general relationship to the theme of the poem is equally innocuous for both stanzas. The rhythmic style, too, avoids rhetorical conventions and is therefore appropriate to both stanzas only in its refusal to deviate from the "normal" in interpreting textual rhythms.

Henry Lawes's setting--as by now should be expected--takes a definite rhetorical stance toward the poem, with definitely interpretive rhythms, and a shift to triple meter for the final couplet, which (given the associations of the triple-meter convention as we have described them in Chapter III) has the interesting effect of setting off the adage as common or popular knowledge.<sup>21-a</sup> The rhetorical conventions of the declamatory air make the setting of the first stanza an emphatic statement of the poet's argument: the musical phrasing, set off by rests and melodic shape, corresponds to the grammatical structure and to the logical presentation of the argument:

For were it in my pow'r, To love thee now this hour

More than I did the last, 'twould then so fall I



## Example 26

Henry Lawes, "No, no, fair heretic," British Museum Add. MS 53723, f. 52v.

The conditional clause is a long, ascending phrase, and its consequent falls back down to a middle range. Agogic accents emphasize "now" and its reinforcing appositive "this hour," adding immediacy characteristic of Cavalier verse to the argument.

In the printed sources of Henry Lawes's setting,<sup>21-b</sup> it is given as an ordinary strophic song with the second stanza printed at the bottom of the page. But in the Henry Lawes Manuscript the composer has written out a variant setting for the second stanza, its rhythmic changes indicative of Lawes's understanding of the rhetorical nature of his setting. In the first line, for instance, though the meter of the poem would have made the first interpretation acceptable, the rhythm is altered so as to put emphasis on "True," since that is the key word in the speaker's argument in this stanza:





## Example 27

Henry Lawes, "No, no, fair heretic," British Museum Add. MS 53723, f. 52v.

The variant setting of the lines corresponding to those quoted above ("For were it in my pow'r . . .") are even more pointedly changed for rhetorical purpose. I have given the passage below first as it would be in the ordinary strophic setting, and second as Lawes sets it in the manuscript version:

Three lines of musical notation in treble clef, 3/4 time, with a key signature of one sharp (F#). The melody is a simple, regular setting. The lyrics are: "For love, grown cold or hot, Is lust or friend - ship, not The thing we have; For that's a flame would die, Held down or up too high;"

Two lines of musical notation in treble clef, 3/4 time, with a key signature of one sharp (F#). The melody is more complex and varied than the strophic version. The lyrics are: "For love grown cold or hot Is lust or friendship, not The thing we have, for that's a flame would"



Example 28

Henry Lawes, "No, no, fair heretic," British Museum Add. MS 53723, f. 52v.<sup>22</sup>

The crucial point, of course, is the handling of the grammatical structure, particularly the setting of the strong enjambment of lines 15-16. But the second version is also more emphatic in its accentuation of the words important to the argument, such as the parallel rhythms aligning "cold or hot" with "lust or friendship." And we would fail to do justice to Lawes's reading of the poem if we did not notice the slight rearrangement of the melody to place a chromatic line--unusual for Lawes--on "Is lust or friendship."

The conclusion should be obvious: strophic settings cannot possibly succeed when the composer's attitude toward the text includes the representation of the rhetoric of argument. Yet if we consider the interpretive possibilities of the typical Cavalier lyric--like Suckling's poem--there seems to be little else in it that music could represent. The conditions set by the poetry made it impossible, on the one hand, to continue using a musically self-expressive language like Dowland's that could at least sustain strophic repetition, and on the other hand equally impossible to use the kind of musical rhetoric appropriate to it for more than one set of words. Henry Lawes's solution was to widen the

gap between the tuneful, strophic airs and the declamatory airs, which he tended more and more to set as through-composed songs rather than strophic--particularly in the case of his settings of the poetry of Thomas Carew. Ultimately the strophic, declamatory air could not survive, and in the next generation, songs in which the composer adopted a rhetorical stance, or sought to represent the pathos of the text, were usually strophic variations or some other form in which exact repetition was obviated.

A gradual change is apparent in the contents of the Playford volumes from 1651 onwards as the declamatory strophic song fell more and more into oblivion in England. The dichotomy between the light, homophonic dance-songs and the through-composed, monodic airs, which we could see becoming a factor in the output of Henry Lawes, was increasingly felt, with the result that the hybrid style--our "pathetic air"--virtually disappeared. Its history was rather brief, but not without significance, for during this half-century composers of art songs to English texts tried out--and found the limits of--radically different methods of representing meaning in song. Succeeding ages have preferred the earlier method in the songs of Dowland, but the declamatory method--while it could not ultimately sustain a reciprocal bond between the two arts--seems to have been as firmly rooted in a consideration of the poetry as the lute song. In the final analysis the continuo composers had to confront what composers of art song to the present day have had to face: that from

the beginning of the seventeenth century on, English poetry has not, in truth, been designed for song. And the kind of careful representation attempted by the composers of declamatory airs could not, without doing violence to the poetry, generate a significant musical style.

## FOOTNOTES

<sup>1</sup>A third, generally pejorative definition, not current in the Renaissance but often implied by the word "rhetoric" in modern usage, seems to be most clearly related to the part of Classical rhetoric dealing with delivery. The devices of the orator who is able to sway the emotions of large groups of people through the projection of some kind of personal magnetism, rather than through the demonstration of truth in what he says, would fall into this concept of rhetoric.

<sup>2</sup>I will be using the terms "ornament" and "embellishment" in this sense with reference to both music and poetry throughout this chapter. I wish to make clear that I do not, unless otherwise specified, mean "ornament" in the sense of the ornamentation or division common in the music of the period.

<sup>3</sup>Marcus Tullius Cicero, Institutio oratoria, tr. J. S. Watson [Bohn's Classical Library], II, p. 146; quoted from Sister Miriam Joseph, C.S.C., Shakespeare's Use of the Arts of Language (New York: Columbia University Press, 1947), p. 32.

<sup>4</sup>George Puttenham, The Arte of English Poesie; quoted from Elizabethan Critical Essays, vol. II, ed. G. Gregory Smith (London: Oxford University Press, 1904; repr. 1967), pp. 159-160.

<sup>5</sup>Puttenham, Arte of English Poesie, pp. 160-161.

<sup>6</sup>Puttenham, Arte of English Poesie, p. 165.

<sup>7</sup>Joseph, Shakespeare's Use of the Arts of Language, p. 37.

<sup>8</sup>To this extent Jerome Mazzaro is no doubt on the right track in trying to relate the devices of word-painting to a rhetoric that may be supplied through music, (see above, Chapter I, note 43; and Jerome Mazzaro, Transformations in the Renaissance English Lyric [Ithaca, N. Y.: Cornell University Press, 1970], Chapter IV, *passim*), and I shall follow him in correlating word-painting with certain kinds of rhetorical figures. But Mazzaro's scope is too limited to be very useful since he does not seem to feel there are any other possibilities. In the same way, Eric Ford Hart, who thinks Henry Lawes's declamatory songs are ultimately "rhetorical" statements, is limited by his understanding of rhetoric as "the traditional methods of the orator." (Eric Ford Hart, "Introduction to Henry Lawes," Music and Letters, XXXII [1951], p. 337.) Hart's rhetoric of music is thus restricted to the performative interpretation of grammar

and punctuation--perhaps a more workable viewpoint than Mazzaro's and more relevant to mid-seventeenth-century song, but leaving out the more genuinely musical expressiveness that is the strength of Mazzaro's thesis.

<sup>9</sup>Though perhaps not to the singer's perception. See remarks on this aspect of the madrigal in the Introduction, p. 5.

<sup>10</sup>John Hollander, in discussion, has clarified my understanding of this point. The technique has great implications for the symbolic use of music which would reach its apex in the work of Wagner, although at this early stage its success is dependent upon the agreed-upon meaning of the figure.

<sup>11-a</sup>John Danyel, "Can doleful notes," Songs for the Lute, Viol. and Voice (1606), The English Lute-Songs, Second Series, vol. 8, ed. Edmund H. Fellowes, rev. Thurston Dart and David Scott (London: Stainer and Bell, Ltd., 1970), pp. 36-43. For discussion of this poem, see John Hollander, The Untuning of the Sky (New York: W. W. Norton, 1970), pp. 188-189.

<sup>11-b</sup>The dissonance on "jarring" in Coperario's setting should, however, be noted as an example of word-painting.

<sup>12</sup>Mazzaro, Transformations in the Renaissance English Lyric, p. 150.

<sup>13</sup>Interestingly, Dowland's textual repetition in this line seems to supply a missing term in the argument. The lines read:

Thou canst not die, and therefore living tell me  
Where is thy seat? why doth this age expel thee?

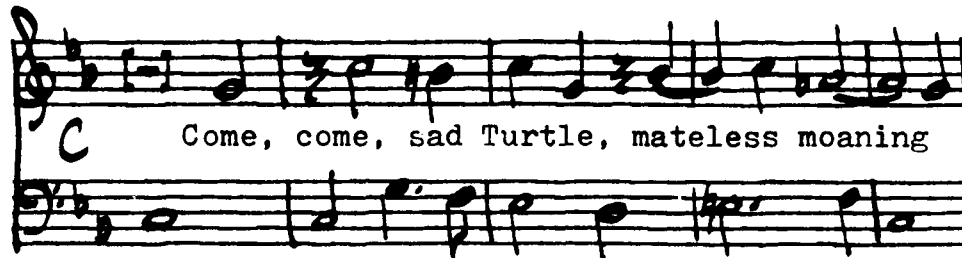
But the reasoning goes something like this:

You cannot die;  
Therefore you are alive;  
Since you are alive, tell me  
Where is the locus of your existence, etc.

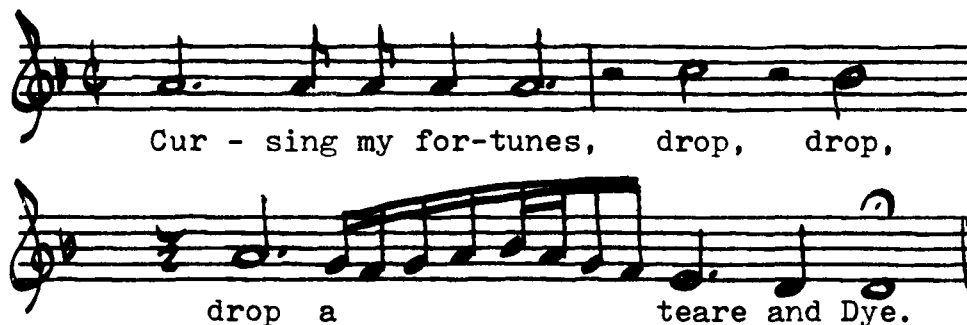
hinging on the dual use of "therefore" which Dowland very neatly supplied in both contexts through the repetition.

<sup>14</sup>See p. 302 above.

<sup>15</sup>A sort of back-handed support for this correlation between musical and poetic uses of language is the fact that occasionally, when images or "pathetic" words common in Elizabethan song-verse do appear in the poetry set by continuo composers, they are treated with the old musical conventions, as is "moaning" in Henry Lawes's "Come, sad Turtle":



(In Select Ayres and Dialogues, The Second Book [London: John Playford, 1669; repr. Ridgewood, N.J., 1966], p. 35;) and on a slightly larger scale, the pictorially dropping tears in Robert Johnson's otherwise declamatory setting of "Woods, Rocks, and Mountains":



(In British Museum Add. MS 11608 [usually dated about 1650], ff. 15v-16.)

<sup>16</sup>For discussion of this change in the function of the persona, see Mazzaro, Transformations, pp. 16-17 and passim.

<sup>17</sup>See Chapter II, pp. 143 ff.

<sup>18</sup>Charles Butler, The Principles of Musik in Singing and Setting (London: John Haviland, for the Author, 1636; repr. New York: Da Capo Press, 1970), p. 2. The italics and brackets are Butler's.

<sup>19</sup>The declamatory rhythms are slightly different in the William Lawes autograph song book (British Museum Add. MS 31432), in particular the rests after "Amarilis" and after "breast" are lacking and the rhythmic values altered accordingly, thus further emphasizing the phrasing of the text through musical phrasing.

<sup>20</sup>Sir John Suckling, "No, no fair heretic," quoted from the setting by Henry Lawes, The Treasury of Musick (London: John Playford, 1669; repr. Ridgewood, N. J.: Gregg Press, Inc., 1966), p. 46.

<sup>21-a</sup>The shift to triple meter for the final couplet is a standard feature of a significant group of songs, referred to by Murray Lefkowitz (William Lawes [London: Routledge and Kegan Paul, 1960], p. 168) as "bipartite 'recitative-ballad' form" and has pointed out the coincidence of this musical structure with "a change in mood or emphasis of the poem, separating the more continuous thought from general or moral speculation;" Ian Spink remarks that the final couplet (sometimes set as a Chorus) "sets the final verse or couplet as a sort of peroration, which was probably the intention of the poet in writing it." ("English Cavalier Songs, 1620-1660," Proceedings of the Royal Musical Association, LIIIVI [1960], p. 75.) In that they combine the techniques and conventions associated with more than one attitude toward the text, these songs form an interesting hybrid style, playing upon more than one set of expectations in the listener. In what I hope will be a future version of this study I shall give more detailed consideration to this group of airs.

<sup>21-b</sup>The song appears in editions published by John Playford in 1652, 1653, 1659, and 1669. See Pamela J. Willetts, The Henry Lawes Manuscript (London: British Museum, 1969), pp. 50-51.

<sup>22</sup>There is a figure of word-painting implied by Lawes's changes too: the manuscript version adds falling and rising melodic motives to the words "down" and "up," and the equivocal aspect of "held . . . up too high" is represented in the return to middle register for "high." This same gesture was used by Thomas Morley in 1600:

but not to mount, but not to mount, but not to

mount too high.

Thomas Morley, "Love wing'd my hopes," The First Booke of Ayres (1600), The English Lute-Songs, Series I, vol. 16, ed. Edmund H. Fellowes, rev. Thurston Dart (London: Stainer and Bell, Ltd., 1966), p. 24.

## CONCLUSION

The purpose of this study has been to look at the development of English solo song during the first half of the seventeenth century from the point of view of varying attitudes toward what the music half of the partnership will represent. Now we must try to draw together what happened to the various attitudes discussed in Chapters II-V and see whether they form a coherent picture of the reasons behind changing musical fashions and the dissolution of the union of music and poetry. If, as I believe, the particular development in England is inherently related to changes in poetic style, then we should see some continuity in the way musical styles, derived from any of the attitudes, evolved.

Let us consider once again, in very general terms, which elements of English poetry may be represented with music. On the most mechanical level is the recreation of the accentual-syllabic poetic meter through musical notation. One step in the direction of non-interpretation of text would take us to songs in which poetic meter is merely a convenient correlative for musical rhythms, while one step in the other direction takes us to songs in which the syllabic versification is preserved, but musical rhythm tends toward speech rhythms rather than toward poetic meter. And a further step in this direction leads

toward a representation of speech rhythms within their syntactic contexts rather than within the context of the line of poetry. Superimposed on the rendition of these elements of temporal organization is the more subjective representation of the meaning of the poem.

Every one of these elements changed in the poetry itself during the first quarter of the century, and our aim throughout has been to relate any changes in musical style to these alterations in poetic taste. In the early lute song style, a composer might choose to represent either poetic meter or poetic rhythm without significantly changing his musical conventions, since in the Elizabethan lyric the poetic meter and rhythm are usually not far apart. Similarly, a tuneful dance-related style--such as is frequent in the early lute songs--can successfully be correlated with a typical Elizabethan lyric since the poem will probably have well-balanced lines--often of equal length--that will coincide with the balanced phrasing of the dance. But as poetic styles changed it became increasingly difficult to maintain anything like a homogeneous song style, and composers had to adopt a definite attitude regarding which aspect of the text they were going to represent in any given setting.

The representation of poetic meter--what I have called the French attitude because it is so clearly and

unequivocally present in musique mesurée and certain airs de cour--was a serious goal for some lutenists, and in the songs of Thomas Campion I think we can see a sustained effort to represent the vernacular poetic meters--English accentual meters--with music. But whereas the coordination of music with poetic meter in either French or Italian allowed a great deal of rhythmic freedom since their syllabic meters do not involve accentuation, such correlation with English accentual meters inevitably produced rather monotonous musical rhythms, and greatly restricted the possibility of any other kind of interpretation of the text. Furthermore, as poetic rhythm and meter became more disparate in the poetry of John Donne and poets following him, the representation of poetic meter put a strain on declamation, making the musical setting more often a distortion of natural pronunciation than it had been with the smoother poetic rhythms of Elizabethan lyrics. Therefore, from the point of view of the representation of poetic meter, songs had to take one of two courses: either they would be trivialized, tuneful songs in which the composer has not taken the interpretation of the text as a goal, or they would have to abandon the representation of poetic meter.

A similar situation was inevitable with regard to the representation of versification. The dance-related lute songs and those that followed the style of the air de

cour in meticulously setting off the individual lines of a poem were also pushed to their limits by new poetic tendencies to override the lines, as with Donne, or to avoid lines of such regular lengths as the dance structure could accommodate. And again we find that song styles of necessity diverged into the tuneful, dance-related types, which could only set the very regular (and by this time the less serious or interesting) poetry, and those whose more attentive attitude toward the text determined that they must leave the dance tradition and assume the more flexible approach to rhythm and phrasing that were characteristic of monodic song.

Thus, before the second quarter of the century, two distinct types of solo song are apparent in England: simple, tuneful airs, often related to the dance, which continue at least superficially to represent the meter and versification of their texts, and those in which, because representation of some aspect of the text remains a serious goal, composers found it necessary to abandon poetic meter, and sometimes versification as well. The simple, tuneful airs were very popular far into the century; but for our purposes they may now be dismissed, for, in spite of some interesting and sometimes clever points of reference to the text, they are generally not serious interpretations of poetry, and the development of their musical style from this point on is not significantly related to poetic

styles. For the composer who wished to provide a serious interpretation of the text, with poetic meter and versification no longer viable referents, there remained declamatory rhythm and rhetoric. These, of course, were not new elements for song writers; madrigal technique included the representation of both, and many of the early lute songs involve the setting of poetic rhythm and the representation of meaning much more than of poetic meter. But because of the greater emphasis on irregular rhythms, on syntactical rather than linear construction, and on rough diction in Jacobean poetry, declamation seems to have been the only practicable approach to textual interpretation after the decline of Elizabethan lyrics as song texts.

Dowland worked almost exclusively with speech-like rhythms in his settings of English poetry. But although his musical rhythms were derived from those of the text, they were typically smooth and musical like the normal rhythms of the Elizabethan lyric. Recognizing the need for a more variable and vigorous rhythmic style to correspond to the rougher rhythms of Jacobean poetry, composers from about 1610 on (including Dowland) tried to follow the Italian lead in developing a musical language that would correspond more precisely with the rhythms of the text. The early English attempts to imitate the Italian monodic style were based on the musical style itself, and because they failed to take into account the

differences between the stress patterns characteristic of the two languages, they were generally not very successful. Lanier, in his Herc and Leander, came closest to making the Italian style work with an English text, but this was primarily because he achieved a fully rhetorical relationship between music and poetry--not because his setting was appreciably better than any of the other Italianate attempts at representing the rhythms of the English language. Most of the settings which adopt the Italian musical style are no more accurate in their representation of the rough diction and rhythms of Jacobean poetry than the earlier, smooth declamation of the lutenists had been.

Henry Lawes did seem to recognize the highly accentual nature of the English language, and in his settings we can see the most sustained effort of the period to represent the actual rhythms of English poetry with a varied enough rhythmic vocabulary to accommodate the less predictable stress patterns of Jacobean and Caroline poetry. Unfortunately, in developing such a style, Lawes seems to have invited a kind of monotony comparable to what developed earlier in the representation of poetic meter. There are, I think, two fundamental reasons for this: first, is that the rhythmic language Lawes adopted was not very pleasing musically--it was not capable of generating its own interest; and second, because even Jacobean poetry

was by no means always rough in its rhythmic character, and because the normally occurring rhythm of English is iambic, Lawes's interpretation of the syllables intervening between striking poetic rhythms falls into jerky, repetitive patterns, no more capable of forming a significant song style than were the plain, metrical settings of Campion.

Lawes's style--and that of most continuo composers--was best when it combined speech rhythms with a consistently rhetorical attitude. This, too, was an approach to textual representation that was prominent in the lute song. Dowland and Danyel were the most consistently rhetorical of the lutenists, borrowing many techniques from the madrigal (such as word-painting, text repetitions, sequential repetitions, coloristic harmony, dissonance, chromaticism, textural contrast) to represent the meaning and the emotional context of the poem. But once again, the changes in poetic style--with a more argumentative tone and a less formulaic approach to rhetoric in poetry--made continuation with the same rhetorical conventions inappropriate, and the continuo composers expressed their interpretation of pathos primarily through exaggeration of the conventions of declamation (such as the agogic accent, the accentual effect of a leap, the use of rests and melodic articulation to reinforce syntactical construction). However, these rhetorical conventions--although they were

suitable to the poetry and effective for the task--had two major drawbacks: first, they were not a separate set of conventions, but were shared with simple declamation of the text; and second, they had no inherent musical significance like most of the rhetorical conventions of the lute song did. Thus, the rhetorical attitude, too, failed--largely because of the demands of poetry far less amenable to musical representation--to produce a substantial song form.

This combination of developments in poetic style--with increasing complexity and originality in every aspect--made it necessary, by the second quarter of the seventeenth century, that music be the servant of poetry if it was to represent the poetry in any significant way; and ultimately I think it made the composer's position necessarily subservient, too. The union of music and poetry in the lute song was one in which the composer's role was equal to that of the poet; his music, while taking its inspiration from the poem, was--in the best songs--as capable of standing on its own as the poem was. But the continuo song could not produce such a union. The poetry, in its striking originality, was too strong to permit an equally self-sustaining musical style.

I think it is significant in this respect that it was Henry Lawes who received such lavish praise from poets. Our knowledge of Dowland's relationship with poets can be

nothing but conjecture. He did not name the poets of his songs, and many of the poems in his song books still remain unidentified. Dowland received no accolades from poets, though he was widely renowned in his own day; except for one short poem by Campion (commending mainly Dowland's putting his songs into print!) the song books do not have the flattering poems that accompanied song books in the second half of the century. Playford's editions of Lawes's songs, on the other hand, almost all have two or three commendatory verses, and several of the better-known poets--whose authorship of the poetry Lawes set was advertised by Playford--wrote laudatory poems. Milton's famous sonnet, which unquestionably refers to Lawes's declamatory airs rather than the tuneful ones, is typical of the many poems which praise Lawes's settings not for their musical worth, but for their fidelity to the verse they set.

The lack of written praise of Dowland's songs is not necessarily an indication that poets were not happy with his settings; it may instead be indicative of a realization that his works spoke for themselves and were not merely settings of their verse. There was no need for poets to justify his work. With the continuo song there obviously was such a need. The union of music and poetry, the partnership of musicians and poets had to be publicly

proclaimed, because, although the humanistic ideal of joining the two arts continued to be proclaimed in poetry and treatises well into the second half of the century, in actual practice it had become impossible to accomplish with English poetry.

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