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AN ANALYSIS OF FOUR SONG SETTINGS OF SHAKESPEARE'S POEM – "IT WAS A LOVER AND HIS LASS" FROM *AS YOU LIKE IT*

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AN ANALYSIS OF FOUR SONG SETTINGS
OF SHAKESPEARE'S POEM – "IT WAS A LOVER AND HIS LASS"
FROM *AS YOU LIKE IT*

A DOCUMENT APPROVED FOR
THE SCHOOL OF MUSIC

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ABSTRACT

PURPOSE OF THE STUDY

The purpose of this document is to promote and assist the study and informed performance of lesser-known song settings of Shakespeare's poem, "It was a Lover and His Lass." The document will consist of a brief examination of Shakespeare, an analysis of the poetry, and a comparative analysis of settings by the following composers: Hubert Parry, Ralph Vaughan Williams, Roger Quilter, and Peter Warlock.

NEED FOR THE STUDY

When researching settings of "It was a Lover and His Lass," one will discover that the original setting of the text by Thomas Morley is by far the most common version. Published in his book of Ayres in 1600, Morley's version dominates performances, books, articles, dissertations, and online discussions, not merely because it is the poem's first ever musical setting, but primarily due to its association with Shakespeare's *As You Like It,* a play first performed in 1599.[1] The traditional belief that Shakespeare wrote the poem "It was a Lover and His Lass" and appointed Morley to set it to music for scene 3 act 5 of *As You Like It* has given Morley's original composition precedence over other musical settings of the poem.

Dozens of composers, many famous, have featured this text and expressed it in many ways. Other more commonly found compositions of Shakespeare's text include a songs by Roger Quilter and Gerald Finzi, a duet by Ralph Vaughn Williams, and a choral work by John Rutter. Other renditions in a variety of forms and styles continued throughout the 20th century by

1. Edmund H. Fellowes, "It Was a Lover and His Lass": Some Fresh Points of Criticism." *The Modern Language Review* 41, no. 2 (1946): 202. accessed February 17, 2021. doi:10.2307/3717039.

composers such as Peter Warlock, Eric Korngold, Geoffrey Bush, Maxine Sullivan, and others. But most of these beautiful interpretations are still overshadowed by Morley's original setting and remain unfamiliar or even unknown to many singers. Through analysis and discussion, this document will reveal some of these interpretations and provide singers with information to help improve their performance.

A closer look into these selected songs has also found little research to be had in comparison to the mountain of research performed on Morley's original composition of "It was a Lover and His Lass". For over a century, researchers have not only studied Morley's song, but investigated his correlation with Shakespeare. They often debate whether he wrote "It was Lover and His Lass" for Shakespeare's play, *As You Like It.* In his book, *Shakespearean Music in the plays and early operas* published in 1914, Sir Frederick Bridge uses his years of research to make his case that Morley's "It was a Lover and His Lass" as well as "O Mistress Mine" were written specifically for Shakespearean performances.[2] However, E.H. Fellowes, having extensive knowledge of this music, questions if Morley's works have any connection to Shakespeare, his plays, or even his poetry, suggesting the lyrics may have come from another source![3] Philip Gordon, a Shakespeare historian, questioned the routine narrative so strongly that he wrote an article entitled, "The Morley-Shakespeare Myth"! Gordon states, "Nothing is more tempting than to link the name of Thomas Morley, the most dynamic musician of his day, with that of William

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2. Frederick Bridge, Sir. *Shakespearean Music in the plays and early Operas, by Sir Frederick Bridge*. (No Place, Unknown, or Undetermined: J. M. Dent & Sons; E. P. Dutton &, 1923, 1923.), 19.

3. Fellowes, 204

Shakespeare." Gordon claims that too much credit has been given to the fact that Morley and Shakespeare were temporary neighbors. "Their spending time together over the composition of a song for a play, that is hardly plausible."[4] These are but a few examples of studies that have been inspired by the popularity of of Morley's original setting.

Other studies of Morley's song focus on topics such as artistic analysis and the performance of his composition. This seemingly endless research on Morley's work continues to shroud other composers' interpretations of this text. When researching other composers' interpretations, resources are scarcely found, even on composers with frequently performed repertoire such as Roger Quilter, Peter Warlock, and Ralph Vaughn Williams. Interestingly, the scores of their versions of the song were numerous, but their songs were rarely a topic of discussion or research. When found, their songs are typically mentioned briefly or simply listed in the author's index of songs such as in Stephen Banfield's book, *Sensibility and English Song.*[5] This document is intended to contribute to the limited selection of resources on this topic.

4. Gordon, Philip. "The Morley-Shakespeare Myth." *Music & Letters* 28, no. 2 (1947): 121-25. accessed February 17, 2021. http://www.jstor.org/stable/855525.

5. Stephen Banfield, *Sensibility and English Song: Critical Studies of the Early Twentieth Century*. (Cambridge: Cambridge University Press, 1985), 543, 576.

SCOPE AND LIMITATIONS OF THE STUDY

This study will reveal and analyze lesser-known versions of songs written using the text "It was a Lover and His Lass" by the selected composers of the period known as the English Musical Renaissance. Historical and stylistic information of the chosen composers relevant to the selected repertoire will also be included to provide ample knowledge of how their backgrounds, influences, and tendencies may have influenced their compositions.

This document in its effort to introduce lesser-known repertoire does not provide an in-depth study of Shakespeare, but instead will only include information pertinent to how Shakespeare was interpreted by the composers in this study. This document will not include an all-inclusive interpretation or historical analysis of the selected song text, "It was a Lover and His Lass," but will select and relate information that is pertinent to the song analyses in this document.

This document will not consist of an exhaustive study of each composer's style or background but will be limited to information relevant to the compositions in this study. Historical accounts will be limited to Shakespeare and the selected composers of the mid-19th to early 20th century England: Hubert Parry, Ralph Vaughan Williams, Roger Quilter, and Peter Warlock. Renaissance composer Thomas Morley and his original setting of the text will only be referenced regarding his relationship to Shakespeare and the analyses of the other composers' songs. These analyses will be selective in choosing which musical components to examine based on each component's relevance to the topic at hand and will not conduct a measure-by-measure analysis in which each note, chord, rhythm, and word will be explored. Ultimately, this

study will attempt to provide a launch pad of foundational knowledge and concepts essential for the reader to begin his or her own analyses of these songs and others.

METHOD AND STRUCTURE OF THE STUDY

The information for the study will be drawn from existing resources, a poetical analysis of Shakespeare's "It was a Lover and His Lass," and a musical analysis of each composers' version of the song. This study will begin with a brief survey of Shakespeare: his personal history, how his writings are interpreted, and the transformation of how he was perceived by future generations. Understanding the realism and emotional connection of Shakespeare as well as how his image was romanticized will help explain why he was desired by romantic and post-romantic composers in England during a movement in the known as the English Musical Renaissance in the 19th and early 20th centuries.

The document will also include a general history and description of Shakespeare's play, *As You Like It*, and his poem, "It was Lover and His Lass." The poetry will be both technically and artistically analyzed to provide a more thorough interpretation of the song. Its meter and rhythm will be calculated and explained for the sake of rhythmic precision in performance and musical analysis, and the meaning of the text in reference to Shakespeare's play, *As You Like It*, will be interpreted to assist with artistic expression and musical analysis as well. Since strong traditional belief is that Morley wrote his original version for Shakespeare's play, the poetry will also be analyzed as though it were a *libretto* as apposed to a stand alone poem.

The document will discuss the historical accounts of each composer from the perspective of a nationalistic movement in England known as the English Musical Renaissance. This renaissance was a conscious effort by England's major composers of the 19th and 20th centuries to restore England's musical culture, especially art song, that began in the early 1880's and

peaked around the turn of the century.[6] The English musical tradition had become stagnant "showing a uniform lack of musical imagination" since the mid Victorian Era.[7] This renaissance period in English culture involves each composer in this study, minus Morley, in a variety of ways, and each composer employed his unique skills and motivations to improve England's music. Their historical accounts will show that these composers were not only inspired to rejuvenate and apply elements of English culture to their music, but they also incorporated the styles of other major romantic composers from other cultures such as Brahms and Schumann.

The information from the historical accounts will then be used to perform harmonic, melodic, rhythmic, formal, and artistic analyses of their settings of "It was a Lover and His Lass." Each song will be assessed from the stance that the 16th century composer, Thomas Morley, wrote the original composition for Shakespeare's play, *As You Like It*, first performed in 1599.[8] The traditional assumption that Morley wrote the original song for Shakespeare's play has had a great impact on the interpretation of the music, because composers naturally apply aspects and themes of the play to their interpretation of the poetry such as the play's characters, theme, and the scene in which the original song is sung. The composers treat the text similarly to a *libretto* as opposed to a poem and Morley's original version of the song thus bares much more influence over their compositions. A comparative analysis will primarily focus on two versions of the song at a time and will apply any relative information on Shakespeare, the poetry, and the

6. Banfield, 1.

7. Banfield, 3.

8. Fellowes, 204. Fellows states the premier date of the play, and all information is intended to debate the theory that Morley wrote the song for Shakespeare's play, *As You Like It.*

composers. As the study progresses, previously discussed versions of the song may be integrated into the current discussion.

SURVEY OF RELATED LITERATURE

The *New Cambridge Companion to Shakespeare* is proving to be a priceless resource. Edited by Margreta de Grazia and Stanley Wells, this book is a collection of twenty-two essays from prime researchers and professors from around the world. Teachers such as Anston Bosman of Amherst College, Stephen Greenblatt of Harvard, and Colin Burrow of All Souls College in Oxford, have written contributing essays concerning Shakespeare's life, his plays, his poetry, how to interpret his works, how he was viewed by the public, and much more. The book consolidates fundamental topics on Shakespeare and is easily comprehended and applied by those who are unfamiliar with Shakespeare. This resource will help to briefly paint the picture of Shakespeare's life, how to interpret his works, and how his image developed in the eye of the public.

A similar resource, edited by David Scott Kastan, is simply titled *A Companion to Shakespeare*. The book consists of twenty-nine essays by major authors, researchers, and professors from major universities. The essays address many of the same topics as the *Cambridge Companion to Shakespeare* but provide more insight to Shakespeare's life and works and how they were perceived in 16th century England. This resource is also easy to comprehend by someone who lacks detailed knowledge of Shakespeare, and the information will be easily applied to this document. A most important essay by Michael D Bristol is "Shakespeare the Myth," that will most likely be used to draw parallels between a great event known as the Great Shakespeare Jubilee of 1769 and the effects it had on society's view of Shakespeare.

Garrick's Jubilee, by Martha Winburn England provides a thorough history of the Great Shakespeare Jubilee of 1769. The Great Shakespeare Jubilee was a historic and monumental

celebration of Shakespeare which took place in Shakespeare's hometown in 1769, and it was crafted by David Garrick, one of the most idealized actors in Europe of the day. This book is easily read, and the author writes as if the reader has no previous knowledge of the Jubilee. Winburn England defines the event and explains why it occurred. She provides dates and references and discusses the major people involved such as David Garrick, their history, and motives. She includes detailed descriptions of the events leading up to the Jubilee, the great event itself, and the effect it had on Europe. Most importantly, she centers the narrative around the Great Shakespeare Jubilee inflating and romanticizing Shakespeare's image. This resource will be used to show how the inflation of Shakespeare gave Morley's song precedence over the compositions of other composers and further established how romantic composers connected with Shakespeare and his poem, "It was a Lover and His Lass."

Another valuable resource is the *English Musical Renaissance* by Frank Howes. This book outlines and fully describes the course of England's musical transformation throughout the 19th century into the early 20th century. Howes provides a systematic account of England's musical progress that can be easily comprehended by someone with a basic knowledge of romantic era and post romantic era music. The book links each of the composers in the study through their roles as nationalist composers in the English Musical Renaissance. Howes begins by discussing the various motivations behind the English Musical Renaissance, then he moves on to discuss the birth of the event, and the growth of the new era. This valuable resource meshes composers, works, dates, major events and more into a timeline that will bridge the gap between Shakespeare and the composers in this study as well as help show the motivations behind their compositions.

Carol Kimball's resource, *Song: A Guide to Art Song Style and Literature*, provides valuable, consolidated insight to the style, history, and songs of major song composers. This book is all about analysis and style traits including any historical factors that influenced a composer's style traits. She provides valuable analysis strategies as well as style charts on all the composers in her book. Composers are then sectioned off by country, and Kimball includes practically all the major song composers from Europe and America from the 18th century to the year 2000. A composer's primary facts and style elements are discussed before Kimball moves on to briefly describe several of the composer's major songs. She suggests dependable resources such as *Parry to Finzi* by Trevor Hold and *Sensibility and English Song: critical studies of the early 20th century* by Stephen Banfield. This book will prove to be a valuable resource in any stylistic analysis and historical reviews of the composers.

The aforementioned book, *Sensibility and English Song* by Stephen Banfield is a reputable resource that walks through the development of English song during the post romantic era throughout the 20th century in English song. Banfield provides detailed descriptions of composers and their style, thorough analysis of selected repertoire, as well as the influence of historical events. His work consists of two-books that include practically every English song composer of the era. He also provides thorough song lists for each composer. This resource will assist in both stylistic descriptions and historical accounts as well as any musical analyses.

CHAPTER I

WHO IS SHAKESPEARE?

SHAKESPEARE IN HIS DAY

In his essay, "Will the Real Shakespeare Please Stand Up?" senior editor for the New York Times and respected theatre critic John Gross states that when it comes to writing about Shakespeare "we do not know all that much about him." Gross notes, "there are no diaries, letters, memoirs, or interviews; most of the surviving documentation is dry and impersonal; major aspects of his life remain a blank."[9] Over the centuries, fire, decay, and other havocs have robbed us of much written record.[10] Due to this lack evidence, the precise details of his birth and life require "an exceptional amount of speculation" and has been largely debated. Shakespeare was part of the Elizabethan Era in England.[11] According to Bolton Corney's "An Argument on the Assumed Birthdate of Shakespeare," William Shakespeare "was baptized at Stratford-upon-Avon (a River in Stratford in England) on the 26th of April 1564 and died on the 23rd of April 1616, in the fifty-third year of his age." Corney believes Shakespeare was born on the 23rd of April 1564, three days before Shakespeare's baptism.[12] Amazingly, Shakespeare was born and

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9. John Gross, "Will the Real Shakespeare Please Stand Up?" Commentary (New York) 119, no. 3 (2005): 57.

10. David Bevington, "Shakespeare the Man," in *A Companion to Shakespeare / eds. David Scott Kastan* (Blackwell Companions to Literature and Culture; 3. Oxford ; Malden, Mass.: Blackwell Publishers, 1999), 12.

11. John Brown Russel, et al., "William Shakespeare," *Britannica Academic*, s.v.: https://academic-eb-com.ezproxy.lib.ou.edu/levels/collegiate/article/William-Shakespeare/109536. (accessed January 27, 2021). Noted at the of the introduction section.

12. Bolton Corney, *An Argument on the Assumed Birthday of Shakespeare; Reduced to Shape A.D.1864*. England: F. Shoberl, 1864, 1864), 6.

died on April 23rd. Many detailed scholarly reports, such as Encyclopedia Britannica, refer to only Shakespeare's baptism and not his birth date, a custom which traditionally occurs several weeks after a child is born. His date of birth has been only one of myriads of topics that has been studied and debated, and scholars such as Corney have written entire books on such subjects.

Shakespeare was born and raised in the country town of Stratford where his father, John Shakespeare held a high position in the community. His father was quite prosperous, and his family was not wanting.[13] Records have been lost regarding William Shakespeare's formal education, but he is believed to have attended the admired King's New School, a free grammar school, beginning around 1574 where he studied primarily Latin.[14] Interestingly, many famous writers of the period came from modest social backgrounds and some of the greatest writers of the age, such as Shakespeare, Dekker, and Webster, did not even attend college![15] Because his father met financial hardship and legal complication in 1577-78, Shakespeare could not lean on his Father for financial support and was required to work hard for his livelihood and earned his achievements.[16]

13. Bevington, 11, 12.

14. Stephen Greenblatt, "The Traces of Shakespeare's Life," in *The New Cambridge Companion to Shakespeare / eds. Margreta De Grazia, Stanley Wells.* 2nd ed. Cambridge Companions to Literature (Cambridge ; New York: Cambridge University Press, 2010), 6.

15. Bevington, 13.

16. Bevington, 11.

Knowledge of Shakespeare's adulthood, like other stages of his life, is shrouded in mystery, and only basic facts remain. At the age of eighteen, he was hastily betrothed to Anne Hathaway, and despite an unhappy marriage, Shakespeare did remain loyal to his wife, daughters, and son. He did, however, live in London practicing as an actor or teacher most of the year while they remained in Stratford.[17] So little is known of his activity following his daughters' births in 1583 and 1585 that many biographers have entitled this time the "Lost Years." Record of him is not seen until 1592 in London when author Robert Greene is complaining about Shakespeare's lack of education and accusing him of plagiarizing.[18]

What is known of Shakespeare's twenty-two years in London is primarily business related, and various events help us to stamp dates on his timeline. Records reveal that a successful printer from Stratford, Richard Field, helped Shakespeare print his "first two serious publications, *Venus and Adonis* and *The Rape of Lucrece* (published in 1593 and 1594)." Shakespeare also joined the acting company the "Lord Chamberlain's Men" as an actor and playwright in 1594.[19] Shakespeare's record in London is much more defined after joining "The Lord Chamberlain's Men," later called "The Kings Men" after the death of Queen Elizabeth, and his successes brought him not only fame but fortune.[20] Stephen Greenblatt notes that as early as 1598, his popularity combined with 17th century England's lack of any copyright laws resulted in other authors beginning to use his name, though many did not spell it correctly: Shakespere,

17. Bevington. 13,14.

18. Greenblatt, 6

19. Bevington, 14.

20. Greenblatt, 7.

Shakspeare, Shaxberd, etc. "During his lifetime more published plays were attributed to Shakespeare than to any other contemporary dramatist,"[21] and according to the conjectural chronology of plays found in the *New Cambridge Companion to Shakespeare*, Shakespeare wrote and published his first 25 plays during the ten-year span between 1590 and 1600![22]

But fame and fortune only go so far. Shakespeare, like many men, entered what Bevington refers to as a transitional "period of gloom" near the turn of the century. During this time, Shakespeare began investigating "new and experimental genres." This 'mid-life crisis' phase of Shakespeare's life was most likely prompted by the death of his son, Hamnet, in 1596 or possibly the death of his father in 1601. Shakespeare's topics of "courtship and success give way to impasse, disillusionment, melancholy, bitterness, self-destructive behavior, self-hatred, and tragic failure."[23] Plays of this crisis period include *Othello, Antony and Cleopatra, King Lear, Pericles, The Winter's Tale,* and *Hamlet*.

Shakespeare retired to Stratford around 1611 before the age of 50 after writing his last play, *The Tempest*, but his exact purpose for retiring is left to speculation. From Stratford he continued his many business affairs in London. He drew up his final will and testament on March 25, 1616, and left virtually everything to his favorite daughter, Susanna, except for

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21. Greenblatt, 1.

22. Margreta De Grazia, Margreta, and Stanley Wells, *The New Cambridge Companion to Shakespeare / Edited by Margreta De Grazia, Stanley Wells.* 2nd ed. Cambridge Companions to Literature (Cambridge ; New York: Cambridge University Press, 2010) pg. XV.

23. Bevington, 18.

provisions for his other daughters and wife.[24] Shakespeare passed on April 23, 1616.[25] He is buried in the chancel of Holy Trinity Church in Stratford where above his grave is carved:

"GOOD FREND FOR JESUS' SAKE FORBEARE,
TO DIGG THE DUST ENCLOASED HEARE,
BLESTE BE YE MAN YT SPARES THES STONES,
AND CURST BE HE YT MOVE MY BONES."[26]

24. Greenblatt, 11.

25. John Brown Russel, et al., "William Shakespeare," *Britannica Academic*. Noted in the introduction section.

26. Greenblatt, 12.

SHAKESPEARE REFLECTED IN HIS WORK

In his book, *The English Musical Renaissance,* Frank Howes affirms the adaptability of Shakespeare's texts by claiming that "Shakespeare is all things to all men in all centuries."[27] This is because Shakespeare is believed to have reflected his own life events in his writings. These life events are faced by people everywhere at any time. In his essay, "Will the Real Shakespeare Please Stand Up?" John Gross not only establishes that we know truly little of Shakespeare's history but also says that "on the other hand, we know a great deal." Backing the opinions of countless writers and researchers, Gross states, "we do have the plays and the poems—how can they fail to bring us close to the man who wrote them?—and we can build on the knowledge, bequeathed by generations of scholars, of the society in which he lived and moved."[28] This method of analysis is reasonable considering that some of Shakespeare's publicly recorded life events are also reflected in his work. David Bevington, author of "Shakespeare the Man," notes the primary example of Shakespeare's only son's death in 1596. Bevington says that for a "caring father and for any male in an essentially patriarchal society," Shakespeare's *Sonnets* and *Macbeth* are merely two examples of the "unsupportable burden" his son's death brought upon Shakespeare. In his *Sonnets,* Shakespeare routinely urges the reader to "get a son," and understandably so, because his family line eventually died out leaving the Shakespeare family no living descendants.[29] Shakespeare's relationship with his father is presumed to be very significant to him. His father's death in 1601 is another life event that is reflected in

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27. Frank Howes, *The English Musical Renaissance* (New York: Stein and Day, 1966), 195.

28. Gross, 57.

29. Bevington, 14.

Shakespeare's work.[30] From 1600-1601, Shakespeare wrote his famous play *Hamlet*, in which several characters' fathers pass away. He seemed to be burdened by the need to achieve his father's standards, given that nearly all of his historical and war themed plays in the 1590's include a father and son successor in the storyline.[31] Many believe Shakespeare's boyhood in the countryside influenced the settings, characters, and music of his play, *As You Like It*, and others plays such as *A Midsummer Night's Dream* and *The Winter Tail*.[32] Bevington points out that Shakespeare's comedies, particularly those in the 1590's, such as *Two Noble Kinsmen, The Taming of the Shrew*, *Comedy of Errors*, and *As You Like It*, not only give possible insight to his experiences with love given their love swept themes, but they also suggest that Shakespeare shared the same experiences as his young characters, particularly the young men who are romantically "unsure of themselves."[33]

What is often referred to as realism, allows us to relate to Shakespeare's characters. According to the Encyclopedia Britannica, "Realism, in the arts, is the accurate, detailed, unembellished depiction of nature or of contemporary life. Realism rejects imaginative idealization in favor of a close observation of outward appearances."[34] According to *The*

30. Greenblatt, 5.

31. Bevington, 17.

32. Edward Wagenknecht. *The Personality of Shakespeare [by] Edward Wagenknecht.* 1st ed. (Norman: University of Oklahoma Press, 1972), 18-19.

33. Bevingtonl, 18.

34. *Britannica Academic*, s.v. "Realism," (accessed May 9, 2021) https://academic-eb-com.ezproxy.lib.ou.edu/levels/collegiate/article/realism/62872. Defined at the introduction of the section.

Cambridge Introduction to Shakespeare, Alexander Pope claimed that "every single character in Shakespeare is as much an individual, as those in life itself."[35] This use of realism in combination with "the great emotional rites of passage that mark the stages of any person's life" such as love and hatred, joy and sorrow, fear and assurance, anxiety and calmness, doubt and trust, loyalty and betrayal, friendship and discord, jealousy and admiration, ambition and indolence, humility and pride.[36] These emotions are experienced by practically every person in history regardless of race, gender, or society, and the availability and directness of these emotions in Shakespeare's plays and poetry are what make his works transmittable from generation to generation. This realistic aesthetic attracted and connected the emotional style of romantic era and post romantic era composers to both Shakespeare and his works.

35. Emma Smith, *The Cambridge Introduction to Shakespeare / Emma Smith.* Cambridge Introductions to Literature. (Cambridge, UK ; New York: Cambridge University Press, 2007), 3.

36. Bevington, 12.

SHAKESPEARE THE PERSON

Surviving public records assist by giving us some facts on Shakespeare's life, and theories drawn from his writings provide us possible insight, but some of the most reliable resources which identify not only facts about Shakespeare but also his personality come from his fellow authors. These provide more incite to the source of the emotions in Shakespeare's writings. Arguably, the most reliable sources are the writings of Ben Jonson. Jonson rivaled Shakespeare as both a poet and a playwright, but his words prove that he knew Shakespeare well and had a deep respect for him not only as a writer but as a person. His admiration can be clearly seen in the title of his honorary folio written shortly after Shakespeare's death: "*To the memory of my beloved, The Author, Mr. William Shakespeare: and what he hath left us."*[37] Even later after Shakespeare's death, Jonson continues to praise him claiming his writings knew no bounds of time as well as united form and content. Jonson strongly admired Shakespeare's "colloquial idioms" such as his use of common speech and recognized that it was "integral to his achievement as a writer of lasting value."[38] He admired Shakespeare for his imagination, his stretching of emotional boundaries, and his range of expression. Jonson seemed to foresee Shakespeare's ensuing fame beyond the grave,[39] and the idolization of the Bard was brought to fruition in 1769 by England's greatest actor.

37. Bristrol, 490.

38. Bristrol, 492.

39. Bristrol, 491.

SHAKESPEARE AFTER HIS DEATH

In the essay, *Shakespeare: The Myth*, Michael D. Bristol claims that the magnitude of society's idolization as well as commercialization of Shakespeare is as great as that of Santa Claus. Shakespeare, like St. Nicholas, was a real person who was known for doing something very specific, but Shakespeare brings plays and poetry instead of Christmas gifts.[40] Because inflation is the friend of commercialism, Shakespeare's image not only grew after his death but was transformed, thanks largely to the power of his realism and the efforts of organizations such as the Ladies Club of London in 1737,[41] and events such as David Garrick's Great Shakespeare Jubilee of 1769.[42]

The romanticizing of Shakespeare was facilitated by the commercialization of Shakespeare's name as well as business efforts that took advantage of Shakespeare's popularity. Nearly one and a half centuries after Shakespeare's death, retired Reverend Francis Gastrell purchased the last home belonging to Shakespeare and fell a Mulberry tree that grew on the grounds. Thomas Sharp purchased a portion of the tree and carved it into "toys and small articles for domestic use and sold them to a steadily widening market for articles made from a tree planted by Shakespeare—as indeed it probably was."[43] This was the beginning of the mulberry legend. The commercialization of the mulberry tree myth expanded as businessmen took

40. Bristrol, 489.

41. Martha Winston England, *Garrick's Jubilee* (Columbus: Ohio State University Press, 1964), 6.

42. England, 3.

43. England, 9.

advantage of the potential profits. The mulberry theme also provided a sacredness for art work thanks to people of influence such as David Garrick, the greatest Shakespearean actor of the mid-18th century.[44] He was considered the "top man in the Shakespeare field" and even made a famous chair from mulberry wood that he claimed was from the tree that Shakespeare planted himself. [45] The chair became so famous that it no longer sits in Garrick's Shakespeare Temple but currently resides in the Shakespeare Library in Washington D.C.[46]

In September 1747, Garrick became the manager of Drury Lane Theatre, and the communal spotlight was constantly on him.[47] Poet laureate William Whitehead stated the future well when he told Garrick on opening night:

> A nation's taste depends on you,
> Perhaps a nation's virtue, too.[48]

Whitehead's words held true as Garrick's influence began to romanticize society's concept of Shakespeare, now often referred to as the Bard. Garrick was not just an actor but is claimed by some to be the greatest actor who ever lived![49] One can see how Garrick's ability to capture an

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44. Robert D. Hume, "Garrick, David." *Grove Music Online.* 2001; accessed February 1, 2021. https://www.oxfordmusiconline.com/grovemusic

45. England, 11.

46. Aweinberg. "Shakespeare Collection Highlights." Folger Shakespeare Library, June 12, 2019. accessed February 2, 2021, https://www.folger.edu/shakespeare-collection-highlights. This is the museum's website with information and photographs of Garrick's Shakespearean Temple and the Wooden Chair of Shakespeare that was supposedly carved out of the mulberry tree planted by Shakespeare himself.

47. England, 8.

48. William Whitehead, *Works*, (3 vols.; 1788), II, 276, quoted in Martha England, *Garrick's Jubilee.*(Columbus: Ohio State University Press, 1964), 8.

49. England, 4.

audience played an important role in his promotion of Shakespeare's work, Shakespeare's image, and the Jubilee.

The Great Shakespeare Jubilee was arguably Garrick's greatest work and is said by some to be "the most remarkable event since the establishment of the theatre in Western Europe."[50] The Jubilee occurred in Stratford in 1769. According to Winburn England, "If there exists any difference between what is classical and what is romantic, the Stratford Jubilee was not classical. The combination of Garrick, his elaborate event, and the setting of Stratford acted as a catalyst to precipitate romantic attitudes toward Shakespeare, and the place of the Jubilee in the history of concepts regarding Shakespeare rests on the speed and unanimity with which these attitudes were adopted."[51] The Jubilee catapulted Shakespeare into the romantic era with a modern image, and with the renowned Garrick holding the reigns, all of Europe heard advertising, talk, and opinions regarding the Jubilee and Shakespeare years before and after the great event. This is largely in thanks to Garrick's personality.

To get a comprehensive bearing on the Great Shakespeare Jubilee and its significance, one must first consider the man behind the event. David Garrick, who lived from 1717-1779, was not just another great actor, but a cultural leader who thrived in the spotlight on and off stage. The Grove Dictionary of Music describes him as being eclectic and innovative, having a

50. Benjamin Victor, *The History of the Theatres of London* (3 vols.; 1761-71), III, 200-232, quoted in England, Martha Winburn. *Garrick's Jubilee.* (Columbus: Ohio State University Press, 1964), 3.

51. England, 3-4.

"'naturalistic acting style."[52] With this naturalist style, one can understand why Garrick blossomed in Shakespeare's realist writing. He brought the concept of Shakespeare's realism to new levels for many unknowledgeable viewers. *Scotts Magazine* stated this phenomenon well when they complemented Garrick saying:

To relish Shakespeare, read him o'er and o'er,
See Garrick play him, and he'll charm you more.[53]

The inscription on Garrick's memorial at Westminster Abbey is a clear testament to the rejuvenation and transformation of Shakespeare brought about by his acting and influences:

To paint fair nature by divine command,
Her magic pencil in his glowing hand,
A Shakespeare rose: then to expand his fame
Wiede o'er this breathing world, a Garrick came.
Tho' sunk in death the forms the poet drew,
The actor's genius bade them breathe anew;
Though like the bard himself, in night they lay
Imoortal Garrick call'd them back to day;
And till eternity with power sublime
Shall mark the mortal hour of hoary Time
Shakespeare and Garrick like twin stars shall shine
And earth irradiate with a beam divine.[54]

A jubilee was more than a holiday but was a massive, prolonged celebration thrown in honor of an uncommon event such a military victory or to honor a public hero, and such an event

52. Hume, "Garrick, David." *Grove Music Online*

53. George Winchester Stone, "David Garrick's Significance in the History of Shakespearean Criticism: A Study of the Impact of the Actor upon the Change of Critical Focus during the Eighteenth Century." *PMLA : Publications of the Modern Language Association of America* 65, no. 2 (1950): 183-97. accessed February 2, 2021. doi:10.2307/459463, 185.

54. Stone. 183.

was nothing new to Londoners but instead was a customary tradition.[55] When Garrick revealed his intent on hosting a jubilee in Stratford in honor of Shakespeare to celebrate the opening of Stratford's new town hall, people could only begin to imagine what the ostentatious actor was preparing. Garrick was needing to act; Shakespeare's bicentennial had recently passed, and he had surprised many by doing nothing at all.[56] Opinions formed quickly as articles by both promoters and critics saturated the news with advertisement, debate, and satire on Garrick, the proposed jubilee, and Shakespeare.[57] The public was accustomed to typical jubilee procedures: invitations, location, processions, and pageantry. Garrick altered many of these "classic" routines to create a fresh, contemporary jubilee atmosphere. He certainly ruffled some feathers in the process, but at the same time attracted much attention and sparked great curiosity. One of his biggest changes was to hold the Jubilee far away in the ordinary countryside town of Stratford, Shakespeare's hometown, as opposed to indulging in the typical conveniences and luxuries of London, and the invitation was public as opposed to being privately distributed to the elite attendees.[58] Garrick's efforts to radicalize the Jubilee built high expectations.

Little did the public know, Garrick had started his plans for the Jubilee a year and a half before announcing it publicly.[59] The Jubilee was absolutely massive. Garrick opened the three-day event on September 5, 1769, with volleys of cannon fire from the banks of the Avon River

55. England,12-13.

56. England. 11.

57. England. 23.

58. England, 13.

59. England. 12.

and musicians were constantly live in the streets.[60] In her book, *Garrick's Jubilee*, Winburn England speaks of the grandeur of Garrick's arrangements.[61] For example, he hired the famous chef Gill to cook a 327-pound turtle mostly as a symbolic joke; cooking it made the town hall smell quite pungent. The Jubilee events not only enjoyed reflecting on Shakespeare's works, but every attendee was also treated like an actor. Every guest was provided with both a costume and lines to say! Every minute of every day was inundated with Shakespeare in the streets. The interior of the new town hall was elaborately adorned with Caliban, Lear, Pistol and Falstaff. He arranged for a great horse race, "The Jubilee Sweepstakes," and built plush stables for the racehorses; some said the horses' quarters were nicer than some of the guests' lodgings! One hundred and forty well known, professional actors, actresses, dancers, and musicians were brought from London in beautiful stagecoaches who not only performed regularly but constantly mingled with the guests to enliven the atmosphere.[62] Garrick's grandest undertaking was building an enormous rotunda with a stage broad enough to hold one hundred of London's finest actors and musicians who performed for the Jubilee's major presentations of Shakespeare's plays. The rotunda also contained a dance floor vast enough to accommodate the one thousand invitees for the masquerade balls![63] After musical performances, plays, and masquerade balls,

60. John A. Parkinson, "Garrick's Folly: Or, the Great Stratford Jubilee," The Musical Times 110, no. 1519 (1969): 923, accessed February 17, 2021. http://www.jstor.org/stable/952978.

61. The next several sentences portray England's grand overview of the event covered in pages 30-34 of her book. This paragraph is an effort to grasp the magnitude of the event.

62. England, 30-34.

63. England, 26.

the dance floor would be transformed into a giant dining hall for meal time.[64] As the ultimate ornamentation, Garrick commissioned the fireworks specialist, Domenico Angelo, to create his greatest show yet, and the great comet of 1769 was forecast to illuminate the festival's night sky.[65] These are only some of Garrick's endeavors and activities for his grand festival, but not everything went as planned.

Despite the grandeur of the Jubilee and the attention it drew, there are many who remember the event as an utter failure. One thousand guests may have been invited, but a second millenary of attendees stormed the town that September. "Inconceivable" is how *Mercury* magazine described the scene, "as if an army were on the march."[66] But this army would require lodging since the Jubilee was a three-day event, and the town of Stratford could only provide so many luxurious accommodations. Most of the attendees stayed in local homes, but many respectable, prosperous persons were required to lodge in lofts, attics, hen houses, and even the alms tenement! The first day of the event proceeded beautifully, but the second day was drenched with a continuous downpour of rain that required events such as the pageant of actors dressed as Shakespearean characters and the grand fireworks show to be canceled.[67] The rotunda was so damaged by the rain that the midday session of performances was also canceled on the final day. Attendees found that transportation home was difficult to find with the traffic of

64. Parkinson, 925-26.

65. England, 30-31.

66. England, 34.

67. Parkinson, 925.

people, and many had to stay in Stratford as long as two weeks after the event.[68] However, despite the difficulties, Garrick still managed to make a lasting impression on the public's perception of Shakespeare.

In his essay, *Shakespeare on Stage,* Anthony Dawson states, "It is character over the centuries that has caught the attention of actors and audiences alike, character that has been the main driver of meaning and effect." He goes on to explain that "personhood is defined by actorly movement and language and the corresponding emotions that are thereby produced, and it is also affected materially by the scenic components of the performance, including the stage space itself."[69] This principle presented by Dawson rationalizes the impact of Garrick and the Great Shakespeare Jubilee. Dawson claims that Garrick's revolutionary acting style absorbed audiences through its intense and brilliantly calculated movements; he says that it greatly "defined the way actors approached roles for centuries." What the Elizabethans referred to as 'personation' or the accurate portrayal of a character, awakened the realism of Shakespeare's works.[70] Consequentially, this new level of passion in Garrick's portrayal of Shakespeare intensified the emotions embedded in the Bard's work and romanticized the public's view of his literature. Also, to paraphrase Dawson's previous quote, scenic components, such as stage

68. England, 63.

69. Anthony Dawson, "Shakespeare on Stage," in *A Companion to Shakespeare / eds. David Scott Kastan,* Blackwell Companions to Literature and Culture; 3. Oxford; Malden, Mass.: Blackwell Publishers, 1999, 236-37

70. Dawson. 237.

space, greatly influences the audience. Garrick's stage was his Jubilee event, and he set that stage to compliment his new approach to performing Shakespeare's works.

Charles Dibdin was a young composer and musician at the event who recorded one of the most thorough but by far the most negative documentaries of the Jubilee.[71] Considering Dibdin's utter dislike for Garrick and his tactics, his vivid description of the last night Garrick acted at the Jubilee is a testament to Garrick's influential power as an actor: "the effect was electrical, irresistible; that every soul present felt it, cherished it, delighted in it, and considered that moment as the most endearing to sensibility that could possibly be experienced; when he had said all of this and ten times more, he would have given a very faint idea of the real impression."[72] Garrick's acting style combined with the glamour and appeal of the Jubilee was engrained into the minds of the English citizens and the rest of Europe by the mainstream media before and after the Jubilee. This certainly set Shakespeare on the road to the 19th century and the romantic era.

71. Parkinson, 923.

72. England, 59.

CHAPTER II

POETIC ANAYLISIS OF "IT WAS A LOVER AND HIS LASS"

Like most Shakespearian topics, the details of "It was a Lover and His Lass" such as the poet, the song's original composer, its purpose, and more, have been highly debated for generations, but a general narrative has been accepted on these matters. These details may seem inconsequential to most, but they can and have had a great influence on composers who have set this text to music. As mentioned in the preface, general belief maintains that Shakespeare wrote the poetry to "It was a Lover and His Lass" and appointed Thomas Morley to set it to music for Act 5 scene 3 of Shakespeare's twenty-third play, *As You Like It*, first performed in 1599-1600. *As You Like It* is a lighthearted play with a storyline, characters, and drama. If Shakespeare wrote the poetry specifically for the play and collaborated with Thomas Morley to set the poetry to music for the play, then Morley's song becomes more of an aria than a song and Shakespeare's text acts as more of *libretto* than a poem. This adds an entirely new dimension to this original work that can and will influence any composer who uses this poem after Morley, be it a direct or indirect influence. Factors such as the plot, storyline, scene, theme, and overall spirit of the play influence each composer's setting of "It was a Lover and His Lass" in this study.

THE PLOT & STORYLINE OF *AS YOU LIKE IT*

As You Like It has a rather weak plot, but the overall joyous spirit of the play is ever present. Some authors have claimed the play's plot is practically nonexistent.[73] In his book, "Essays in *As You Like It*," William N. West states, "I would add that disliking critics, by focusing on an outcome rather than on how the play reaches it, also miss some of the force of the play's lyrical and clever use of language, imaginative flights, and evocative setting to carry an audience or a reader away." He continues to summarize the concept of the play thusly:

> "The play drives forward, even in the last lines of its epilogue, toward future ways of life that are not merely different but can be made different, and made better, than present ones. The temperate solutions with which the play concludes are not offered as final, but as clearly open to ongoing changes."[74]

Ultimately, *As You Like It* is a testament to the expressions, "You make your own destiny," and "It's the journey, not the destination." As the historical accounts will show, this truly relates to the nationalist spirit of the English Musical Renaissance, and the individualism that was required by each composer to achieve a new standard of English music. Like the characters of the play, the composers did not like their current state, and found their own way to better their circumstances. This theme may very well have helped inspire them to compose their settings of "It was a Lover and His Lass."

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73. Stanley Wells and Anne Barton, "Shakespeare's Sense of an Ending in Twelfth Night," in *Twelfth Night: Critical Essays*, 307. New York, New York: Garland, 1986.

74. William N. West, *As If: Essays in As You Like It William N. West* (California: Dead Letter Office, BABEL Working Group, A division of Punctum Books, 2016), 16-17.

The following is a brief description of the play as described in *Essays on As You Like It* by William N. West.[75]

ACT I

At the beginning of the story, Duke Senior is overthrown by his younger brother, Frederick, and is exiled to the Forest of Ardon. The main character, Orlando, has been raised by his cruel older brother, Oliver, since the death of their father. Oliver is enraged with Orlando and plots against him after Orlando maims one of his professional wrestlers in a match. During the fight, Orlando catches the eye of the lovely Rosalind who gives him a chain in admiration of his bravery, and the two young hearts fall in love.

ACT II

Orlando discovers his brother's plot and flees to the Forest of Ardon. Rosalind is banished by Duke Frederick. Rosalind disguises herself as a young man, Ganymede, and her cousin, Celia, disguises herself as his shepherdess, Aliena. The two along with the court fool, Touchstone, escape to the Forest of Ardon to find the young Orlando.

ACT III

In the forest, Ganymede and Aliena find haven by leasing the property of an old shepherd who needs someone to manage his estate. Not far away, the weak and malnourished Orlando stumbles upon the dwelling of the exiled Duke Senior and his men who return him to health. Orlando writes song verses and hangs them on tree branches where they are found by Rosalind.

75. West, 19-25.

Rosalind, disguised as Ganymede, finds Orlando and toys with his heart by offering him love therapy.

This act contains several new characters and side stories such as the love torn shepherd and shepherdess, Silvius and Phoebe, who finally wed in the end despite Phoebe's disdain for Silvius and her newfound attraction to Ganymede (who is really Rosalind!). There is also Touchstone who has wooed the heart of Audrey, the country girl, who may certainly be the "Lass" and Touchstone the "Lover" Shakespeare is referencing in "It was a lover and His Lass" in Act 5 Scene 3.

ACT IV

When Duke Ferdinand hears that Orlando, Rosalind, and Celia, all suddenly vanished at once, he sends Oliver after his brother. In the forest, Orlando finds his brother sleeping and valiantly saves him from a pursuing snake and a lion but injures himself in his efforts. Oliver comes across Ganymede and Aliena, who are still Rosalind and Celia in disguise, and tells them of Orlando's injury. Oliver and Celia, though he thinks she is Aliena, quickly fall in love with one another. Rosalind devises a plan to reveal herself to Orlando and help everyone will get married!

ACT V

Touchstone and Audrey are looking forward to their betrothal after finally agreeing on a priest to wed them and working out some issues in their relationship. They meet two of the Duke's pages while walking in the woods. Being in such a good mood, Touchstone requests a song from the

gentlemen, and they sing “It was a Lover and His Lass” a cappella and in unison.[76] Touchstone is not impressed claiming they were off pitch, and the song made no sense.

Rosalind overhears Oliver proclaiming his love for Aliena (Celia) to Orlando saying he wants to live with her in the woods, and Oliver gives Orlando his entire estate.

A huge wedding occurs. With the help of the Greek god Hymen, Rosalind appears in her female attire, and is given away to Orlando by the Duke Senior. Everyone is married and happy in a beautiful scene, and news comes from the kingdom that the evil Duke Ferdinand has left court to become a hermit.

76. Fellowes, 206.

ROMANTIC ESSENCE

The romantic qualities of *As You Like It* and "It was a Lover and His Lass" make them quite attractive to romantic and early post romantic era composers such as Parry, Quilter Vaughan Williams, and Warlock. *As You Like It* is typically categorized as a pastoral comedy, but Janette Dillon, professor of drama at the University of Nottingham, suggests that it has essences of romance.[77] These romantic qualities are easily seen in the play's characters as they escape evil, form couples, combat life's hardships, fall in love (some at first sight), perform heroic deeds, and at last are wed by the Greek god Hymen when he descends upon them at the play's happy ending.[78] Every character finds love. Even the court fool, Touchstone, escapes the oppression of Duke Frederick to find love with the country girl, Audrey. Following the primary theme of the play, Touchstone sets a new destiny for himself and Audrey and makes his life "as he likes it." The play's backdrop being set in the springtime is also a romantic element. Even the poetry of "It was a Lover and His Lass" acknowledges the relevance of lovers in the spring with its repeating phrase:

> *In springtime, the only pretty ring time,*
> *When birds do sing, hey ding a ding, ding;*
> *Sweet lovers love the spring.*

77. Janet Dillon, "Shakespeare's tragicomedies," in *The New Cambridge Companion to Shakespeare / eds. Margreta De Grazia, Stanley Wells.* 2nd ed. Cambridge Companions to Literature (Cambridge ; New York: Cambridge University Press, 2010), 171.

78. West, 76.

THE POETRY

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green cornfield did pass,
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower,
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crownèd with the prime,
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.[79]

Attempting to read this poetry fluidly can be quite intimidating to the unexperienced reader. Musical melody often provides singers with a crutch, and understanding the basics of poetic meter may not seem imperative. However, grasping the fundamentals poetical flow will

79. William Shakespeare, "Song: 'It Was a Lover and His Lass' by William..." Poetry Foundation.org. Poetry Foundation, 2021, https://www.poetryfoundation.org/poems/50259/song-it-was-a-lover-and-his-lass.

greatly assist a singer's analysis and performance. Likewise, "It was a Lover and His Lass" demands not only consideration of the emotion portrayed in the text, but also the technical facets of poetry. As explained by Professor Langdon Hammer of Yale University, meter is "a scheme for organizing verse, for organizing lines of verse." These meters consist of patterns iambs also referred to as "a foot". Concerning these accents, English poetry is not concerned with the complex mapping of accents but simply divides syllables into stressed and unstressed. A single iamb consists of an unaccented syllable followed by an accented syllable. Professor Langdon Hammer explains the common types of meter simply and beautifully, "If you repeat *a boat* three times--*a boat, a boat, a boat*--you have trimeter, iambic trimester – three iambs in a row. If you do it four times, you've got tetrameter, a more common meter in English. And if you repeat them five times, you have pentameter."[80]

Shakespeare elected to write "It was a Lover and His Lass" in iambic tetrameter. As explained by another Yale professor, Andrew Goldstone, an ideal meter consists of one iamb per meter each having a weak beat (w) followed by a Strong beat (S), and tetrameter has four meters per phrase (tetra- meaning four) (See the example below)

w S w S w S w S
I go to school to learn to sing,
w S w S w S w S
My music books with me I bring.

80. Langdon Hammer, "Modern Poetry: Lecture 3 Transcript." (Online Lecture, Yale University. http://openmedia.yale.edu/projects/iphone/departments/engl/engl310/transcript03.html)

Professor Goldstone goes on to explain that there are "many other ways to fill in these abstract positions" of weak and strong. With the manipulation of rhythmic meter by composers such as Roger Quilter and Peter Warlock, understanding how to follow the poetic rhythm will assist the singer to find the composers' primary points of emphasis, because the composition is based on the poetry.

The original "It was a Lover and His Lass" is a love song known as an English madrigal. In fact, Thomas Morley was so frustrated with England being infatuated with everything Italian, that he helped lead the charge to create a new form of English madrigal adapted from the Italian Madrigal, and the English Madrigal was unanimously popular in the Elizabethan Era.[81] This helped Morley's original song become one of the most popular songs of the era.

The verses and the repeating line "With a hey, and a ho, and a hey nonino," follow a perfect iambic tetrameter pattern of wS wS wS wS. The tricky part of the poem comes in the refrain where Shakespeare employs two tools of alteration to the regular iambic pattern. The first is the word "springtime" coupled the article "the." The second half of the word "springtime" and the word "the" combine to form a poetical pattern or foot called a *pyrrhic* or two unstressed syllables.[82] The *pyrrhic* creates a stall in the poetic rhythm that delays the strong beat. This delay emphasizes the current word in the reader's ear and enhances the next strong syllable. (See the example below) The next poetical tool applied by Shakespeare is the trochee

81. Mark Evan Bonds, *A History of Music in Western Culture*. 2nd ed. (Upper Saddle River, NJ: Pearson/Prentice Hall, 2006), 169.

82. Poetry at Harvard. Guide to Prosody. Harvard University, 2020; accessed February 26, 2021. https://poetry.harvard.edu/guide-prosody.

which is a stressed syllable followed by an unstressed syllable.[83] Shakespeare writes the next three meters (or feet) using trochaic substitutes as strong beats that now precede a week beat. (See the example below) Shifting the accents to contrast from the rest of the poem's consistent rhythmic pattern emphasizes these words above the rest. This is taken advantage of both rhythmically and harmonically by every composer in this study. Also the note the importance of this text and its relevance to the theme of the play, "springtime," and "ring time."

w S w w S w S w S w
In springtime, the only pretty ring time

Lastly, note that this phrase ends on a weak beat. When dealing with a foot that is designed to end on a strong beat, such as iambs, but ends on a weak beat, an extra beat must be inserted and felt by the reader at the end of the line to compensate for the missing strong beat.[84]

As mentioned prior, the song consists of four verses, each followed by a refrain. Between each rhymed line, is the phrase, "With a hey, and a ho, and a hey nonino." The Oxford English Dictionary defines "nonino" as nonsense syllables of English and Scottish origin which have a variety of combinations and spellings: nonino, none-no, nony no, nonny-no, nounenou, and more.[85] Being a nonsense syllable, the expression has no definite meaning or may represent something unimportant. They are commonly used as fillers in poetry and folk tunes; in fact, the

83. Poetry at Harvard

84. Lumen Learning & Ivy Tech Community College, "Introduction to Literature, Poetry Literary Terms: A Guide," Pressbooks. accessed February 26, 2021. https://courses.lumenlearning.com/introliterature/chapter/literary-terms-a-guide/.

85. "nonny-no, n. and int." OED Online. March 2021. Oxford University Press. https://www-oed-com.ezproxy.lib.ou.edu/view/Entry/128014?redirectedFrom=nonino (accessed May 09, 2021).

Oxford Dictionary uses the nonino phrase from "It was a Lover and His Lass" as one of its examples! The nonsense phrase provides a bounce and merriment to the piece portraying the lightheartedness of Touchstone and Aliena as they are strolling through the woods anticipating their betrothal. The poetic meter not only fits smoothly into these syllables but is propelled by them. The interjections of "hey" and "ho" provide a natural pulse of the diaphragm that assists in the poetry's rhythmic drive both when spoken and especially when sung, and the "n" in "nonino" is a very unconstrained consonant as well when the tongue is tapped against the alveolar ridge behind the top teeth. This phrase is another point of rhythmic and harmonic emphasis for each composer in the study.

If assumptions are correct that Shakespeare did write the poetry to "It was a Lover and His Lass," specifically for *As You Like It,* then he intentionally followed the poem with Touchstone's comment, "By my truth, yes; I count it but time lost to hear such a foolish song. God be with you."[86] Such a remark is misleading and makes interpreting Shakespeare's true intentions for the text difficult. One must inquire if Shakespeare intentionally added oddities to deviate from a seemingly direct message from the text. Touchstone's comment could refer to the collection of nonsense syllables and unique words such as "ring time." "Ring time" is an English expression that was established specifically by this song in this play to represent the exchange of rings, and of course, "It was a Lover and His Lass" is again the Oxford English

86. Eighteenth Century Collections Online, "Shakespeare's jubilee. Wednesday, September 6th..." (N.p: Printed by Fulk Weale? 1769), 66.The question mark is correct in citation.

Dictionary's primary example.[87] The expression "ring time" is evidently fitting for a play lush with couples not only falling in love but also planning weddings and getting married. However, the expression "ring time" was introduced by this text, and its meaning may be unclear to listeners and readers both then and now who have no knowledge of the play. Direct interpretations of the poetry itself are surprisingly difficult to locate, even concerning Thomas Morley's original song, but the interpretations that are found, much like the play itself, simply state the obvious spirit and reflections of the poetry and mention few in depth secondary meanings. Those analyses that find more secondary meanings can be located on strongly opinionated online sources and most often argue that there are messages hidden in the text of an unchaste theme.[88] These views will not be covered in this document. However, other secondary messages are plausible.

When presented with all the evidence such as the nonsense syllables, the new expression of "ring time," the storyline of the play, and primary theme of the play, the interpretation of the poem on various levels becomes much clearer. The first two verses paint a simple picture of two young lovers in the countryside. As suggested earlier, these lovers may represent, Touchstone and Audrey. Outside of Touchstone and Audrey literally walking through an unripe cornfield, the phrase, "That o'er the green cornfield did pass" is likely a representation of the early stages or the "green" part of their relationship. The color green in Shakespeare can often represent

87. "ring time, n.1," OED Online, March 2021. Oxford University Press; accessed February 27, 2021. https://www-oed-com.ezproxy.lib.ou.edu/view/Entry/166069?redirectedFrom=Ringtime

88 Finemen, Kelly R. "It Was a Lover and His Lass by William Shakespeare." kellyrfineman, March 24, 2010. https://kellyrfineman.livejournal.com/541881.html. This is a website with an alternate opinion for the meaning of the text.

vitality, things being fresh and new, and/or things being untrained, immature, naïve, or susceptible. Other meanings of green inapplicable here would be jealousy, fear, illness, ill-humouredness, or permission or proceed.[89]

The refrain announces that it is "springtime the only pretty ring time!" In other words, "In springtime, the only time to get married!" Springtime further supports Shakespeare's theme of new life and a fresh start. The refrain speaks of the singing of the birds and imitates them the springy nonsense syllables "hey ding a ding, ding." These syllables could possibly represent church bells given the wedding theme, but considering the prior reference to birds, they most likely imitate a bird song. The refrains last line relinks fresh love with the new life of spring and moves on to verse two.

Verse two again places our lovers in the countryside with "Between the acres of the rye." Like the cornfield, rye in the springtime is green in color, again portraying the newness and vitality of Touchstone and Audrey's relationship. The words "between the acres" suggests that the young couple is on a path between two rye fields. The second line, "These pretty country folks would lie," paints the portrait of two young loves lying in the spring sunshine as carefree as when they were children.

The meaning of "carol" in verse three's first phrase, "This carol they began that hour," is debatable. Plausibly, like the symbols thus far, it represents either their general relationship, but considering that the line names a specific window of time or even moment in time with the

89. Abdul-Majeed Janziz, *A Study of Colour Words in Shakespeare's Works*, 1998, 173.

words “began that hour,” the meaning refers to something specific such as their when they fell in love, when he asked her to marry him, or most likely, when they were betrothed. Saying “how that life was but a flower,” means that this moment was a new birth of beauty in their lives.

Given that life is short, the fourth and final verse urges the reader not to wait on love, but to “take the present time,” the season of springtime, to seize love for oneself. “For love is crowned with the prime,” meaning that love is exalted above all else. The refrain is sung once more, and the song concludes. This is the principal interpretation of the poetry of “It was a Lover and His Lass.” Once again, the romantic ideals and primary message of this poem not only inspired the composers of the English Musical Renaissance who all desired to seize the present time and create a new musical destiny for England, but the poem’s romantic and Renaissance Era elements attracted them to it. Coupled with a new, romanticized concept of Shakespeare, the song was malleable in their hands.

CHAPTER III

CHARLES H.H. PARRY (1848-1918)

HISTORICAL ACCOUNT

In his book, *The English Musical Renaissance*, Frank Howes devotes the seventh chapter to Sir Charles Hubert Hastings Parry titling it, "Parry the Instigator." Concerning Parry, Howes claims he was "the best scholar that England has ever produced to use a pen equally for writing music and for writing about music. Composer, executant, scholar, administrator, he transformed all the values current in the musical life of Victorian England."[90] Parry and his colleague, Charles Villiers Standford, lead a drive back to England's poets of the past including Blake, Herrick, Lovelace, and Shakespeare. "England dipped into its rich legacy of folk song and began to add its elements to art songs."[91] Parry's *Scenes from Prometheus Unbound in 1880* is "hailed by some as the beginning of the so-called English Musical Renaissance."[92]

Sir Charles Hubert Hastings Parry, often referred to as Hubert Parry, played a unique role in what is known as the English Musical Renaissance of the late 19th and early 20th centuries. This renaissance was a major event in the restoration of the status of English music, particularly

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90. Howes, 130.

91. Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee, Wisconsin: Hal Leonard Corp., 2006) 352.

92. Jeremy Dibble, "Parry, Sir (Charles) Hubert," Grove Music Online. 2001; accessed March 1, 2020. https://www-oxfordmusiconline-com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020949. Seen under "Style and Influence" section.

art song, that began in the early 1880's and peaked around the turn of the century.[93] Howes claims that this renaissance occurred in three waves and began as early as 1840 lasting a century! The first was the effort by English scholars to "rescue the Elizabethans" and "to investigate our folk-song" which inspired an unconscious, collective effort by other scholars and composers. The second wave, conducted primarily by Hubert Parry and Charles Villier Standford, played a vital role in reforming and cultivating English music by willfully inspiring Englanders to reconsider their traditions. Howes notes that Parry had long wished for England to be nationally recognized. Parry and Standford's efforts were not in vain, but laid the ground work for the third wave of the Renaissance lead by Parry's pupil, Ralph Vaughan Williams[94] The English composers who "[constituted] the nationalist succession, such as it was, to the actual rebirth of English music," were a group of Nationalists who followed in Parry and Vaughan Williams' wake; they consisted of Peter Warlock, George Butterworth, Gerald Finzi, Ernest John Moeran, and Edmund Rubbra.[95] The British composer who also achieved their ideals, and at long last achieved international recognition for English song was Benjamin Britten.[96]

The state of English song in the late 19th century was weak; the ballad was failing. In fact, no song composer "in the 1870's or 1880's was likely to feel proud of concerning him- or

93. Banfield, 1.

94. Howes, 30.

95. Howes, 262-63

96. Howes, 32.

herself overmuch with the genre."[97] Parry strongly conveyed his dissatisfaction with the England's musical culture in the late 19th century in the article, 'The present condition of English song-writing,' published in *The Century Guild Hobby Horse*:

> The very facilities which song-writing has offered for making money with the very least trouble has been its curse…The makers of the patent trade-song, from which one may exclude successful composers in other branches of art, have been for the most part helpless dullards whose sentiment is sodden with vulgarity and commonness, whose artistic insight is a long way below zero, whose ideas of declamation are an insult to the language, and whose musical incapacity is tragicomic; and whose have been thy gods, O Israel![98]

In his book, *Parry to Finzi*, Trevor Hold explains that England's artistic low was because Englanders lacked nor cared anything for strong art song traditions; all the while the Germans were ever cultivating their *Lieder*.[99] Stephen Banfield, music critique and author of *Sensibility and English song,* compares late 19th century English ballad to the flourishing *Lieder* of Germany and ripening *mélodie* of France, calling the state of English song "one of worthlessness." In comparison to the advances of Schumann, Brahms, and Wolf, as well as the artistry of Bizet, Fauré, and Debussy, Banfield considers the English song of the time "facile" and "indistinguishable." Parry envied German tradition being part of a group of English composers who were trained in German musical traditions.[100] German training opened his eyes to the reality of great art song foundations, and he eagerly wanted to bring those to England.

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97. Banfield, 2.

98. Parry, C. H. H., 'The present condition of English song-writing,' in *The Century Guild Hobby Horse,* no. 10 (April 1888), 69.

99. Hold, 17.

100. Howes, 24.

According to Jeremy Dibble, *Hubert Parry: His Life and Music*, Parry was born in 1848 to a very wealthy family with a rich history, but sadly, his mother died in childbirth, and his father sheltered him at his estate.[101] Banfield assesses that Parry's "hearty character" resulted from his sheltered life being "violently counter acted" by the atmosphere of Eton where he attended school.[102] At Eton he received practically no musical training outside learning to play organ, but he showed his early musical talents by achieving his Oxford Music bachelor's degree in 1866 at the age of seventeen.[103] Due to the wishes of his father, he moved on to study law and history at Exeter College, Oxford, where he graduated with his BA in 1870.[104] In 1865, while on vacation from Eton, Parry met William Sterndale Bennet. Inspired by the musician, Parry began taking music lessons with him and became engrossed in German romantic style, particularly that of Felix Mendelssohn, and began composing at a fervent pace even as a teenager.[105] Dibble, says that despite his early training as an organist, Parry blossomed later than most musicians.[106]

Another major influence in Parry's life and style was Henry Hugo Pierson. Pierson disagreed with the conservative notions of English music; so much, in fact, that he resigned his positioned as Reid Professor of Music at the University of Edinburgh and moved to Germany

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101. Jeremy C. Dibble, Hubert H. Parry : His Life and Music / Jeremy Dibble. 1st Pbk. ed. (Oxford [England] : New York: Clarendon Press ; Oxford University Press, 1998), 3.

102. Banfield, 19-20.

103. Howes, 130.

104. Howes, 131.

105. Dibble, Hubert H. Parry : His Life and Music 32-33.

106. Dibble, Hubert Parry, Grove Dictionary Online. Life and Works.

where he won the admiration of German greats such as Schumann, Mendelssohn, and Spohr.[107] In 1866, Parry's father, Thomas, arranged for Parry to spend the summer with Pierson in Stuttgart, Germany. This was one of several visits Parry would have with Pierson, and the renown composer would have a significant influence on Parry by introducing him to the freedom of form, fluidity, chromaticism, and harmonic richness of Brahms and Wagner.[108] Parry took up lessons with Edward Dannreuther in 1870, who further instilled principles of Brahms in the fresh composer as well as traits of the piano and orchestral legends Liszt and Tchaikovsky.[109]

Since music was considered more of a hobby than a profession in that day, Parry earned his living as a lawyer working at Lloyd's Parry and music was practiced secondarily, but at the age of twenty-nine, due impart to the encouragement of Dannreuther, his teacher, Parry began to compose and teach full time.[110] Parry had a noteworthy career as a composer. His most tide turning work came early in 1880 called *Scenes from 'Prometheus Unbound,'* a large choral and orchestral work that gave Parry standing in England as a composer and "foreshadowed many of the distinctive features of his style;" a climax, Parry never again reached due to his straying from Romantic poetry to Biblical Oratorio.[111] Another major reason for Parry's plateau was his agenda.

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107. Dibble, Hubert H. Parry : His Life and Music, 12-13.

108. Dibble, Hubert H. Parry : His Life and Music, 51-59.

109. Dibble, Groves Dictionary of Music Online. Life and Works.

110. Dibble, Hubert H. Parry : His Life and Music

111. Banfield, 19.

Parry and his colleague Standford attempted to inspire and establish an official romantic English tradition leading away from the former English style of F.H. Cowen, Arthur Sullivan, Edward German, and even his former teacher, William Sterndale Bennet;[112] though there are researchers, such as Meirion Hughes and Robert Stradling, who deem that it was not so much a renaissance of English culture but one based on German concepts that occurred in England.[113] Parry was not only a composer but also a teacher and administrator.[114] Arguably, his most significant impact came as a result of letter from George Grove.

In 1882, Parry received a letter from George Grove writing on account of the Prince of Wales asking Parry to assist them by "taking the Department of Musical History with a seat on the Board of Professors" as a lecturer of history and hopefully later of composition at the soon to open Royal College of Music—the Prince's "Great Experiment." Grove endorses Parry telling him, "Into no hands could those on the history and development of music be put with more propriety than into yours."[115] Parry was also asked by Grove to be assistant editor of the original *Grove Dictionary of Music,*[116] and Parry not only edited but contributed over one hundred articles for Grove.[117] The college provided English students with a music education of German

112. Howes, 23.

113. R.A. Stradling and Meirion Hughes, *The English musical Renaissance 1860-1940: construction and deconstruction.* (London : Routledge, 1993.), 208.

114. Howes, 23.

115. Dibble, Hubert H. Parry : His Life and Music, 206.

116. Howes, 131.

117. Dibble, Grove Dictionary of Music Online. Life and Works.

quality.[118] Parry was such a core figure that he succeeded Grove as director of the college in 1895.[119] Parry's students included Hamish MacCunn, Arthur Somervell, Percy Buck, Walford Davies, and the ever famous Ralph Vaughan Williams.[120] Parry was not only an influential teacher at the Royal College of Music but played a vital role in facilitating the success in the Prince's Great Experiment. Standford was known primarily as the most influential teacher, and on the other hand, Parry's primary contribution was social and cultural in that he raised the status of art and taste in English society as well as the scholarship among musicians.[121] Given the status of Parry's family and his personality, he was the choice administrator who promoted the school and their mission.

Banfield asserts that Wagner was the "biggest musical experience in his [Parry's] life."[122] Parry, who was a football player at Eton,[123] often reflects Wagner's mass and power. Parry often creates an amplitude of sound "as can absorb the words" and link the accompaniment to the poetry.[124] Howes compares Parry's cantata the *Songs of Farewell* to Bennett's *The May Queen* maintaining that the "immediately apparent" difference "is one of sheer strength." Parry's

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118. Howes, 24.

119. Howes, 30-31.

120. Howes, 30.

121. Howes, 26.

122. Banfield, 21.

123. Dibble, Hubert H. Parry : His Life and Music, 20.

124. H. C. Colles. "Parry as Song-Writer." The Musical Times 62, no. 936 (1921): 84. accessed April 19, 2021. http://www.jstor.org/stable /910789.

cantata lacks the "graceful and fluent" qualities of Bennett's work.[125] Peirson and Dannreuther's instilment of Brahmsian techniques in Parry developed his softer side. Banfield notes that though Parry's style can be "hearty and blustering" and "thick and heavy," but he at times leans the far opposite way by writing "intensely lyrical" music that is "almost too sensitive" that in proximity with his robust mood produces an effect of weak sentimentality.[126] Dibble describes Parry's first symphony (1880-82) as "rhapsodic" and his second symphony (1882-83) as "melodically fertile." He goes on to label Parry's *English Lyrics* song cycle his first major contribution to the world of song, with its "high peaks of inspiration" and "sensitive presentation of a wide range of poetry."[127] By age forty, Parry "had formed his own ideals, chosen his own means of expression, making certain acceptances and certain refusals in technique, from which in point of fact he never after departed seriously."[128]

"A Spring Song" was published in 1874 in Parry's songbook, A Garland of Six Shakespearian and Other Old-Fashioned Songs,[129] During this time, despite practicing law for the first portion of his life, Parry continued to study music with William Sterndale Bennet, who continued to influence Parry in the ways of Mendelssohn.[130] Mendelssohn's impact continued to influence Parry's musical language and genres though Mendelssohn's tendencies were no longer

125. Howes,133.

126. Banfield, 21.

127. Dibble, Grove Dictionary of Music Online. Life and Works.

128. Colles, 82.

129. Dibble, Grove Dictionary of Music Online. Song List.

130. Dribble, Grove Dictionary of Music. Style and Influence.

Parry's primary stylistic influences after his lessons with Pierson.[131] Mendelssohn's methodical genres, structures, and harmonies are still seen in Parry's work and are still apparent at the time of his writing "A Spring Song."

131. Dibble, Hubert H. Parry : His Life and Music, 57.

"A SPRING SONG"

With the English Musical Renaissance inspiring composers to reflect on poets of the past, Morley's original composition had significant influence over every composer's new version of the song, particularly his choice of an English madrigal which sets the song in strophic form. Strophic form can limit expressiveness but is advantageous for dances, carols, hymns, and folk tunes.[132] Parry tweaks Morley's strophic form by using short ternary form, a form that has an ABA pattern. This form allows Parry to significantly change the second verse in contrast to Morley's original song as opposed to simply modifying it as would be done in modified strophic form. Verses one and three, each written with a refrain, are the same strophe with verse three possibly being considered as A' due to its very slight modification of the song's climactic line, but even those notes are marked as optional making the song's introductory and concluding phrases practically identical. The B section, being through-composed, strays from the strophic pattern, and allows for much more vivid expressions.

Like Morley's "It was a Lover and His Lass," Parry's rendition, titled "A Spring Song," also has the tone of a dance, but where Morley's interpretation feels like a light, Renaissance court dance, Parry's is more reminiscent of a hearty Victorian Polka. Polka was extremely popular in Victorian England, often was set in 2/4 or 4/4-time, and was divided into 8 bar segments.[133] Considering the popularity of polka at the time and folk song not yet rising to

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132. Kristine Forney, and Joseph Machlis, *The Enjoyment of Music / Kristine Forney, Joseph Machlis*. 9th ed. (New York : W.W. Norton & Company Inc., 2018), 262.

133. Gracian Černušák, Andrew Lamb, and John Tyrrell. "Polka." Grove Music Online. 2001; Accessed March 10, 2020. https://www-oxfordmusiconline-com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022020.

prominence, Parry's choice of polka is very logical. Parry follows a 4/4-time-signature and sets his verses and refrains into two 8 bar frames; although a strong 2/4 punch can still easily be felt throughout the A sections and the refrains, likely for the sake of contrast with the slower second verse. The introduction's melodic line uses the pattern of two eighth notes rising by a 4th stepping down a whole step to a quarter note below. (See Figure 1.)

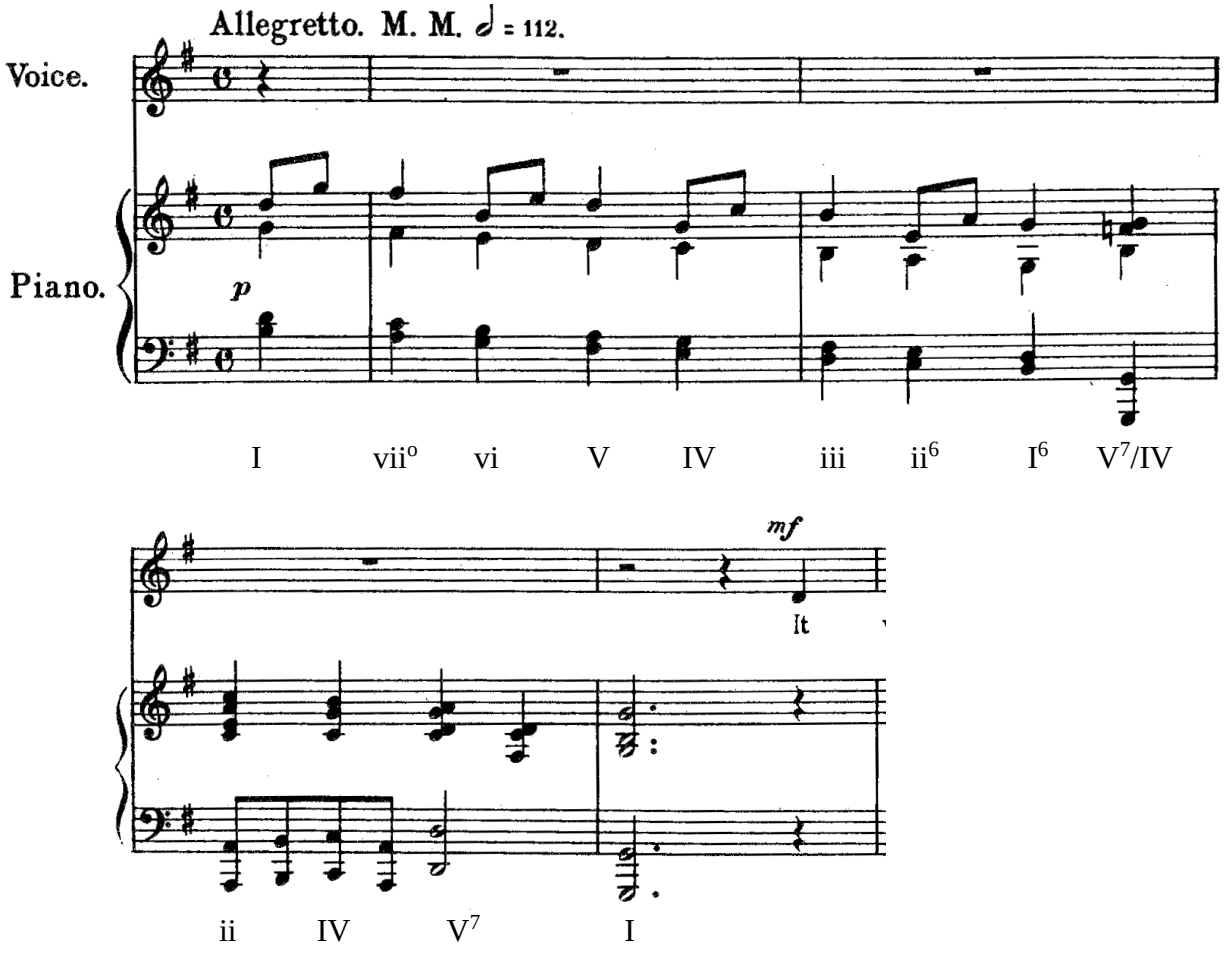


Figure 1. ms11-17. H.H. Parry. Intoduction.

Observe the polka patterns in the example below, borrowed from the Grove Dictionary of Music.

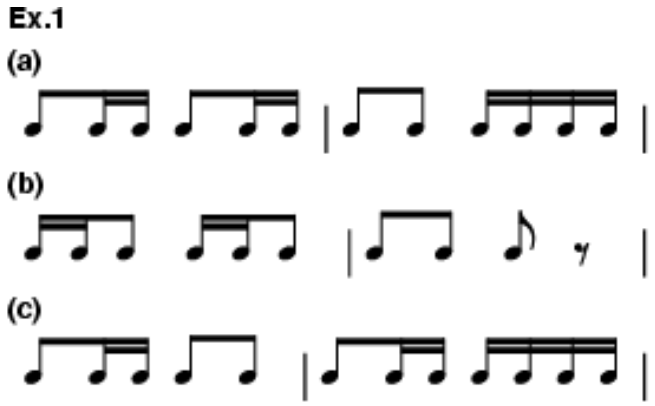
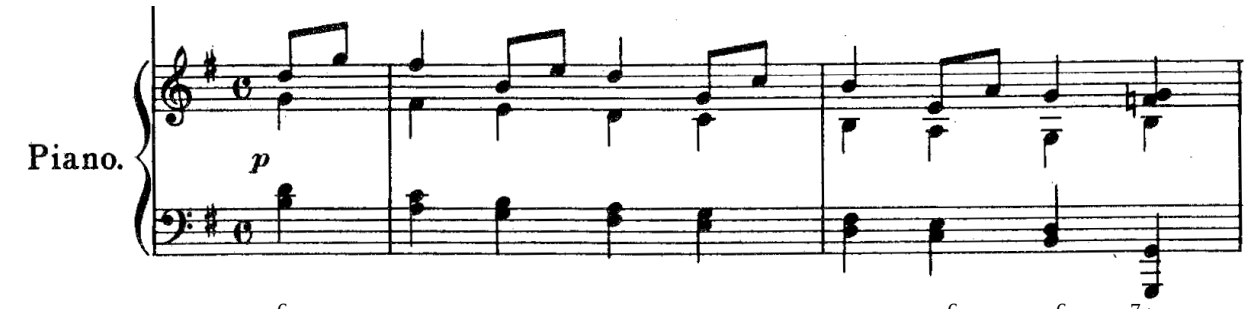


Figure 2. Polka Pattern. Grove Dictionary of Music. Polka.

The rhythm of short-short-long, short-short-long provided by the eighth notes and quarter note is a common polka pattern and a means of subdividing a four-beat measure into a three-beat dance rhythm. The rhythmic pattern of four quick eighth notes, played in octaves, in the bass line before Parry rounds off the introduction with a clear cadence also reflect a common polka element.[134] (ms 3-4, See Figure 1, pg. 43 and Figure 2 above) The rhythmic pattern used in the introduction combined with a descending melodic line immediately sets the scene of the lighthearted skipping or prancing of Touchstone and Audrey across the cornfield. The light dynamic of *piano* naturally sounds extra light with the higher pitches and grows stronger as both the melody and bass line descend the scale to the low cadence. This gives the impression that the traveling lovers are getting closer to the singer and listener who are merely viewers watching the lovers prance along their way. As seen in Figure 1, the repeating pattern of stepping downward by a whole step after the rising eighth notes allows the piano accompaniment to easily walk down the scale from the previously established chord creating a descending, stepwise harmonic progression. (See Figure 3)

134. Gracian et al.



Desc. Progression: I^6 vii vi V IV iii ii^6 I^6 V^7/IV

Figure 3. ms1-2. H.H. Parry. Introduction.

After the introduction cadences on the tonic, a single peddle tone in the left hand suspends on G2 (ms5-9). This pedal tone is likely a result of Parry's early organ influences.[135] The right hand also plays in the bass clef. The left begins to walk in half notes until measure fifteen when Parry begins to round off the refrain. (See Figure 4)

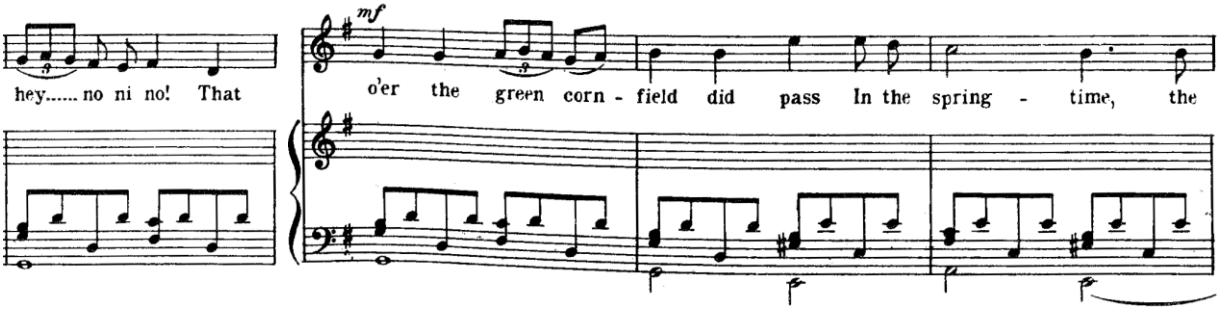


Figure 4. ms5-8. H.H. Parry. vs1.

All this bottom end weight, not only the peddle tone usage, is arguably a product of Parry's years of organ playing. Despite its simplicity, the harmony is not wasted. Parry knows that the jovial spirit of the dance conveys the poem's strongest element of happiness due to new beginnings and thus gives the song the capacity to have this happy atmosphere. The first and third refrains can be considered the simple, dance portion of the song.

135. Dibble, Hubert H. Parry : His Life and Music, 20.

Parry understandably keys his song in G Major as opposed to Morley's D Major setting because the melodic line sets in a comfortable range for any singer spanning only an octave, E-4 to E-5, with an optional G-5 in the last phrase. Also, G Major is preferable because Parry can take full advantage of placing low notes in the bass clef of the piano to provide the vocalist with a full weighted harmony without drowning out the singer, similar to the bass instruments of a large band. By the second measure of the introductory phrase, the pianist's left hand has fallen as low as a G1 and moves in octaves. (See Figure 1. pg. 44). Both hands of the accompaniment play from the bass clef during verses one and three and for most of the refrain until the climax. This substantial bass end contributes to Parry's aforementioned amplitude of sound that 'absorbs the poetry.' If the song were keyed much lower, the bass line would sound too heavy and would push the song out of the range of some tenors and sopranos. Parry does counter the weight of his bottom end and busy rhythmic pattern by setting the initial dynamic level at *piano* and not rising above *mezzo-fort*e until the song's climax when he peaks at *forte*.

The A sections reveal that the pitches of Parry's melody are its primary contrast to Morley's original melody. Given the 19th century favoritism of originality,[136] Parry's melody clearly attempts to move independently of Morley's by rising when Morley's melody descends and vice versa, particularly in the verses. An example of this effort can be seen in the phrase, "and his lass, with a hey and a ho, and a hey nonino!" Parry also begins his pickup from the 5th

136. Bonds, 394.

scale degree to the tonic instead of moving from the tonic to the 3rd like Morley. This could be the influence of his background in Anglican hymnody.[137] (Compare Figures 5 and 6)

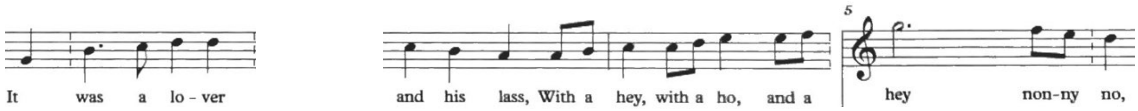


Figure 5. ms2-5. Thomas Morley "It was a Lover and His Lass," vs1. Tonic on G.

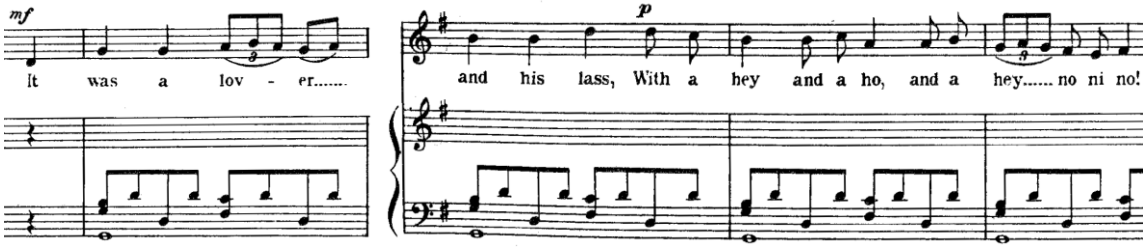


Figure 6. ms5-8. H.H. Parry "A Spring Song," vs1. G Major.

Despite Parry's efforts to create contrast through his pitch, the basic rhythm of his melodic line mostly parallels that of Morley's apart from a few differing syncopations and added decorations. For example, Parry does not use a dotted rhythm in measures five and nine at the beginning of the phrases, "It was a lover," and "That o'er the green," but instead writes a straight rhythm. Parry also includes a triplet in these phrases. (See ms5 in Figure 6 above) Parry carefully follows the traditional poetic meter allowing it to determine much of his rhythm, a technique which theoretically helped the resurgence of old English poetry. Like any good composer, Parry placed the strong syllables of the important words of the text on the strong beats just like a poet's proper use of poetic meter. The song is written in 4/4-time also known as common time; the strongest beat is beat one and the second strongest is beat three. This practice

137. Dibble, Grove Music Online. Style and Influence.

places all of Parry's significant words on practically the same beats as Morley; however, Parry omitted Morley's repetitions of the poetry.

Where Morley generously repeated phrases, Parry held true to the original poetry. Parry calls for the phrase "and a hey nonino" (ms6-8) only once before proceeding, while Morley repeats it liberally, "and a hey nonino, and a hey nonie nonie no." (ms4-8) (Compare Figures 7 and 8)

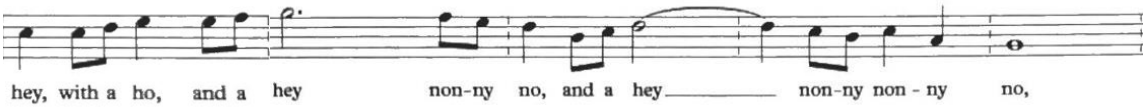


Figure 7. ms4-8. Thomas Morley "It was a Lover and His Lass." vs1.

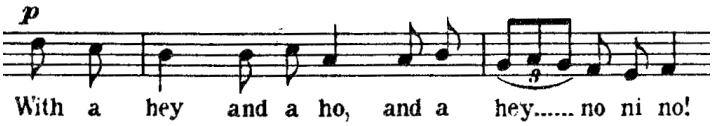


Figure 8. ms6-8. H.H. Parry "A Spring Song." vs1.

In his refrain, Parry chooses not to repeat any words such as "in springtime." Morley on the other hand sings "in springtime" three times in a row and routinely repeats his entire refrain. Parry's efforts to text paint the singing birds is significantly shorter than Morley's who simply repeats his descending pattern. When approaching the phrase, "in springtime, the only pretty ring time, when birds do sing, hey dinga ding, ding," unlike Morley, Parry again holds true to the poem's original text, but manages to lengthen his phrases without the added repetition. Parry lengthens his phrases through his Brahmsian instincts by not only decelerating the strolling phrase with a *ritardando* (ms 14) but also prolonging the slowed line with a *sostenuto* and *fermata* as the birds end their phrase (ms 15). Although his tempo is stretched, the length of

Parry's refrain is still minimal compared to Morley's twenty measure refrain. (Compare figures. 9. and 10.)

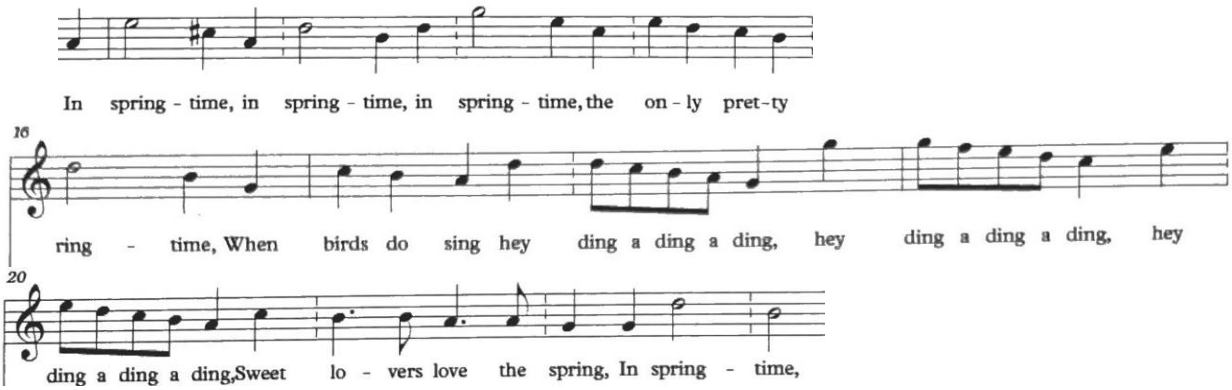


Figure 9. ms12-23. Thomas Morley. "It was a Lover and His Lass," First half of Refrain.

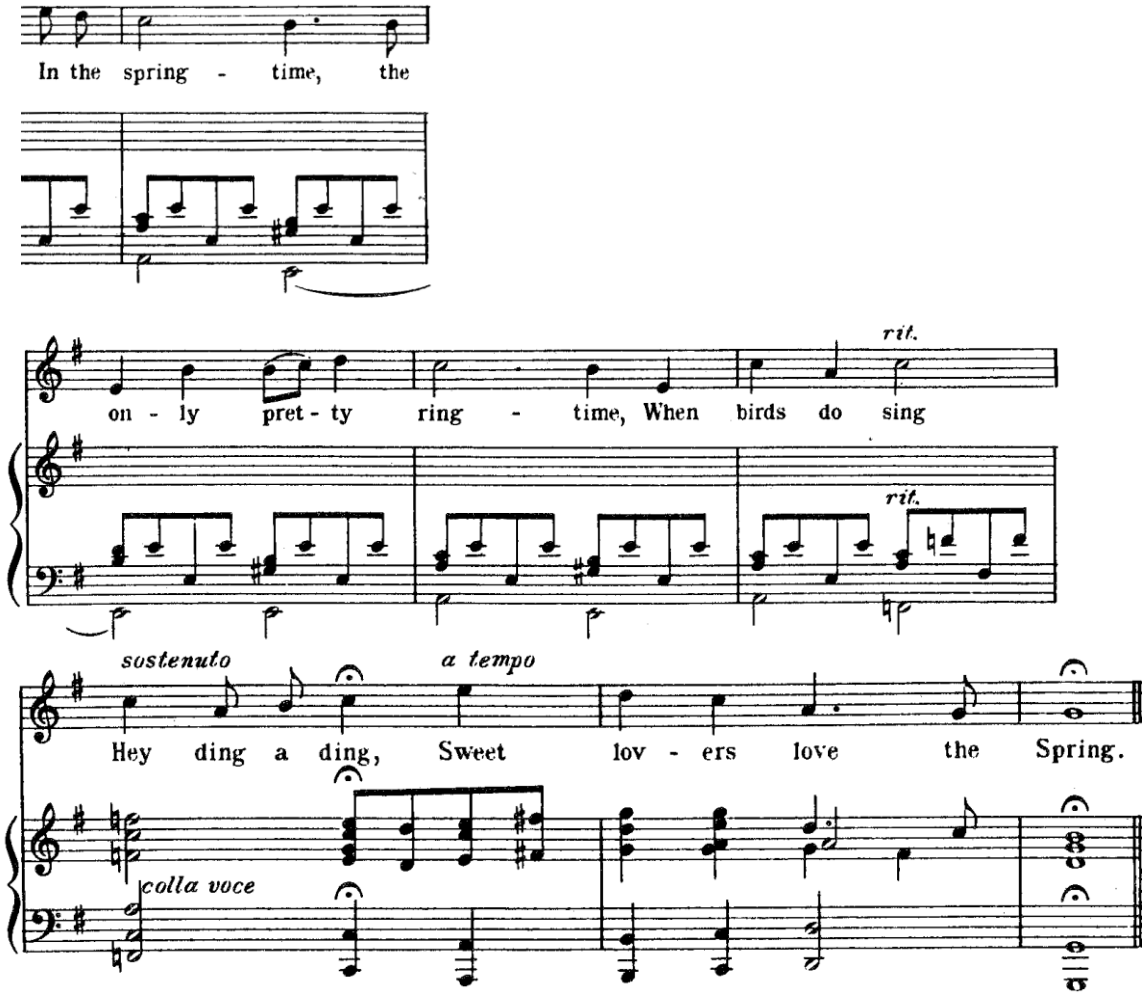


Figure 10. ms11-17. H.H. Parry. "A Spring Song," Refrain.

This slowing of the tempo was Parry's Romantic means of stretching the phrases where Morley's Renaissance method simply called for repetition. Parry further shows his Brahmsian influence by playing a full bodied, colorful harmony with a deep sweeping bass line played in octaves in the left hand (See Figure 10. ms11-17. pg.50).

For the rhythmic pattern of "Hey ding a ding," Parry adjusts his rhythm by placing a half-note on the word "sing" (See Figure 11). This delays the phrase and allows "Hey" to fall on the down beat. This creates a very different effect from Morley's repetitive pattern of singing birds in which "Hey" falls on beat four (Morley example, Figure 9. ms 17-19 pg.50). Grammatically, "Hey" is an interjection, and calls for musical emphasis. Both composers have found ways to achieve this 'shout' effect: Morley by creating the pattern of anticipating the oncoming descending line, and Parry stalling his rhythmic flow and punching "hey" on the downbeat. As far as the poetry's original rhythm is concerned, the addition of the previously discussed trochee[138] accommodates Parry's rhythmic shift and strengthening of the word "hey." At the end of measure fifteen, Parry uses the marking of *a tempo* to return the song to its steady rolling dance as the line "Sweet lovers love the spring!" is cadenced on the tonic with a *fermata*.

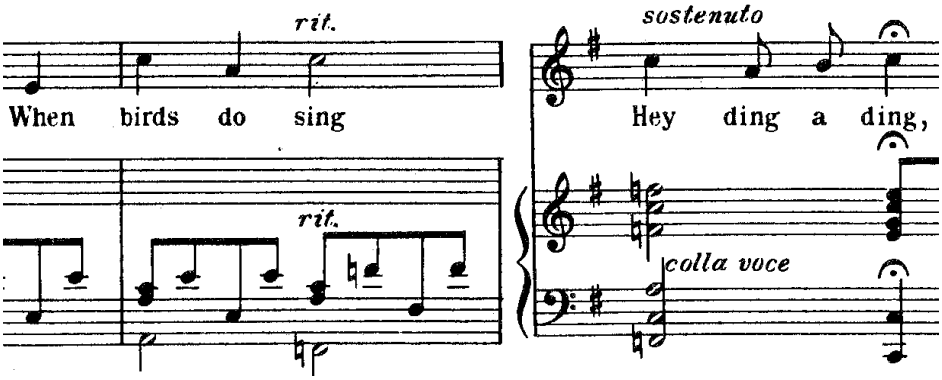


Figure 11. ms 15-18. H.H. Parry. Refrain. (Continued on pg. 51)

138. See Chapter II, pg. 40.

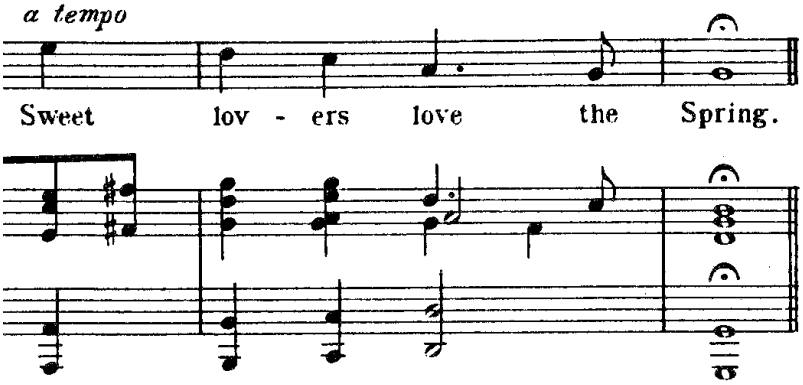
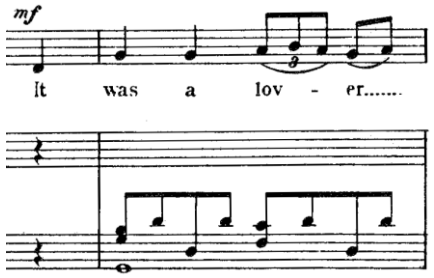


Figure 11 continued. H.H. Parry. ms 15-18. Refrain.

As mentioned previously, the spirit of Parry's song is expressed in a polka-like dance. Being a jovial dance for a large group of people, Victorian polkas, and by their very nature polkas in general do not prioritize complex or progressive harmonies, but instead follow a routine harmonic progression. Parry's accompaniment drives most of "A Spring Song" with a prominent pattern of alternating broken I and V^7 chords that contrast against a consistent pedal tone on G (vs 1-3). (See Figure.12)



(Broken) I (Broken) V^7
(pedal tone on G)

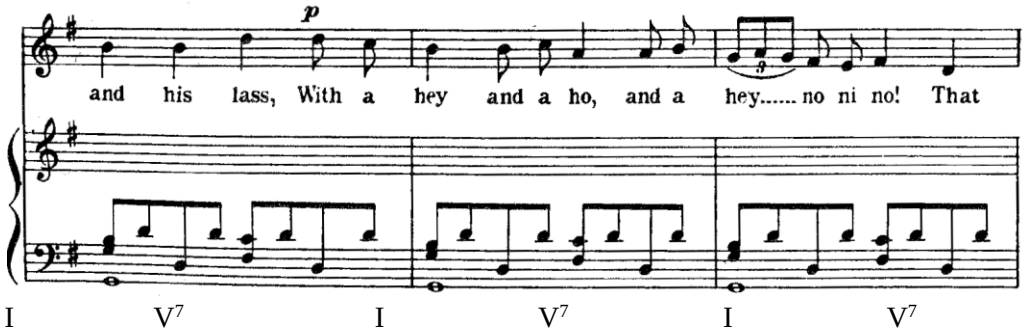
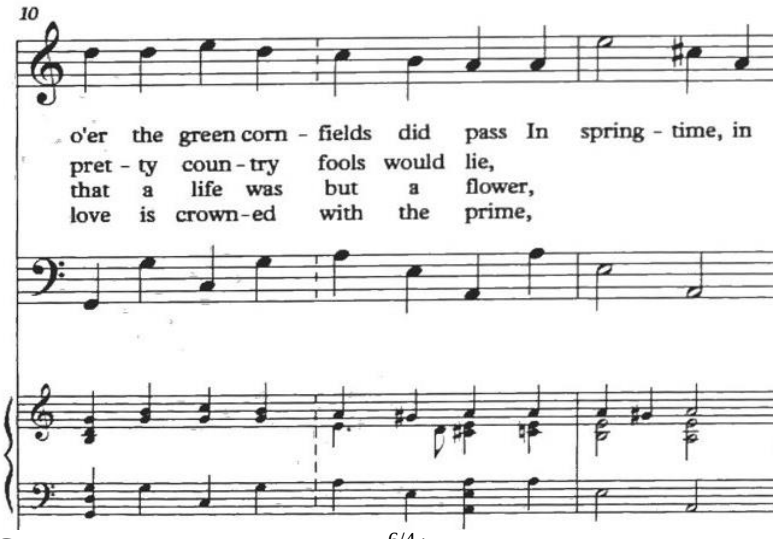


Figure 12. ms5-8. H.H. Parry. vs1.

In Morley's original madrigal, there are temporary changes to his tonal center also known as temporary changes in the area of "tonicization." He does this using secondary dominant chords. Secondary dominants are "altered chords" that are altered to sound like dominants through the addition of non-diatonic tones that place them out of the current key. This forces them to be resolved by a tonic chord that is outside of the current key thus creating a new area of "tonicization."[139] Morley uses these chords to emphasize key words in his poetry, particularly the words, "hey and a ho," "springtime," "ring time," and "lovers," and the words at the end of each verse such as "pass," "lie," and "prime." This original harmonic emphasis to the poetry inspires every composer in this study to make tonal shifts in some form for the sake of poetic emphasis. The example below shows Morley's new area of tonicization just before the refrain to emphasize the words "pass," and "springtime," through the addition of non-diatonic tones that place them out of the current key. This forces them to be resolved by a tonic chord that is outside of the current key thus creating a new area of "tonicization." Tonal shifts can be temporary or be used to extend the new tonal area via modulation. Morley introduces his tonicized chord by altering the iii chord of C major. By raising the G to G# (ms11) the E minor chord is now an E major chord. E major is the dominant chord of the key of A major and can now be resolved or "tonicized" by the following A major chord to create a new tonal center to which Morley temporarily modulates . (See Figure 13 on the next page)

139. Bruce Benward and Marilyn Nadine Saker, *Music in Theory and Practice / Bruce Benward, Marilyn Saker*. vol. I. 7th ed. (Boston: McGraw-Hill, 2002), 267-68.



CMaj: V V I V vi $V^{6/4}$/vi VI
Secondary Dominant to A Maj.: $V^{6/4}$ I V I

Figure 13. ms10-12. Thomas Morley Transition to Refrain.

Parry mimics Morley's harmonic emphasis by also changing the chords for the refrain on the last word of each verse: "pass" and "prime." However, he originates his by moving to the tonal center of A minor (ms10 pg.55). He also uses a secondary dominate to move to his new tonal center. Parry plays an E major chord (V/vi) that is the dominant (V) of the neighboring key, A minor. The chord then resolves to the tonicized chord of A minor (i) which is a minor vi chord in G major. This acts as a pivot chord for modulation and creates a strong resolution for the tonal shift that Parry intentionally places on the important word, "springtime." The consistent G# in combination with current F# creates a melodic A minor. He stays here for three and a half measures until he uses a secondary dominant shift to resolve the word "sing" on C major for the phrase, "When birds do sing" (ms14). He uses yet another secondary dominant to shift back to his original key in with the words "Sweet lovers," (ms 16-17) to end the refrain. See the example of his first secondary dominant shift below. (See Figure 14 on next page)

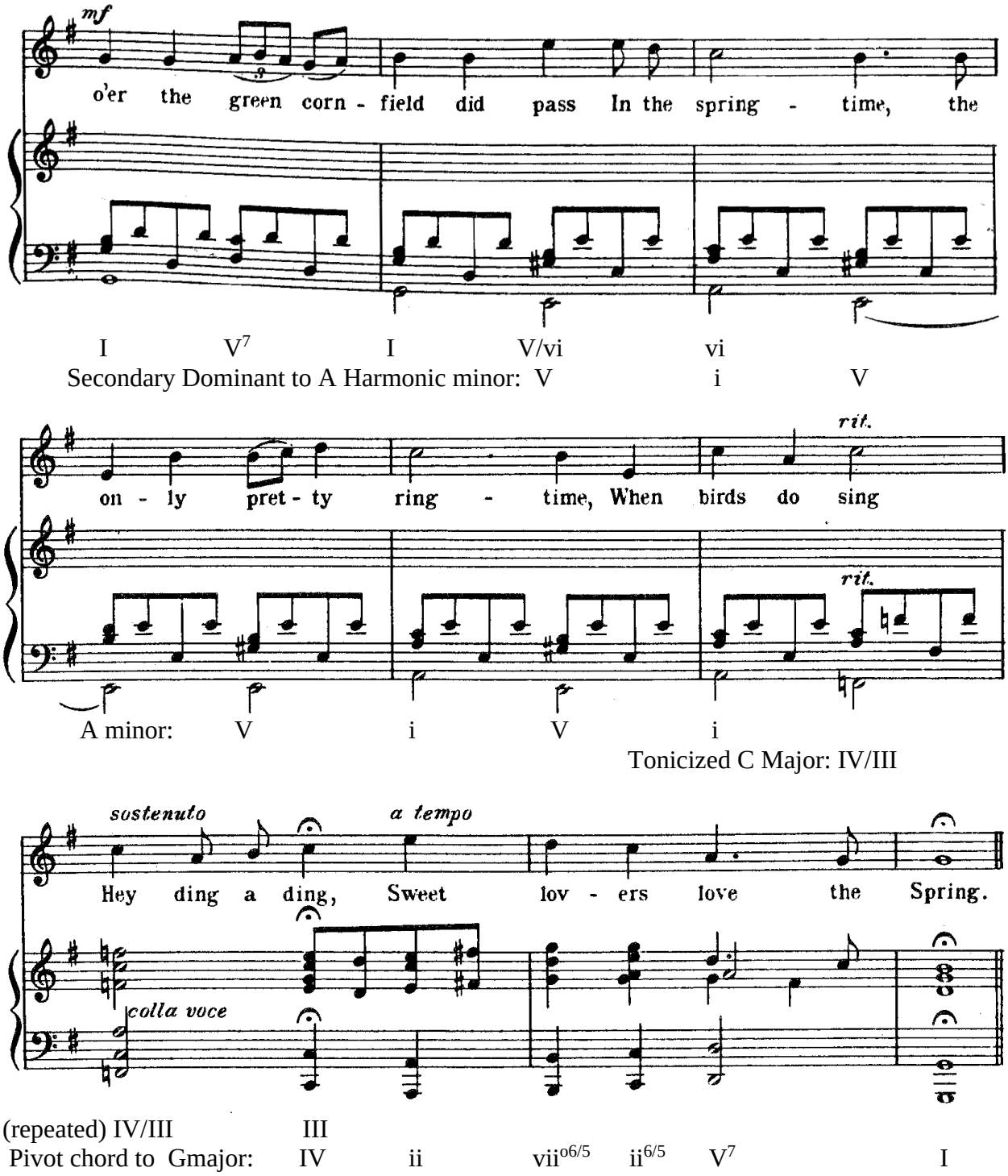


Figure 14. ms10-18. H.H. Parry Transition to Refrain and Refrain.

The through composed portion of the song (ms18-30) is Parry's greatest detour from Morley's original composition. Unlike the rest of the song's spirit which is achieved mainly by

reflecting a well-known dance style, the second verse starkly contrasts the rest of the song with its tranquility that almost borders on repose. As Parry's German influences are coupled with Morley's harmonic emphasis, Parry creates obvious contrast in this section by altering almost every element: chord rhythms, tempo, harmony, texture, specified expression, melodic phrasing, and dynamic level. The accompaniment is altered from a consistent broken chord pattern at a prancing tempo of 112 to a new tempo of 84 as he plays smaller, block chords. This makes for a comparatively sauntering pace. His strategy is the fewer the notes, the finer the music; Parry rarely multiplied the notes when he wanted to offer a detailed interpretation of the poetry.[140] This is clearly by design as Parry even adds the musical instruction "*più lento"* meaning "slowly." Tonal shifts once again are made at the end of the phrase on the word "lie," an move no doubt inspired by Morley's original harmony's (See Figure 15)

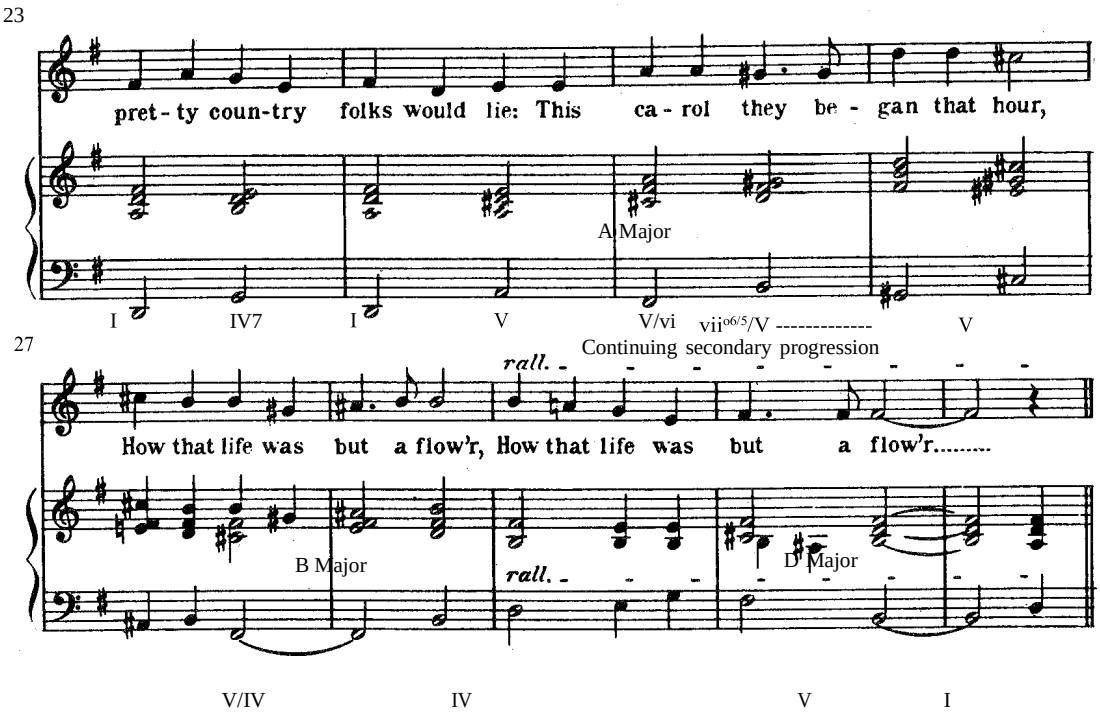


Figure 15. ms19-26. H.H. Parry. vs 3 of Shakespeare's "It was a Lover and His Lass."

140. Colles, 84.

Another important factor to note is the sudden halt in momentum that comes with this verse as it seems to remember back to early romance: "these pretty country folks would lie, this carol they began that hour, oh that life was but a flower." The slowing comes as if the singer is taking a moment to reminisce. The melody is more emotional with the added half steps and a *rallentando* at the verse's climax when Parry writes the song's only repeated line, "Oh that life was but a flower," as if there were the possibility that life was no longer "a flower" for the singer. Parry can certainly be relating personally to this phrase. He often did personalize his texts,[141] and he endured his fair share of trials in life such as the loss of his mother, poor health of his sister, mental illness of his brother, and drama with his father.[142] His experiences had taught him that life is 'delicate.' The abundance of quarter notes in the melody and lack of decoration creates ebb and flow in the line and contrasts it with the other verses. Parry reveals further influences of Morley to shift his tonal center in measures 24, 25, and 26, to emphasize the text with a new tonal center, like the strategy observed prior with the words "springtime" and "ring time" in the refrain. Once again, he emphasizes the same texts as Morley: the word at the end of the verse, "prime," "springtime," and "ring time." (See Figure 16. pg. 58 and Figure 17 pg. 59)

At the end of the verse, the accompaniment suddenly returns to its original rhythm, pace, and key of G Major, and the singer snaps back to the original vibrant mood and rhythm with the present tense phrase, "and therefore take the present time with a hey and a ho, and a hey nonino." The accompanist's left hand returns from thinning the texture with single notes and proceeds with the Brahmsian technique of warming the bass line with octaves. The song repeats the first

141. Colles, 84.

142. Dibble, Hubert H. Parry : His Life and Music, 3,17-18.

strophe with the text of the third verse but offers the option of a G5 and D5 on the word “lovers” in the climax phrase, “sweet lovers love the spring.” The Closing Phrase perfectly echoes the introduction and the song cadences on a clear V I cadence. (See Figure. 16)

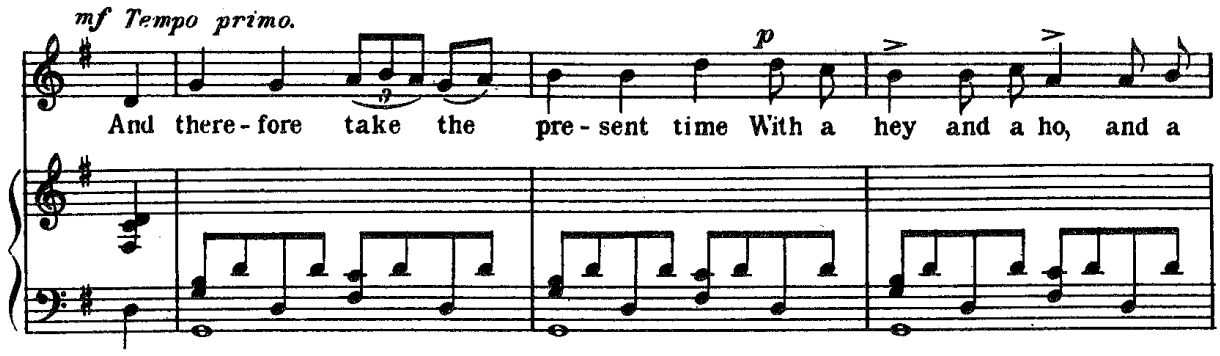


Figure 16. ms32-35. H.H. Parry. vs 3.

Like the refrain, verse two is not just a simple alteration of chords but a brief shift in tonal center. Parry modulates from G major to B minor through common chord modulation, as he establishes the new key by playing the related chord of D Major. D Major is the dominant chord of G Major, and the III chord of the new key of B minor. Two measures of alternating this blocked chord with the vi^7 of the new key (ms 18-19) establishes B minor in the ear of the listener. Parry even accents the common chord during these two measures to establish the relation. This strong-soft pattern in both rhythm and chord type has merits of impressionism as it provides the effect of “the acres of the rye” swaying in the wind. The chosen minor key is also more emotional, especially for someone recalling a sad or at least very emotional memory.

(See Figure 17 on the next page)

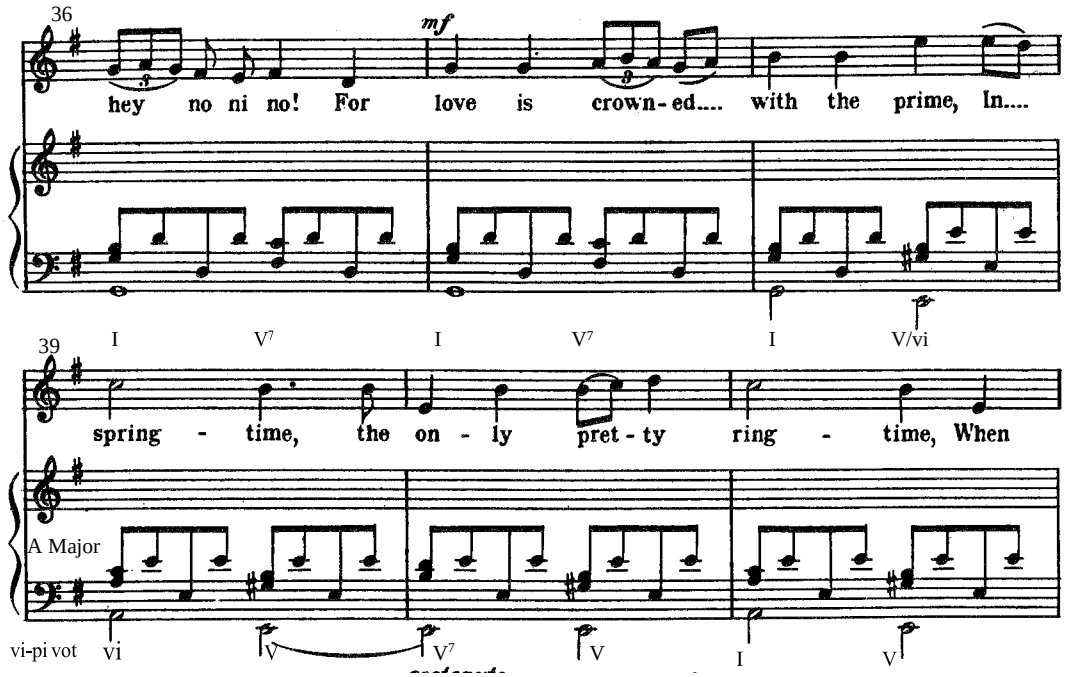


Figure 17. ms36-41. H.H. Parry. vs 3.

Parry repeats his refrain but provides his vocalists with an optional peak note in the final verse for the sake of climax that prepares with a *sostenuto*, then finishes his song cleanly with a short ending phrase for the piano that is practically a mirror image of his introduction.

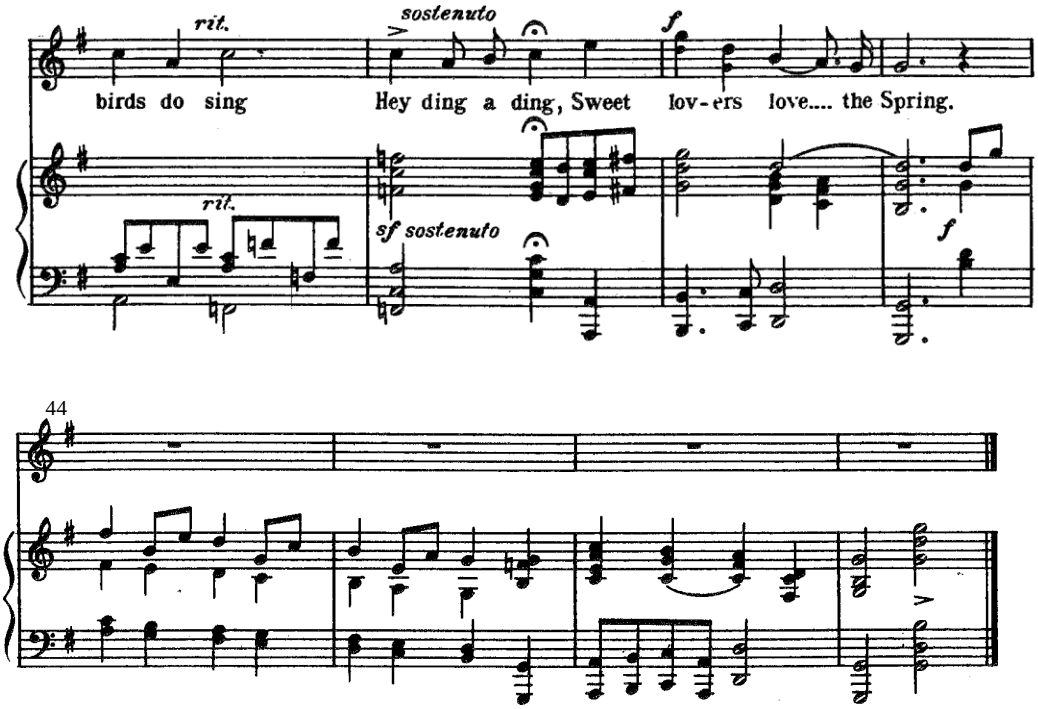


Figure 18. ms40-47. H.H. Parry. vs 3.

CHAPTER IV

RALPH VAUGHAN WILLIAMS (1872-1958)

HISTORICAL ACCOUNT

According to Howe's outline, Ralph Vaughan Williams lead the charge in the third wave of the English Renaissance.[143] Vaughan Williams was taught and inspired at the Royal College of Music by none other than Hubert Parry himself. Parry's nationalist influence over Vaughan Williams is undeniable given that Vaughan Williams "early embraced a nationalist creed." Vaughan Williams and Holst, another product of the Royal College of Music, were "the revolutionaries who asserted English independence" and shared "enthusiasm for the distinctively English polyphony of the sixteenth century" with Vaughan Williams establishing "the most substantial of foundations—folk-song and Tudor counterpoint."[144] This is why Vaughan Williams was inspired to write his version of "It was a Lover and His Lass" as a duet as opposed to a solo song.

England's recent attraction to their traditions primed them to be influenced by Vaughan Williams. In his fourth chapter, "The Folk Music Revival," Howes refers to England's renewed interest in the "foundations" of English folk-song and Tudor counterpoint traditions claiming that these "two influences directed the revival of English music" beginning around 1840 and meeting with full force around the turn of the century.[145] Banfield also recognizes that England's Musical

143. Howes, 34.

144. Howes, 24-25.

145. Howes, 68.

Renaissance reached maturity around 1900.[146] Folksong was "overlooked" by 19th century composers but its rebirth was sparked by "amateurs and enthusiasts" towards the end of the century. Tudor polyphony, much of which had been revised due to its clashes with the romantic musical "taste," was also being "re-explored," particularly madrigals and church music.[147] Howes explains that English composers of the 19th century, like most of Europe, had an international outlook on music with Mendelssohn providing the guiding beacon, a guiding light that Wagner would provide in the early 20th century. England was still following suit with the rest of Europe that was becoming engrossed with the German nationalist movement: Italy, France, Russia, Hungary, Scandinavia, Bohemia, and more were once again joining the musical crusade of the Germans.[148] Parry and Stanford even "hoped to grow an English tree by planting German cuttings in English soil;" The joint force of the traditional values of folk-song and Tudor counterpoint officially broke England's allegiance to German and Italian models. [149] Vaughan Williams himself had to break away from the German music model.

As summed up by Hughes and Straddling in their book, *English Musical Renaissance: constructing a national music,* Vaughan Williams was qualified and available on many fronts to be the perfect leader for the nationalist musical renewal.[150] He was a select graduate of the Royal

146. Banfield, 1.

147. Howes, 24.

148. Howes, 69.

149. Howes, 68.

150. The information regarding Vaughan Williams' qualifications that is listed over next several sentences is drawn from Hughes and Straddling's, *The English Musical Renaissance.*

College of Music, trained by Parry himself, and was the nephew of Charles Darwin. His lineage in the Wedgwood family automatically gave him "stock" as a businessman, and his lineage as a Vaughan Williams also made him "a member of the English aristocracy." However, his political stance was strongly social-democratic. Despite being an agnostic, he greatly cherished the traditions and beliefs of English religion. He was a war veteran, and by the age of fifty, he had helped "pioneer folksong research" and assist in the "academic revival of 'Tudor polyphony'"[151]—styles which had been key to England's artistic personalization. Hughes and Straddling also note that Vaughan Williams lived in "an age when racially based genetics was accepted science." His mere connection to Darwin, the aristocracy, and the Wedgwoods caused the public to hold him high regards.

Julian Onderdonk, Musicologist for the Wells School of Music at West Chester University, and expert on Vaughan Williams, wrote in his essay "The composer and society: family, politics, nation," that music was not the only venue to receive a cultural shift at this time. Many Tudor and Elizabethan traditions were resurrected in England from 1870 to WWI. Rural preservation societies saved anything from historical buildings to footpaths. The Arts and Crafts Movement flourished as it explored pre-industrial processes. The countryside was the primary topic and setting for writers and artists. Even wild "English" gardening became popular. While still a youth, Vaughan Williams was inspired by this rebirth of English tradition and culture as seen in his "enthusiasm for Elizabethan and Jacobean poets." Historians estimate Vaughan

151. Meirion Hughes, and R. A. Stradling, *The English Musical Renaissance*, 1840-1940 : Constructing a National Music / Meirion Hughes and Robert Stradling. 2nd ed. Music and Society (Series). (Manchester ; New York: Manchester University Press : Distributed Exclusively in the USA by Palgrave, 2001), 181-182.

Williams set his first texts of Shakespeare as early as 1890 at the age of eighteen, the same year he began arranging folk-songs.[152]

Onderdonk states that the image of Vaughan Williams has been "simplified at the hands of a 'nationalist reception.'" This has resulted in many historians having a "one sided" view of the composer "founded on the firmly democratic principles of folksong." This gives Vaughan Williams' music "a genuinely English compositional style." In contrast, other historians feel that the composer's "parochial focus on folksong and early English music" greatly narrowed England's view of music harming not only the musical taste of English listeners but also the progression of future composers by producing a "genteel and reactionary pastoral musical idiom."[153] Onderdonk recognizes that Vaughan Williams' most important book of essays is titled "National Music," and Vaughan Williams declared, "I believe that all that is of value in our spiritual and cultural life springs from our own soil."[154] Vaughan Williams undoubtedly played a vital if not the strongest role in nationalization of English music, and he did much of it intentionally.

Vaughan Williams songs had numerous influences and underwent several stages. When he was a boy, due to the nation's rising "musical climate" and the fact his family had few musicians to claim, past or present, Vaughan Williams was encouraged to pursue music, and the

152. Julian Onderdonk, "The composer and society: family, politics, nation," in *The Cambridge Companion to Vaughan Williams / eds. Alain Frogley and Aidan J. Thomson.* Cambridge Companions to Music. 2013, 10-11.

153. Onderdonk, 9.

154. Onderdonk, 10.

Wedgwood estate in Surrey provided him with many opportunities to pursue his music early on, primarily piano and theory lessons from his aunt, Sophy Wedgwood.[155] The family had moved there from Gloucestershire after his father, Rev. Arthur Vaughan Williams, passed away in 1875, but Vaughan Williams however always considered himself a Londoner having been born there on October 12, 1872.[156] Though he lacked the prodigious childhood talent of Mozart or even Britten, Vaughan Williams was inspired to compose from his early youth as he wrote his first song, "The Robins Nest," a four bar piano piece, in 1878 at the age of six.[157]

When he was eight years old, Vaughan Williams took a correspondence course at Edinburg University where he continued his piano training, which he did not enjoy.[158] This trend continued throughout his life as Hold notes that though Vaughan Williams wrote very effectively for piano, he is often "quoted as having disliked writing for piano." In fact, "more than half of his major song opuses have accompaniments for instruments other than the piano: *On Wenlock Edge*, *Four Hymns*, *Merciless Beauty*, *Along the Fiel*, and *The Ten Blake Songs.*"[159] At Edinburg, the young Vaughan Williams took up violin lessons with an old German teacher named Cramer.

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155. Simon Heffer, *Vaughan Williams / Simon Heffer*. (Boston: Northeastern University Press, 2001), 5.

156. Hugh Ottaway, and Alain Frogley, "Vaughan Williams, Ralph," Grove Music Online. 2001; accessed March 8, 2021. https://www-oxfordmusiconline-com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042507. Early Life and Beliefs.

157. Heffer, 5-6.

158. Michael Kennedy, *The Works of Ralph Vaughan Williams / Michael Kennedy*. 2nd ed. (Oxford: Clarendon, 1964), 11.

159. Hold, 103.

Vaughan Williams' love for the violin is likely evident in the dominance of his melodies. After passing two examinations at Edinburg, Vaughan Williams moved on to preparatory school at Rottingdean where he continued his violin lessons with W.M. Quirke and his piano lessons with C.T. West who introduced him to Bach.[160] Former Vaughan Williams student, Gordon Jacobs describes Bach as Vaughan Williams' "musical demigod."[161] Vaughan Williams went on to attend Charterhouse in 1887 where he played violin and later viola in the orchestra, sang in the choir, and claims to have received his first practical lessons in orchestration. Most importantly, Vaughan Williams was convinced to pursue a carrier in music after the first successful performance of a piano trio he composed that of course included a violin.[162]

Vaughan Williams found himself in a social position much like that of Parry, so music was not seen as an honorable livelihood. Given his Wedgwood heritage, Vaughan Williams had vast financial resources and therefore approached music as "financially irrelevant" despite eventually being paid as the organist at South Lambeth, a teacher at the Royal College of Music, and the conductor of the Bach Choir.[163] Early on in his life, he was looked down upon by some members of his family when he announced he wanted to be a full time musician which, sadly,

160. Kennedy, 11.

161. Gordon Jacob, "Dr. Ralph Vaughan Williams, O.M." quoted in *The Cambridge Companion to Vaughan Williams / Edited by Alain Frogley and Aidan J. Thomson*. (Cambridge Companions to Music. 2013), 30.

162. Kennedy, 12.

163. Howes, 233.

resulted in "Vaughan Williams' habitual self-deprecation."[164] He specifically wanted to be an orchestral violinist and violist which at the time was seen as no more than a "cut above a servant." This "powerful sense of inadequacy" affected him his entire life, and even his students expressed awe at the master musician's "distrust" of his own "technical ability." Nevertheless, this only made him strive endlessly towards his goal.[165] Nevertheless, the family reached a truce with their son that he could pursue music as long as he would hold the more honorable position of church organist, but although he was not found of the keyboard, studies with Gray and Paratt enabled him to accomplish the arduous task of becoming an organ fellow at the Royal College of Music.[166]

Vaughan Williams attended the Royal College of Music in 1890, and his eyes were opened to the varieties and possibilities of music when he became Parry's student the next year. Vaughan Williams' narrow musical spectrum shocked Parry, and the teacher worked diligently to broaden his apprentice's palate: Handel, Beethoven, Mendelssohn, Brahms and even Wagner set German standards for Vaughan Williams.[167] Vaughan Williams moved on to Cambridge but later returned to the Royal College of Music in 1895 where he studied with Parry's colleague, Standford, who gave him another dose of German style, particularly Brahms, and a heaping dose

164. Byron Adams, "Vaughan Williams's Musical apprenticeship," in *The Cambridge Companion to Vaughan Williams / Edited by Alain Frogley and Aidan J. Thomson*. (Cambridge Companions to Music. 2013), 31.

165. Adams, 30.

166. Adams, 31.

167. Kennedy, 14.

of nationalism.[168] Carol Kimball recognizes that Vaughan Williams' early training with Parry and Standford provided him with much Victorian influence. Kimball acknowledges Parry's influences in "The House of Life" and "Songs of Travel,"[169] and Cambridge music author James Day claims that the last two measures of Vaughan Williams first published song, "The Willow Song," "were almost certainly composed by Hubert Parry" himself![170] But Vaughan Williams managed to break free from these German roots when he, like many Englanders, began collecting folk tunes.[171]

In *Parry to Finzi,* Trevor Hold used Vaughan William's discovery of folk song to define the first two stages of his four-stage song writing career:

1. Early songs, up to 1903-4: written before his 'hands-on' encounter with English folksongs.
2. 1904-14: songs reflecting his discovery of folksongs and his editing of *The English Hymnal.*
3. *1920-7*: the post-war phase of his career with radical rethinking of his style, demonstrated in such major works as the *Pastoral Symphony, Flos Campi,* and *Sancta Civitas*
4. 1950-5: the final phase represented by works such as *Three Shakespeare Songs,* and the *Ninth Symphony*[172]

168. Kennedy, 18-19.

169. Kimball, 363.

170. James Day, *Vaughan Williams / James Day*. 3rd ed. Master Musicians Series. (Oxford [England] ; New York: Oxford University Press, 1998), 109.

171. Hold, 112.

172. Hold, 102.

Vaughan Williams published his setting of "It was a Lover and His Lass" in 1922,[173] during what Hold considers to be his third period or post war phase.[174] The integration of folk elements, Tudor style traits, the harmonies of Debussy and Ravel, and reflections of geographical rural England were infused into Vaughan Williams' style quite quickly—between 1897 to 1922, but his style remained "progressive rather than radical."[175] Vaughan Williams began studying in Berlin in 1897 with Max Bruch who had also "shown considerable interest in folk music" and encouraged traits such as modality and flattened seventh chords.[176] William Kimmel in *The Music Quarterly* observes that though Vaughan used modes as a staple of his folk style, he rarely stayed in the same mode for an entire song but typically modulated from one to another even in shorter works. He most often composed in the modes of Aeolian, Mixolydian, and Dorian, while Phrygian and Lydian were not preferred. After his months with Bruch, Vaughan Williams moved on to study with Ravel in Paris in 1908, and shortly after, he wrote his famous song cycle "On Wenlock Edge" which uses whole tone scales, impressionistic "bell sounds," and, most importantly, broadens Vaughan Williams' musical texture "creating effects that no English composer had dared to at that point."[177] When comparing their setting of "It was a Lover and His

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173. Score composed by Ralph Vaughan Williams, 1872-1958 (1922), It was a lover (J. Curwen & Sons, 1922). The copyright date is notated on the website and at the bottom of the score.

174. See career phase list above.

175. Aiden J. Thomson, "Becoming a national composer: critical reception to c. 1925," in *The Cambridge Companion to Vaughan Williams / eds Alain Frogley and Aidan J. Thomson*. (Cambridge Companions to Music. 2013), 74.

176. Day, 21-22.

177. Hold, 112.

Lass," one can see how Parry's polka theme verses Vaughan Williams' romanticized Tudor counterpoint duet not only reveals the advancement of Vaughan Williams' style, but the new nationalist traits of English style. Melody, however, is still the primary trait in Vaughan Williams music.[178] This is logical considering his love for the violin and viola which function primarily as melodic instruments and his disdain for the keyboard which requires the complexities of harmony.

178. Hold, 103.

"IT WAS A LOVER"

Vaughan Williams' setting of "It was a Lover and His Lass," is simply titled, "It was a Lover," and shares similarities and differences with both Parry and even Morley. The clear and most significant difference of Vaughan Williams' version is that he wrote it for two voices. Comparing a duet to a solo song is not out of place when considering the rejuvenation of folk elements in Vaughan Williams' music, particularly the counterpoint style of the Tudor era. The Tudor family reigned England from 1485-1603 and included the reign of Queen Elizabeth I.[179] Europe could not match the quality of England's music and poetry during the Elizabethan Era.[180] Two of the most prominent composers of this era were William Byrd and Thomas Tallis, who were actually granted a monopoly over music printing by Queen Elizabeth.[181] There was a renewed interest in these composers and their contemporaries in the late 19th century thanks to composers such as Sir Richard Terry, master of music at Downside School who began performing the music not only of Byrd and Tallis, but also of Fayrfax, Taverner, Tye, and Philips.[182] Vaughan Williams was influenced particularly by the popularity of Byrd.[183] Plus there are those such as Shakespearean scholar Edmund H. Fellowes, who feel that since the

179. Britannica Academic, s.v. "House of Tudor," (accessed May 9, 2021) https://academic-eb-com.ezproxy.lib.ou.edu/levels/collegiate/article/House-of-Tudor/73691.

180. Kimball, 351.

181. Jeremy J. Noble "William Byrd," *Britannica Academic*, s.v.: accessed March 17, 2021, https://academic-eb-com.ezproxy.lib.ou.edu/levels/collegiate/article/William-Byrd/18398. See Legacy section

182. Kennedy, 158-59.

183. Kennedy, 46.

original setting was an a cappella duet, "[introducing] a lute or any other accompanying instrument in a modern performance on the stage, or to assign the song to a single voice, would be wrong." At least the art songs in this study were not written specifically for the play.

The impression of Byrd's freer counterpoint style is evident in Vaughan Williams' duet. In his article, "Byrd's Treatment of Verse in his Part-songs," Oliver Neighbour speaks of Byrd's song "If in thine heart" (1589). Neighbour describes Byrd's use of "cell technique, in which parts divide into smaller groups and echo one another in similar music before combining again in a tutti." Unlike "If in thine heart," "It was a Lover" was written for two voices, not six, but the concept of cell technique still applies in both the verses and the refrain. The first and second verses of "It was a Lover" are divided into brief solo sections and polyphonic tutti sections. The melody is traded between a lower ranged voice and a higher ranged voice, but these ranges are not extreme considering the score requires the low voice to drop no further than a B4 and the high voice to rise to an F#5. The echo effect is primarily created by alternating solo sections, and the low vocalist followed by the high vocalist helps create a stronger echo effect because a reflected sound often seems to rise in pitch. (See Figure 19.)

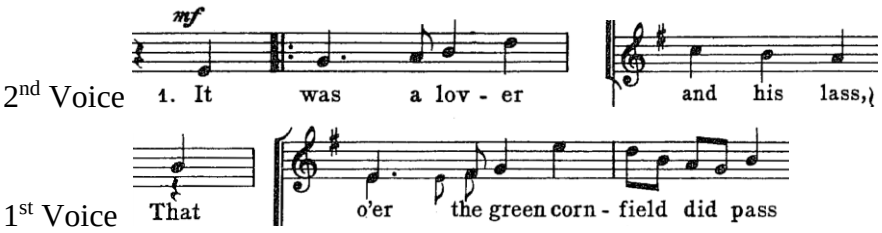

Figure 19. ms2-6. Vaughan Williams. vs 1

The low voice begins both verses by singing solo for two measures and then is joined polyphonically by the high voice for the two measure intermediary refrain. The high voice then proceeds with two solo measures before being singing in polyphony with the low voice for another two measures of refrain to complete the verse's eight measure pattern. (See Figure 20)

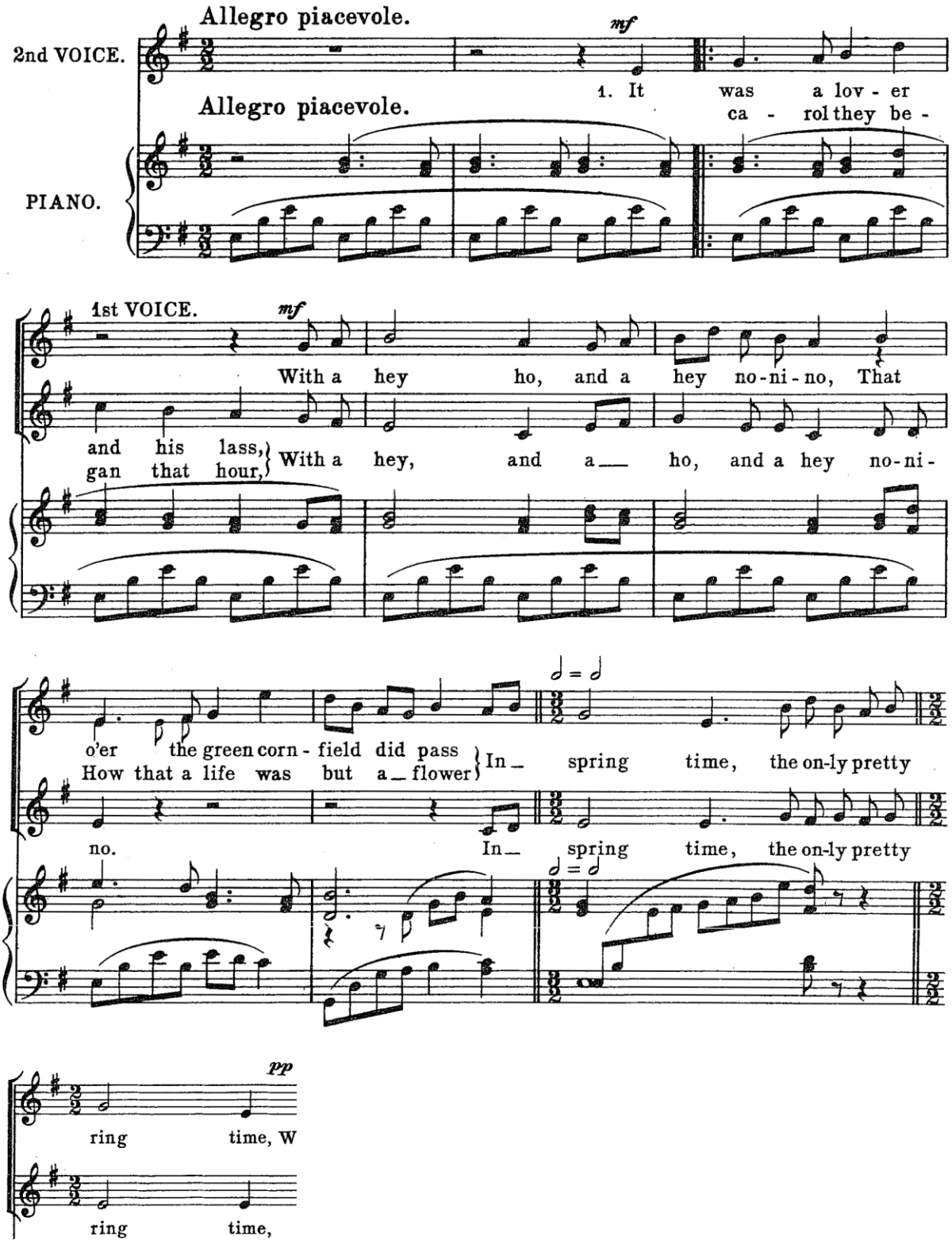

Figure 20. ms1-10. Vaughan Williams. vs1..

Vaughan Williams elected to write his duet in strophic form with a repeating refrain, just like Morley's original madrigal, while incorporating Byrd's polyphonic style as well as folk elements. As mentioned prior, this limits the composer's means of expression such as text painting. Parry countered these limitations by using a ternary form which ventured away from the strophic feeling verses to a more romantic, through composed B section. In contrast, Vaughan Williams does not counteract the madrigal setting of Morley but instead embraces Morley's pattern to achieve a folk essence. This folk impressionism is spurred by other elements as well, such as Vaughan Williams' use of multiple voices.

The two polyphonic voices in "It was a Lover" contribute to the song's folk atmosphere. Writing English madrigals for multiple voices was not uncommon, and like Byrd, Morley often wrote for multiple voices: *Canzonets to Two Voyces, Canzonets to Three Voyces, Madrigalls to Foure Voyces, Balletts to Five Voyces,* and others.[184] Vaughan Williams' use of a duet is a strong reference to Shakespeare's play, *As You Like It,* in which "It was a Lover and His Lass" is performed for Touchstone and Audrey by two of the Duke's pages. Though Vaughan Williams' style goes far beyond the unaccompanied unison of Shakespeare's staged duet, the reference to

184. Kurt von Fischer, Gianluca D'Agostino, James Haar, Anthony Newcomb, Massimo Ossi, Nigel Fortune, Joseph Kerman, and Jerome Roche. "Madrigal," Grove Music Online. 2001; accessed March 18, 2021. https://www-oxfordmusiconline-com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040075. IV The English Madrigal

the duet is present and provides yet another folk element regardless of your knowledge of the play.

Vaughan Williams' "It was a Lover" contrasts with the booming polka theme of Parry's "A Spring Song" by leaning back to the serenity of Morley's original madrigal. In combination with polyphony, Vaughan Williams' use of modes is a primary key to rejuvenating folk sound. "Modal Scales as a New Musical Resource," an essay by James Porter in the Grove Dictionary of Music, notes that Vaughan Williams and his folk inspired contemporaries fashioned "idioms more on the open melodic style of traditional music than on its harmonic implications."[185] Also in "Modal Theories and Polyphonic Music" for the Grove Dictionary, Frans Weiring writes concerning the poetic function of modes and how modes were more than just a pattern of tonal relationships. He claims that modes possessed "coherent musical relationships each of which had its own set of expressive characteristics that could naturally and of themselves reinforce the affective sense of a verbal text."[186] Like Morley, Vaughan Williams uses modal themes in his song which are guided by the text. As stated in the last chapter, melody is the primary trait in Vaughan Williams' music, so his modes have a melodic focus instead of a harmonic focus.

Instead of Parry's choice of a major key, Vaughan Williams begins with a passionate tone in Aeolian mode. The romantic Aeolian mode is appropriate given the topic of lovers and the idea of marriage, referred to as "ring time." Beginning the song in Aeolian mode almost

185. James Porter, "Mode, Modal scales as a new musical resource," Grove Music Online.2001; accessed March 19, 2021. https://www-oxfordmusiconline-com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043718. IV Modal scales and traditional music.

186. Porter. IV Modal scales and traditional music.

disguises Vaughan Williams' use of modes since the Aeolian mode is the natural minor scale in tonal music. This mode is played throughout the first and second verse and is centered on E. The left hand of the piano consistently plays a rising and falling arpeggiated E chord in which the third, G natural, is avoided. This constant rolling of pure intervals, P5 and P4, helps to give the song the clean harmonic impression of the Renaissance, and in combination with the polyphonic vocals, the pure intervals also help the song's Aeolian harmonies sound more modal than tonal. The right hand of the accompaniment lightly applies a minor third with a paired neighboring tone decoration to establish the mode. (See Figure 21.)

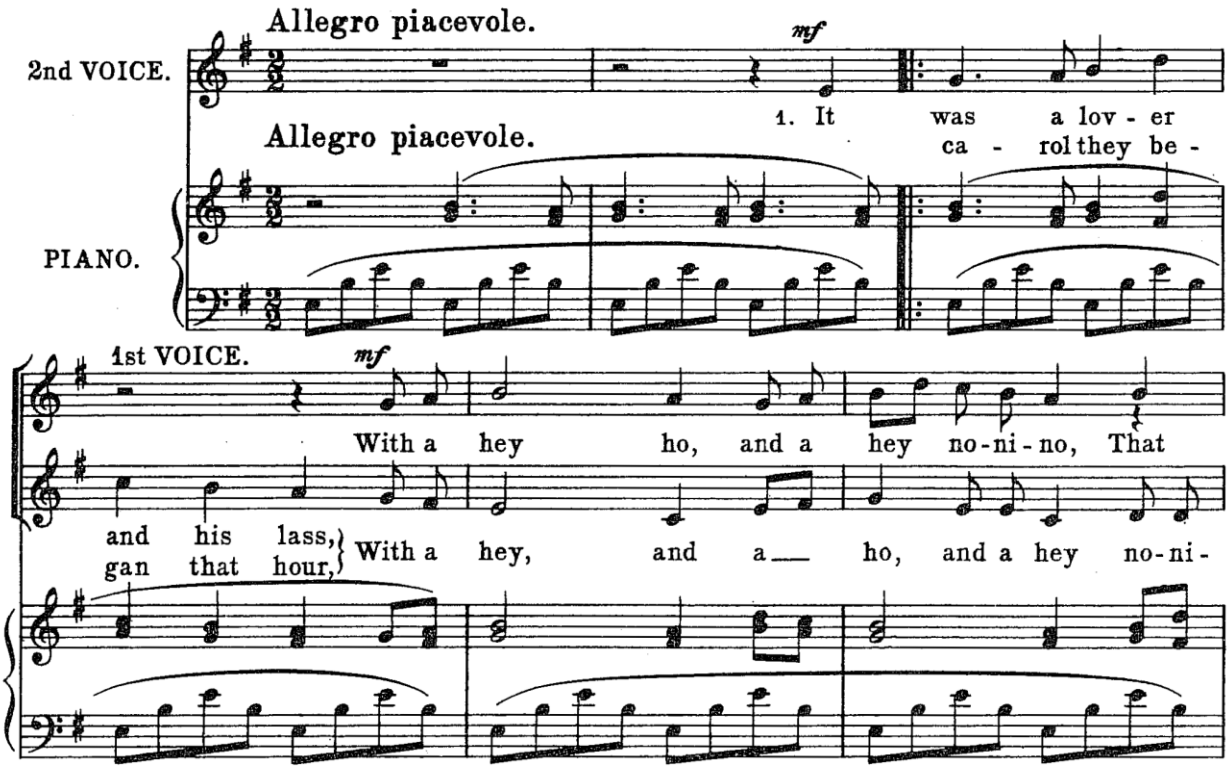

Figure 21. ms1-6. Vaughan Williams.

Despite beginning the song in the minor flare of Aeolian mode, Vaughan Williams does follow suit with Parry and Morley by managing to portray the cheerful spirit of the poem. Like Parry, Vaughan Williams is inspired by Morley's harmonic emphasis, but Vaughan Williams'

folk drive inspires him to use harmonic modes instead of classic keys from the circle of fifths. By beginning with a passionate minor, he prepares the listener for the brief harmonic shift that comes during the refrain when the text refers to the singing birds, "When birds do sing hey ding a ding, ding. Sweet Lovers love the spring," but he provides flashes of the initial Aeolian modal theme when the topic of love is mentioned (ms10 and mm23). (See Figure 22)

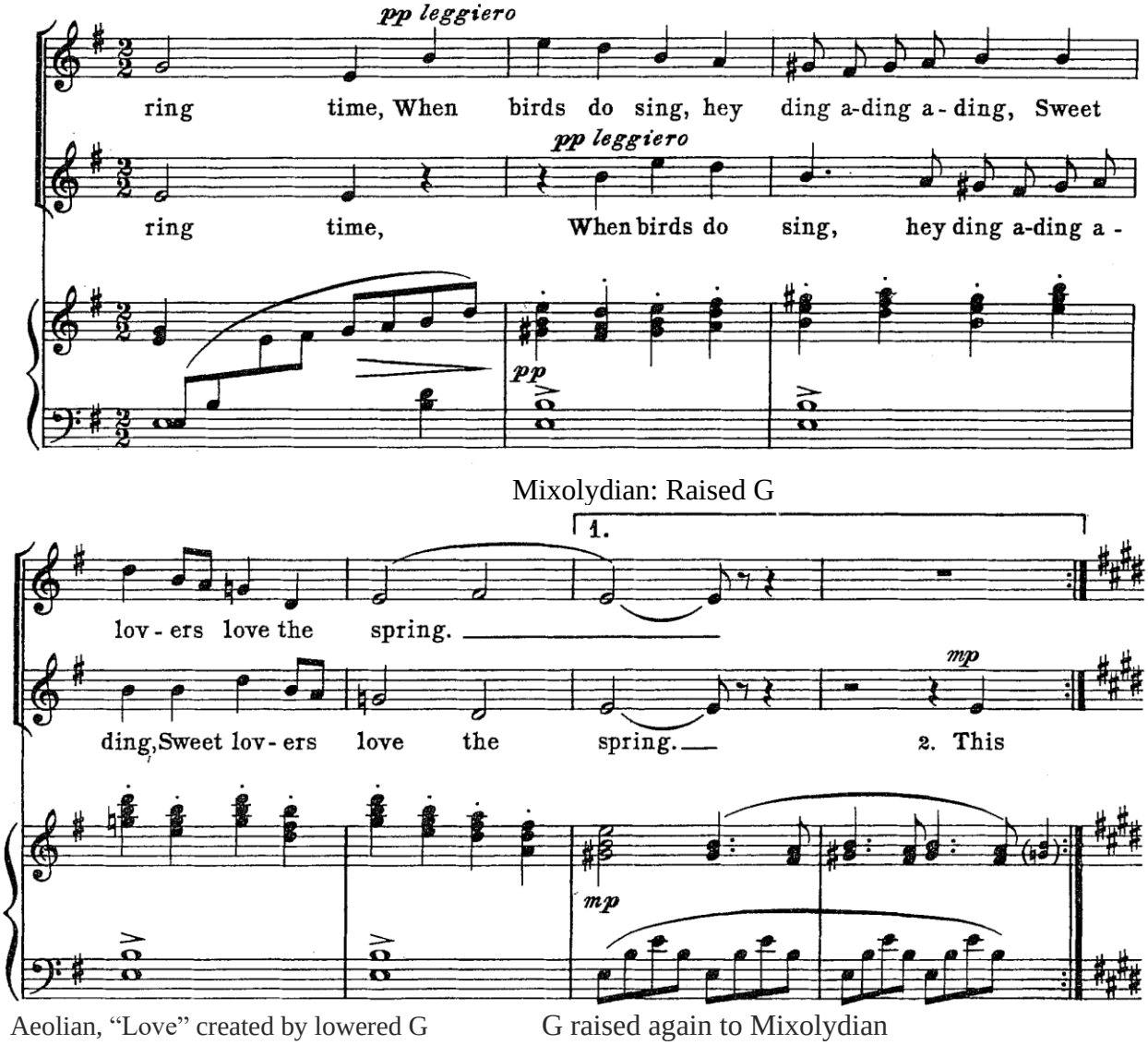

Figure 22. ms10-16. Vaughan Williams.

The song moves from Aeolian centered on E to Mixolydian but maintains E as the tonal center. This allows Vaughan Williams to maintain what is ultimately a pedal tone E in the bass while

changing the mood of the music from the passionate minor of Aeolian to the lighthearted tone of Mixolydian. Jumping the perfect fourth from B to E on the first two words, "When birds" (ms10, 11) helps maintain E as the tonal center in the listener's ear by creating a dominant to tonic relationship. Directly below this phrase, Vaughan Williams raises his G by one half step in the piano accompaniment on the downbeat to establish the modulation to Mixolydian, and the vocals affirm the brief transition with their sung G's in measure twelve (ms12). However, He also provides glimpses of the minor mode when each vocalist speaks of "love" in the refrain. In measures thirteen and fourteen, the piano plays a G natural and both vocalists sing G naturals as the poem briefly returns to the theme of "love" and "lovers," but the piano resumes the Mixolydian mode on the downbeat of measure fifteen when the song returns to the idea of springtime for the remainder of the refrain (ms13-15).

Due to Vaughan Williams' strict polyphonic pattern, there are two clear differences between Vaughan Williams' and Parry's text arrangements. The first is that Vaughan Williams follows suit with Parry and omits Morley's repetition of phrases, but in contrast with Parry, Vaughan Williams uses a refrain and nonsense syllables in every verse like Morley where Parry omits the refrain and nonsense syllables in his B section shortening the song. Shortening repetition allows Vaughan Williams to shorten the song and create a more effective echo, and he can continue a consistent polyphonic pattern by having refrains after each verse. He also further shortens the song by omitting the stanza, "Between the acres of the rye, these pretty country folks would lie," giving the song only three pairs of verses and refrains.

A primary component is how Vaughan Williams uses the piano accompaniment to imitate a harpist pattern. Like the lute, the harp was a common Renaissance instrument. Simple,

broken chords are played consistently in the left hand throughout the song. Vaughan Williams first imitates the walking motion of the harp with the broken E minor chords in the piano's left hand in the opening of the song. (See Figure 23)

Figure 23. ms1-13. Vaughan Williams.

The harp theme continues with the use of runs and always appears on the staple words "springtime" and "ring time" (ms 8-10). Again, these words carry the soul theme of the poetry, and like Morley, Vaughan Williams is finding ways to emphasize them. He also further draws out the lighthearted gaiety of Shakespeare's poem and play with the rising, harp like texture. The steady, streamline patterns of these runs and the broken chords through his accompaniment reflect Vaughan Williams' love of Bach. (See Figure 24)

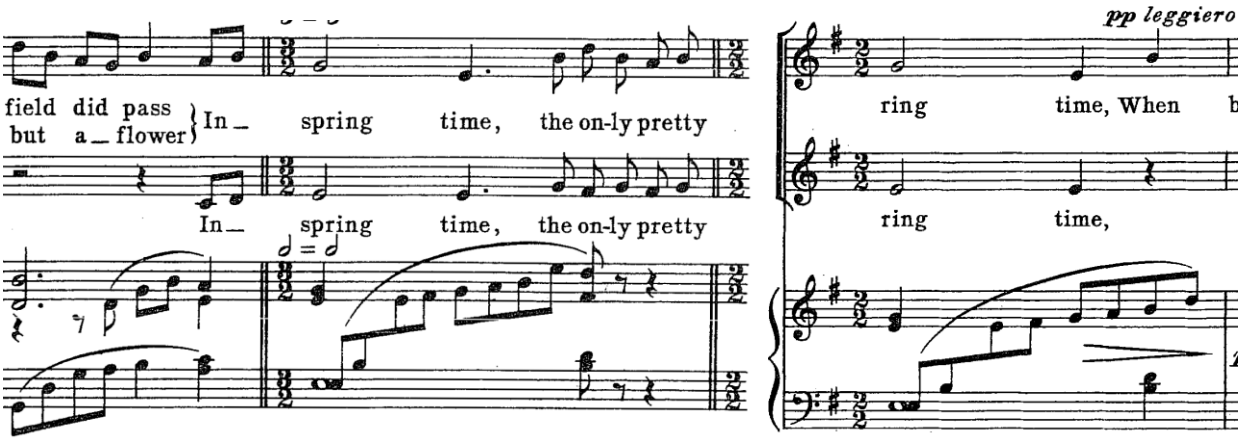

Figure 24. ms8-10. Vaughan Williams.

Vaughan William's does occasionally substitute the broken chords for noticeably light whole chords. He always writes these chords during the refrain to mimic the birds in the line "When birds do sing, hey ding a ding, ding." Vaughan Williams is making a clear effort to paint the image of birds singing as he temporarily writes both lines of the piano accompaniment in the

treble clef, places his chords above the staff, and adds staccatos for pulsation. This contrasts quite drastically from Parry's "A Spring Song" which often has both lines of the piano written in the bass clef. (See Figure 25)

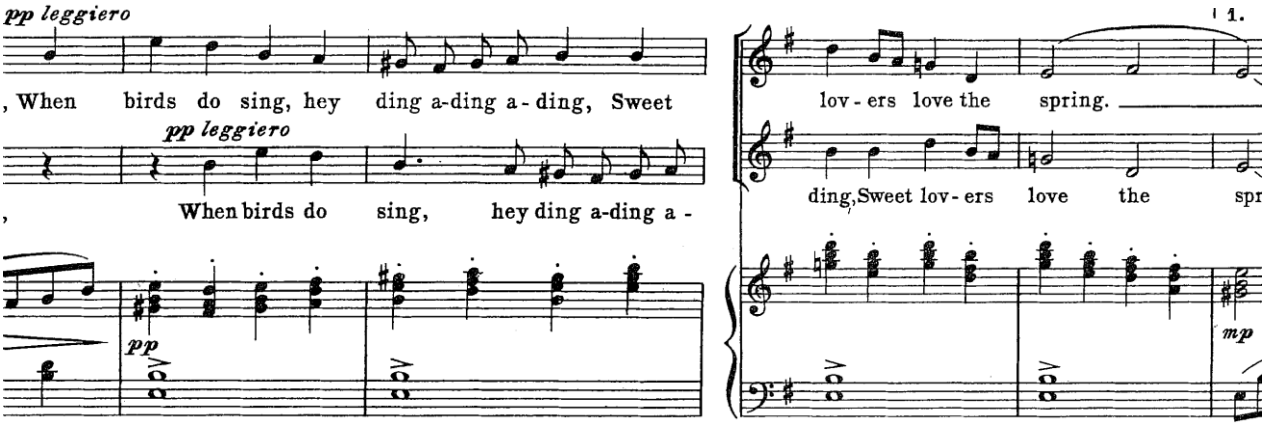

Figure 25. ms11-15. Vaughan Williams. Text Painting with Blocked chords, staccato.

The rhythm of "It was a Lover" flows well with Shakespeare's original poetic meter placing the vast majority of important words on the beat. The influence of poetry is clear considering that the rhythm of Vaughan Williams' opening phrase is practically identical to Morley's and similar to Parry's. The song is written primarily in cut time or 2/2-time which makes the downbeat the only prominent beat. Cut time performs similarly to 4/4-time but provides a smoother, sweeping action while 4/4-time produces more of a pulsated dance or march. This gives the harpist impression of "It was a Lover" a much more fluid sound of strong, light, strong, light and so on. The strong beat only occurring on the downbeat also makes for a very light impression when the birds sing during the refrain. Further evidence of the poetic influence is seen when Vaughan Williams breaks away from the 2/2-meter to 3/2-meter to comfortably accommodate the extra beat inserted by Shakespeare in the extended phrase, "In the springtime, the only pretty ring time," because the line strays away from the routine iamb pattern

and ends on an unaccented syllable.[187] But this adjustment to 3/2-meter only lasts for one measure, and cut time begins again after the phrase is completed. This adjustment to 3/2-meter is the only meter change in the song and occurs every time this phrase is sung. Like Parry, Vaughan Williams routinely uses longer pitches on the strong syllables of important words, and places them on the strong beats of each measure as much as possible, though his polyphonic melody slightly limits his ability to place every important word at a point of emphasis. Also, the poetic meter does not seem to be the only inspiration behind his rhythmic patterns. His chosen rhythms seem to be a key means of impressionism and text painting as he uses the strumming pattern of the harp and staccato chirping of the birds.

Vaughan Williams makes several changes to his musical routine in the third and last verse. Like Parry, Vaughan Williams makes a clear effort to climax with the text, "and therefore take the present time." The change in key signature to four sharps signifies a modulation which can be easily heard when listening to the song, particularly because Vaughan Williams modulates to the cheerful Mixolydian mode this time by lowing the seventh a half step (D natural begins ms 16) while still maintaining the tonal center of E for practically the entire third verse. As mentioned in the historical review, Vaughan Williams enjoyed studying flattened seventh chords with Max Bruch in Berlin. This harmonic change contrasts with the first two verses which speak in past tense, "It was a lover and his lass," "This carol they began that hour," and signifies the present since it is the poem's only verse in present tense, "And therefore take the present time." The consistent Mixolydian mode may also signify that springtime has arrived.

(See Figure 26 on next page)

187. See Chapter II page 40.

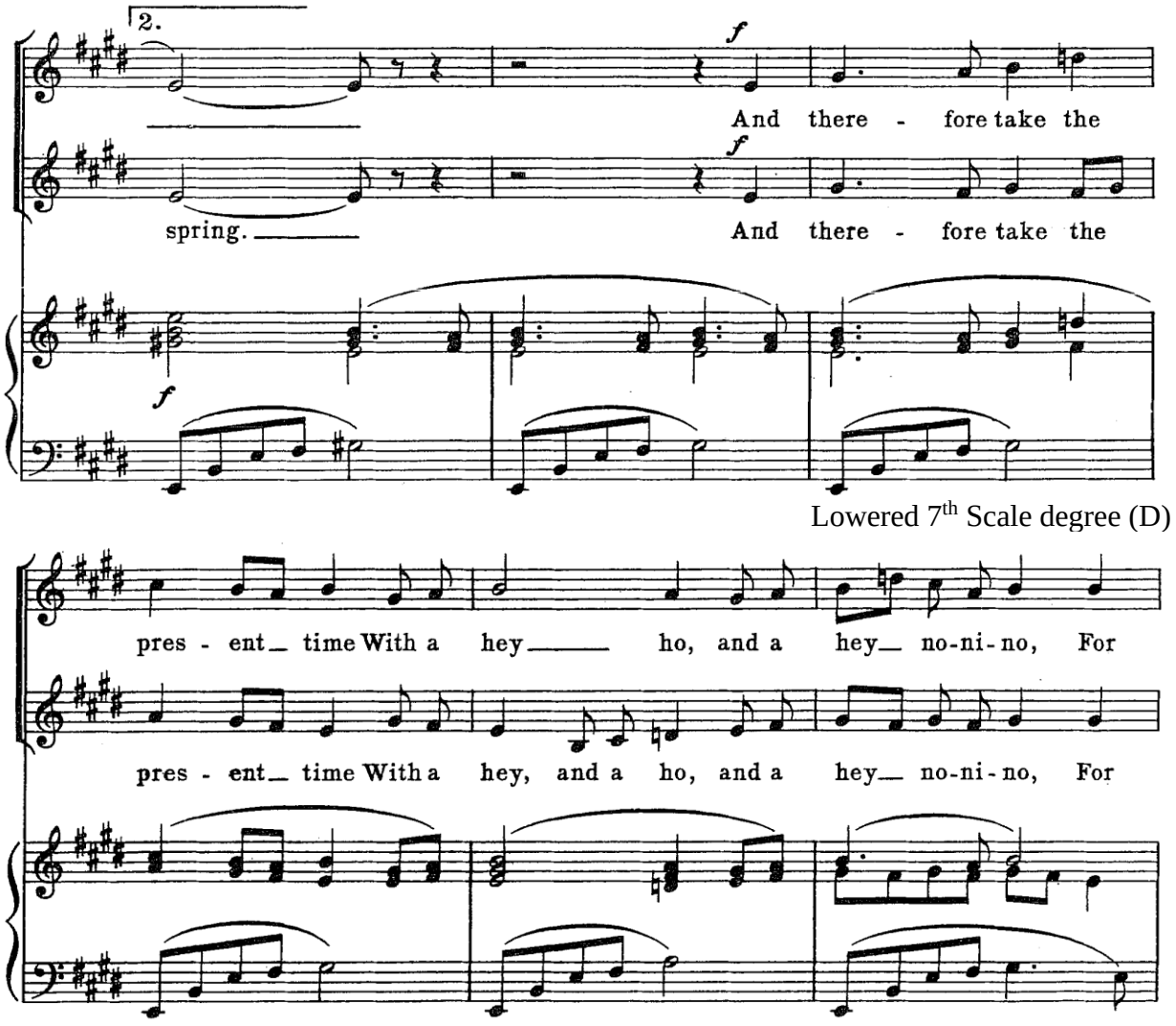

Figure 26. ms14-19. Vaughan Williams. vs3. Lowered 7th to change to Mixolydian

Another noticeable sign is the change in the accompaniment. Vaughan Williams maintains his strumming effect but changes the rolling pattern of E chords in Aeolian mode to rising arpeggiated E chords in Mixolydian mode (beginning ms14). These changes cue the listener that the musical routine has changed and something new and different is coming. (See Figure 26 first 3 measures) Ultimately, the chords maintain the same pure intervals of the 5th followed by a 4th but also include a passing tone leading to a major third at the top to create what most tonal musicians would understand to be an E major chord. These upward moving chords in Mixolydian mode create the impression of growth, positivity, and anticipation.

In his essay, "'*Fuga*' in Early Byrd," Julian Grimshaw claims that Byrd's counterpoint, also known as *fuga*, "permeates the texture to a greater extent, to the point where the subject can sometimes become an ostinato." Terry recognized the influence of Byrd in Vaughan Williams' Mass in G minor in 1922.[188] The *Gloria* contains examples of Byrd's freer *fuga* style where the *fuga* pattern is condensed to saturate the music. Vaughan William's briefly applies this contrapuntal technique to the refrain of the third verse of "It was a Lover." The short musical theme that acts as the ostinato or musical "subject" is the four-note descending line at the beginning of the refrain (ms24-25 top voice). (See Figure 27)

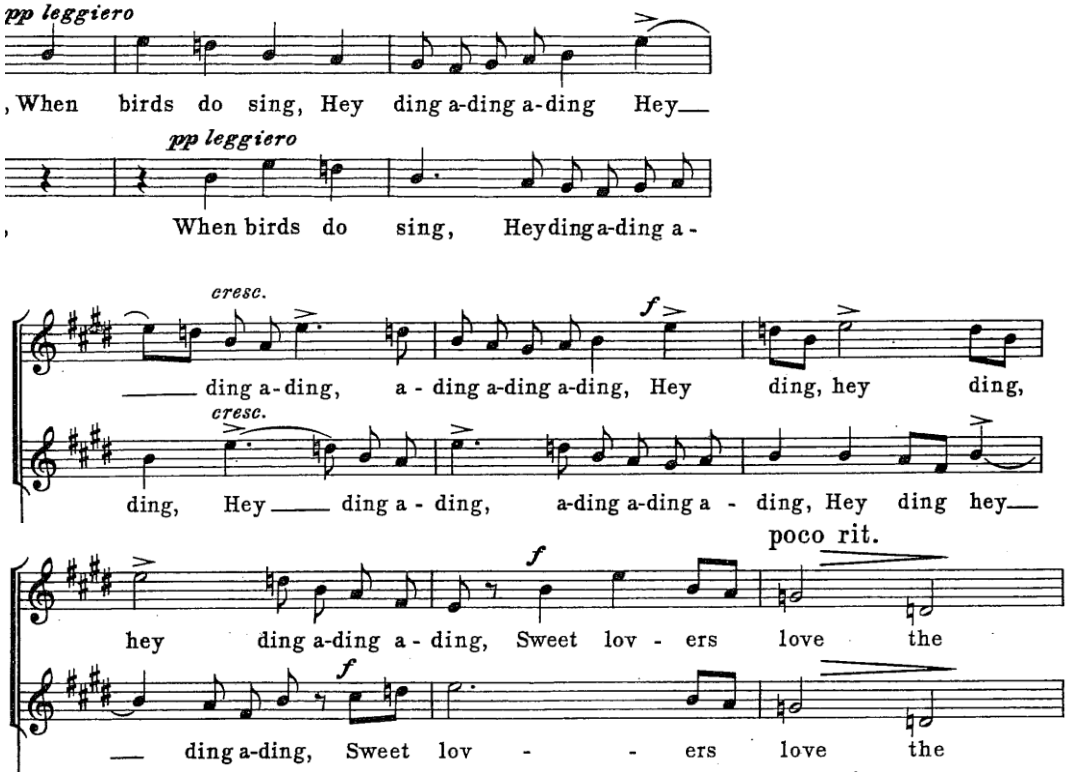

Figure 27. ms23-31. Vaughan Williams

This descending E, D natural, B, and A have routinely begun every refrain in the song on the words, "birds do sing, hey," ingraining them in the listener's ear. Vaughan Williams repeats

188. Kennedy, 159-60.

these descending notes several times in the both the upper voice and lower voice in the last refrain but liberally uses combinations of the phrase, “Hey ding a-ding a-ding” to recreate the impression of the full and random sound of a chirping flock of songbirds on a spring day. As he moves through the extended refrain, both the musical phrases and lines of the text are condensed to accelerate the polyphony’s echo effect or sense of call and response. What makes Byrd’s technique quite clear is Vaughan Williams’ constant and accelerated return to the E. This is seen most often in the top voice on the word “Hey,” and then the singer walks down the key notes. This theme is taken from the first phrase of Morley’s original setting.

(Compare Figures 28 and 29)

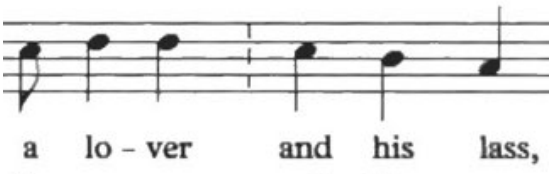

Figure 28. ms2-3. Morey, “It was a Lover and His Lass.”

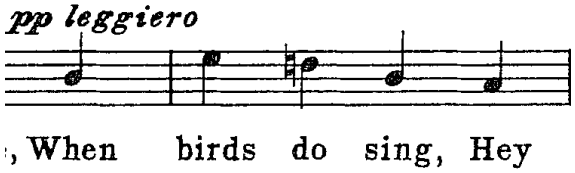

Figure 29. ms23-25. Vaughan Williams, “It was a Lover.”

There are decorations that are added to this theme throughout the short section (See Figure 27, pg82), but this theme is the backbone of Vaughan Williams pattern. Possibly the greatest distraction from Vaughan Williams’ pattern is in when the lower voice sings the same pattern as the upper voice but is a perfect fourth below (ms28). This is Vaughan Williams’ first hint of harmonic focus as he has the lower voice sing the same musical phrase as the top voice but centers it on the dominant as opposed to the tonic. After two measures, the lower voice leads

out of the bird song with a strong climb to the tonic of E on a dynamic of *forte* and the top voice echoes the lower voice with a dominant to tonic leap on the same text. They join in unison and the modal theme of love returns with the very last words "love the spring," as Vaughan Williams" once again adds a G natural in all voices on the words "love the" to briefly give the listener's ear a glimpse of Aeolian mode. The song returns to Mixolydian mode on the word "spring," and the piano briefly continues the harp pattern on E until it rises to the tonic chord at the end of the song.

(See Figure 30. ms28-35.Vaughan Williams on next page)

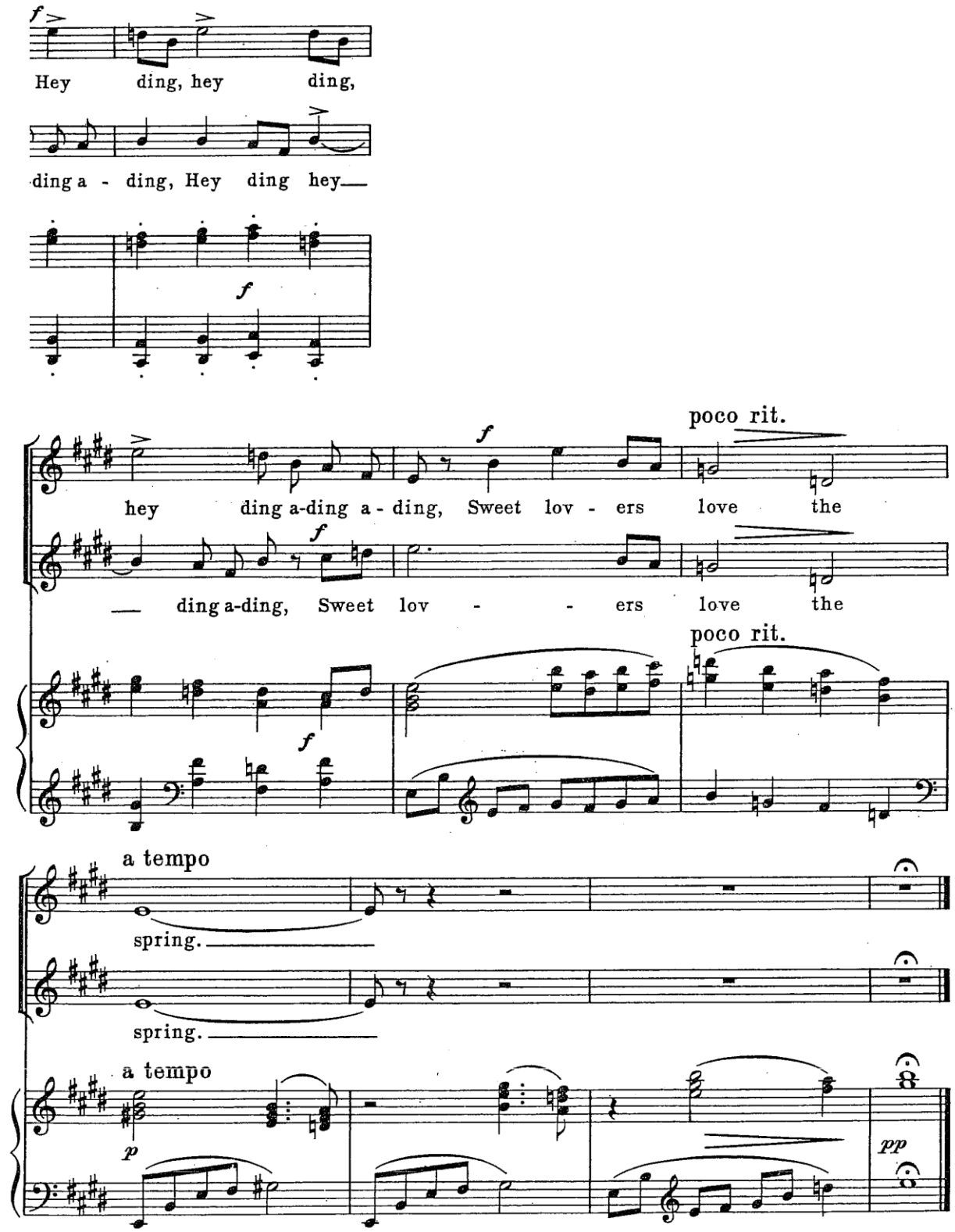

Figure 30. ms*28-35. Vaughan Williams.*

CHAPTER V

ROGER QUILTER (1877-1953)

HISTORICAL ACCOUNT

Although Roger Quilter composed his own song using Shakespeare's poem, "It was a Lover and his Lass," and was a contemporary of Ralph Vaughan Williams, he did not play as vital a role in the English Musical Renaissance as the other composers in this study. In fact, neither Hughes and Stradling nor Pirie discuss him in their books on the English Musical Renaissance. Howes on the other hand discusses not only Quilter but also a number of other composers who studied with Quilter under Ivan Knorr in Frankfurt, Germany, because of "their freedom from anything like conscious nationalism."[189] Roger Quilter, Norman O'Neill, Balfour Gardiner, Cyril Scott, and Percy Grainger, an Australian, eventually became known as "The Frankfurt Gang."[190] Unlike their nationalist contemporaries, these Englishmen "[adhered] to the European idiom of the day (which after all they share with Parry and Standford)," but they remained independent from the nationalist influence of Parry and Standford and especially the influence of Holst and Vaughan Williams as they "preserved their individuality."[191]

Quilter's time as a composer began before the awakening the of English Musical Renaissance when England had no musical identity in song, but instead of attempting to transfer another culture's musical traditions like Parry with the *Lied* or reaching back to former styles like Vaughan Williams with English folk song, Quilter improved upon the style England had at

189. Howes, 192.

190. Kimball, 367.

191. Howes, 192.

the time: the English ballad.[192] Unlike other traditions such as the German *Lied* or French *mélodie,* the English ballad had been "showing a uniform lack of musical imagination" since the mid Victorian Era.[193] But his talent for "exquisite craftsmanship, sensibility and a discerning choice of poetry" allowed him to "raise the genre of the English drawing-room ballad to a serious art form."[194]

Using the medium of the English Ballad was a bold move for Quilter because the ballad was already considered a failed and practically dead genre by many major musicians of the day. The ballad's "lack of distinction" was due to the Victorian Era's concept that music was "exportable or importable," and this business like atmosphere resulted in a poor cohesion between the text and music of the ballad that at times was barely noticeable.[195] Banfield accuses even post romantic era ballad composers of falling victim to this same "mindless facility."[196] Quilter, on the other hand, possessed a "distinctive melodic sense and refined taste in the choice and setting of texts with melody as his primary component.[197] Like Parry, Quilter elevated his music through his choice of poets as he selected from The Elizabethans, Herrick, Blake Tennyson, Shelley and Shakespeare.[198] Many amateur musicians had become common place in

192. Hold, 138.

193. Banfield, 3.

194. Hold, 138.

195. Banfield, 3.

196. Banfield, 4.

197. Kimball, 367.

198. Kimball, 368.

English homes during the 19th century's "era of the amateur musical society" due to music printing.[199] Many of Quilter's songs complemented the abilities of amateur and intermediate vocalists, and since the ballad was already an established tradition that Englanders would recognize, Quilters music and influence spread quickly, and the melodies of his songs "possessed hostages."[200]

Quilter's achievements with the ballad were not a result of mere talent but a product of rigorous training. He was born to a wealthy family[201] who were high in society, embraced the arts, and even shared a friendship with Grove himself![202] In the mid 1880's, young Quilter was sent to Pinewood prep school in Farnborough, Hampshire, where his interests in poetry and music first sprouted and were nurtured.[203] He followed his older brother Arnie Quilter to Eton college where the stout Arnie had gained status in the idealized sports realm, but Roger being over six feet tall, thin, frail, and of a quiet, rather incongruous nature, shied away from Eton's athletic narrative and focused on music.[204] He studied piano and violin and performed the latter for the Eton College Musical Society.[205] Unlike his brothers, Roger was not only shy and unfit,

199. Bonds, 386-87.

200. Howes, 194.

201. Kimball, 367.

202. Valerie Langfield, *Roger Quilter : His Life and Music / Valerie Langfield*. (Woodbridge, Suffolk ; Rochester, New York: Boydell Press, 2002), 2.

203. Langfield, 7-8.

204. Langfield, 8-9.

205. Langfield, 9.

but often unwell, making him unsuited for the military and business careers they pursued. Given the support of his wealthy standing and his musical talent, he was encouraged by a family friend to pursue his music studies at the conservatory at Frankfurt-am-Main in Germany.[206]

Quilter laid the foundations of his musical style during his four-and-a-half years demanding study at Hoch' Conservatory at Frankfurt-am-Main studying with the aforementioned "Frankfurt Gang" under Russian professor Ivan Knorr.[207] In her biography, *Roger Quilter*, Valerie Langfield describes Knorr as being married to a Russian woman, being a personal friend of Tchaikovsky, and a composer with "strong Russian sympathies." Knorr was recommended to the Frankfurt Conservatory by Brahms in 1883 where Knorr taught piano, theory, music history, and composition.[208] Quilter studied composition privately with Knorr for four semesters between September 1896 and June 1901. Knorr thought Quilter's music would be "as charming as he was himself," and did not foresee Quilter becoming a great composer. [209] Quilter certainly would not since he was intimidated by Knorr's bold and sarcastic teaching style and mistook his own lack of self-confidence for a lack of ability.[210] Unsurprisingly, Quilter rarely strayed from song composition.[211] Knorr's "gift as a teacher of composition was to nurture his students'

206. Langfield, 10.

207. Hold, 139.

208. Langfield,13.

209. Langfield, 12.

210. Langfield,15.

211 Howes, 194.

individuality."[212] This characteristic is strongly seen in Quilter and the rest of the "Frankfurt Gang," so much that "there is no real unifying aim between them, and they remained non-conforming individuals."[213] The only factor that united their music was their approach to harmony.

Knorr instilled harmony as a pillar in the "Frankfurt Gang," including Quilter who is routinely noted for giving precedence to melody. Grainger, one of the five 'Gang' members, noted that they were mostly united through their dedication to "the chord" and their compositions had a "vertical" rather than a "horizontal" focus.[214] Hold also states, "Like other members of the 'Frankfurt Gang,' his music is harmonically conceived and dependent." Hold goes on to call Quilter's success as a songwriter and his independent vocal line "surprising," because despite his melodies' "prominent solo function," they are "forever linked to their harmonic implications" and cannot stand alone like typical melodies but require reference to their accompaniment.[215] This quality is certainly a result of his early German influences.

Like Parry and Vaughan Williams, Quilter's primary training was based on the German *Lied*, and he specifically loved the masters Schubert and Schumann.[216] In her book, *Song: A Guide to Art Song Style and Literature,* Carol Kimball says that Schumann, a concert pianist,

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212. Langfield, 12.

213. Langfield, 16.

214. Langfield, 16.

215. Hold, 142.

216. Mark Raphael, "Roger Quilter: 1877-1953, the Man and His Songs,' *Tempo,* vol. 30 (1953-54), p. 20.

was greatly known for the link between his vocal line and his accompaniment as he makes the piano a full participant with the voice.[217] Quilter does not take his accompaniment's participation as far as Schumann, but as mentioned in the last paragraph, Hold explains that Quilter's melody cannot exist without his harmony; they work freely despite being "magically entwined."[218] Kimball writes that Schubert is considered by many to be the first great composer of the German *Lieder,* and High Romantic *Lied* composers: Mendelssohn, Loewe, Schumann, Brahms, Liszt, Mahler, and Wolf, were all inspired and educated by Schubert's 600 songs. He "had an intuitive melodic gift and the ability to gauge the essence of a poem and transform it melodically." Schubert's melodic influence on Quilter balances the harmonic influence of Schumann, because Schubert focused more on melody than harmony and was careful not to give his piano accompaniment precedence over the voice.[219] Quilter also wanted to give ample attention to the singer and practically "indulge the singer;" Above all else, he gave precedence to "keeping the musical line."[220] Hold describes Quilter's texts as having "an aptness for musical setting" that allows Quilter to mold his selections into melody. Schumann's love of the song-cycle likely inspired Quilter to use that genre to compile most of his songs. Kimball writes of Schumann being highly selective of the texts he set to music, probably because he was the son of a bookkeeper, with a tendency to devote an entire song cycle to a single poet.[221] Both of these

217. Kimball, 78.

218. Hold, 142.

219. Kimball, 52.

220. Hold, 138.

221. Kimball, 77.

influences are seen in Quilter who also chose only high quality English poets and would typically write a song cycle on the poetry of a single poet as well: *Three Shakespeare Songs, Five Shakespeare Songs* (Shakespeare), *Four Child Songs* (Robert Louis Stevenson), *To Julia* (Robert Herrick), and *Songs of Sorrow* (Earnest Dowson) are some examples. Quilter's "It was a Lover and His Lass," is included in his song cycle, *Five Shakespeare Songs*, published in 1921. While he was in Frankfurt, Quilter had the opportunity to see many fine operas at the opera house including those of Wagner.[222] Quilter was influenced by Wagner's "harmonic abandon" and found ways to apply it to his own lighter style thanks to the influences of Fauré. Quilter gave great credit to his days at Hoch Conservatory; inscribing his second song set, *Four Songs of Mirza Schaffy*, with the words, "In Memory of the Old Frankfurt Days."[223]

Despite what are predominately German style traits in his music, early on, Quilter's compositions also showed influences of French *mélodie*. Hold refers to a "French Connection" that made Quilter's music "constantly remind one of Gabriel Fauré" and was a welcome change of pace to Englanders.[224] His first major song cycle was *Four Songs of the Sea* and premiered at the Chrystal Palace in 1900.[225] The application of modal scales, primarily through the use of flat sevenths and sharp fourths, in his *Four Songs of the Sea* are proof that he greatly admired Fauré and he was also drawn to Fauré's strong bass lines.[226] As seen in the previous chapter, flat

222. Langfield, 16.

223. Banfield, 112.

224. Hold, 139.

225. Hold, 137.

226. Banfield, 111.

sevenths were also used by Quilter's contemporary, Vaughan Williams. Banfield discusses Quilter's composition of "Love's Philosophy" crediting the "strong link" to Fauré to Quilter's "rich accumulation of appoggiaturas" and "motoric piano accompaniment." Banfield states that this is evidence of Quilter learning to control his texture, which like Fauré's, was lighter and lacked the heaviness of Brahms' octave patterns that can be seen in Parry's "A Spring Song." As noted earlier, Fauré also managed to apply Wagner's "harmonic abandon" to his lighter style and thus further influenced Quilter.[227]

Quilter wrote many of his best songs before World War I and never strayed far from his compositional foundations.[228] His *Four Songs of the Sea* got him started in 1900, but as Hold notes in *Parry to Finzi,* the music was "dull and unimaginative" with the accompaniment being too repetitive.[229] It did, however, help to establish Quilter's "flexible" technique of setting his words syllabically.[230] With his third opus, Quilter laid the foundations of his song style and remained faithful to that approach his entire musical career with few exceptions.[231] His Op. 3, simply titled *Three Songs,* contains some of his most beloved works including, "Now Sleeps the Crimson Petal," and "Love's Philosophy."[232] In fact, he began writing "Now Sleeps the Crimson

227. Banfield, 112.

228. Kimball, 367-68.

229. Hold, 146.

230. Hold, 147.

231. Kimball, 368.

232. Michael Pilkington, *Gurney, Ireland, Quilter and Warlock / Michael Pilkington*, English Solo Song. (Bloomington: Indiana University Press, 1989), 82.

Petal," his first semester at Hoch Conservatory, 1896-97.[233] When he looked back on these songs years later, he actually disapproved of his early work, and his shy nature is shown by the fact he published his first songs under the pseudonym Ronald Quinton in 1897.[234] His most famous songs such as "Oh mistress mine," "Come away death," and "Blow, blow thou winter wind," from *Three Shakespeare Songs*; "To Daisies," "Julia's Hair," and Cherry Ripe," from *To Julia*; and "Weep you no more" and "Fair house of joy" from *Seven Elizabethan Lyrics* were all written by 1910 when he was thirty-two years old.[235] According to Hold, Quilter continued to write songs throughout his life, but nothing quite matched his opuses 6, 8 and 12, mentioned above. He did not explore new avenues of composition, but rather was "content to re-work old formulas" that allowed his older works to be somewhat successful.[236]

233. Langfield, 12.

234. Banfield, 110-11.

235. Pilkington, 84-87.

236. Hold, 153.

"IT WAS A LOVER AND HIS LASS"

Roger Quilter's rendition of "It was a Lover and His Lass" was truly inspired by Morley's original duet performed for Shakespeare's play, *As You Like It.* The original form of Quilter's song is actually a duet in G Major for alto and soprano which was inspired by the duet the Duke's pages sing to Touchstone in Act 5 Scene 3.[237] The solo version, which will be analyzed in this study, is in E major and omits the second voice with the exception of three measures towards the end of the song, apart from this, the accompaniment of the solo version is identical to that of the duet. The original duet and its influences will be referenced when necessary.

Applying the standards of the English Ballad, Quilter follows suit with Parry's "A Spring Song" and develops a form which has the strophic verse and refrain pattern of Morley's original madrigal, but like Parry, Quilter incorporates a very different effect in the third verse of the poem when the song reminisces of the "carol they began that hour," referring to the day they were married. Parry leaps far from his strophic A sections to a through composed B section which temporarily shifts the mood, harmony, melody, rhythm, and dynamic of the song. Parry trimmed his song from four to three verses to fit comfortably in an ABA form. Quilter on the other hand, to maintain his English Ballad style, keeps all four verses but modifies the third verse giving his song a modified strophic form of AAA'A. This allows Quilter to incorporate more romanticized elements in his third verse while reflecting the Renaissance essence of Shakespeare's play, *As You Like It*, in the other verses.

237. Langfield, 127.

Like Vaughan Williams, Quilter applies the art of impressionism to his song to reflect not only the poetry's text but also the spirit and time frame of the play from which it is taken. Where Vaughan Williams captured the essence of Renaissance court music with the gliding pattern of a harp, Quilter resorts to the strumming and plucking effect of a lute. Quilter was good friends with Peter Warlock who researched transcribing Elizabethan lute song for piano. [238] Quilter presents this effect immediately in the counterpoint pattern of his introduction as if played on a lute.[239] The lute was the ideal instrument of the Renaissance allowing the performer to play a polyphonic work on a single instrument.[240] Quilter begins his lute effect by a decorative rolling pattern of a seemingly random series of 32nd, 16th, and 8th notes, as if the lute player's fingers are undulating up and down the neck of the lute. The brief use of contrapuntal style reinforces the decorative pattern a second time. These same lute-like decorations occur in canon as well in the short interlude before verse two (ms 21-22). The introduction consists of four bars of two-part counterpoint.[241] This counterpoint coordinated with the lute effect helps to spark a Renaissance theme for the song. The left hand strictly imitates the right hand at the interval of a 5th below in canon. (See Figure 31)

238. Hold, 256, 332.

239. (See figure 23. pg. 106)

240. Rob C. Wegman, "Improvisation, Western Art Music," Grove Music Online. 2001; accessed March 25, 2021. https://www-oxfordmusiconline-com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013738. II Western Art Music. Introduction.

241. Langfield, 128.

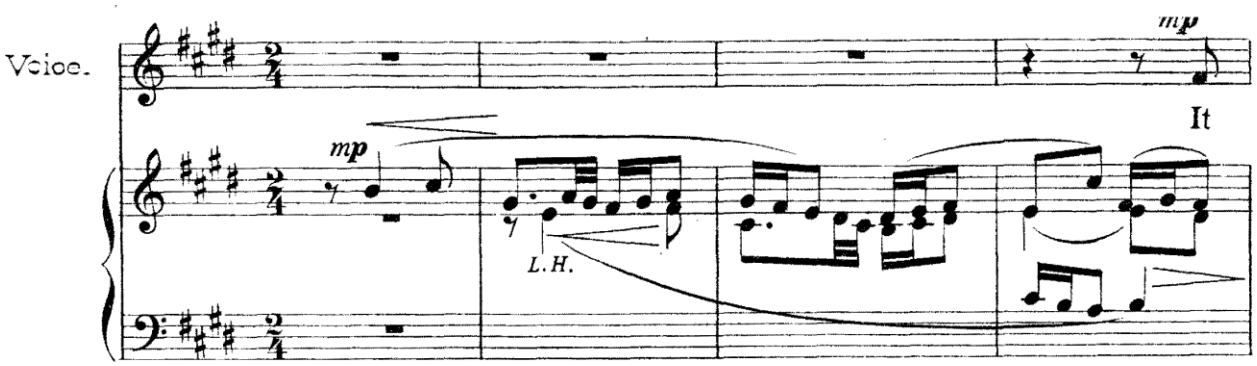


Figure 31. ms1-4. Quilter.

The song starts at a dynamic of *mezzo-piano* in 2/4-time and is played at a tempo of *Allegro Moderato.* Quilter establishes the key of E major by having the right hand begin on the dominant, B, and the left follow beginning on the tonic, E. Quilter also introduces the rhythmic theme of two 16th notes followed by an 8th note and uses this rhythmic pattern often in the song such as in the phrase "with a hey, and a ho, and a hey, nonino," and "dinga ding." This pattern of short-short-long creates the impression of someone skipping, just like the dance rhythm observed in Parry's "A Spring Song." Like Parry's polka and Morley's madrigal, Quilter creates a dance-like rhythm with the short-short-long rhythmic pattern used throughout the song. The harmony remains uncrowded by thick and heavy chords creating a lighter texture and supporting the impression of the lute accompaniment. He often plays staccato and uses runs of parallel sixths and fourths. (See Figures 32 and 33)

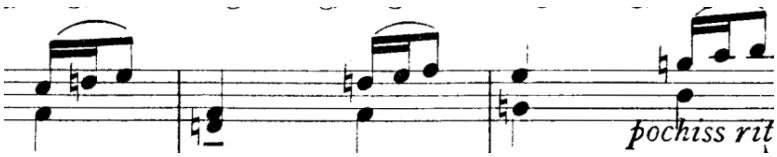


Figure 32. ms51-53. Quilter. vs3.

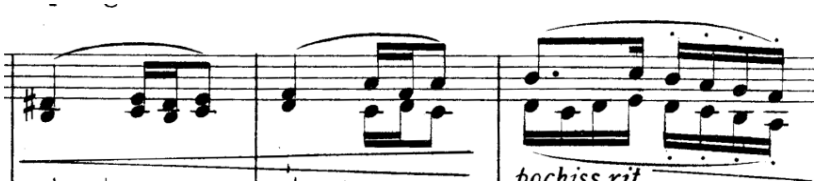


Figure 33. ms55-57. Quilter. piano interlude.

As mentioned prior, Quilter was an independent composer and practically untouched by the nationalist movement of Parry and Vaughan Williams, therefore his use of counterpoint is entirely motivated by the poetry and its connection to Shakespeare. This is not surprising considering that Quilter actually enjoyed poetry more than music,[242] so his passion and knowledge of Shakespeare's text, the play for which it was written, and Morley's original song, helped to inspire his composition.

Although Quilter enjoyed poetry more than music, he did not allow the meter and rhythm of the poetry to dominate the music like Parry, but instead, Quilter takes charge of the melodic line and proves to be a "performer's composer" as opposed to a "poet's composers."[243] Quilter shows less concern for "poetic shape of his text" but instead "complements text with appropriate musical shape."[244] Hold is very accurate in describing Quilter's musical shape as "appropriate" on account that Quilter holds true to Shakespeare's poetic rhythm in verses one, two, four and their refrains. Almost every word is placed syllabically, a staple trait of Quilter's, just like the text of Morley's original song, and like a simple court song, the melody stays mostly in a comfortable range, E4 to B5, with only a few leaps. The song's maximum range is a mere octave from tonic to tonic, E4 to E5. This simplicity of range and directness of the poetic meter are primary ways Quilter integrates a Renaissance theme into the song. His detailed musical notes, especially in verse three, are a means of adding more romantic flare into the music. (See Figure 34 on the next page)

242. Hold, 140.

243. Hold, 140.

244 Hold, 141.

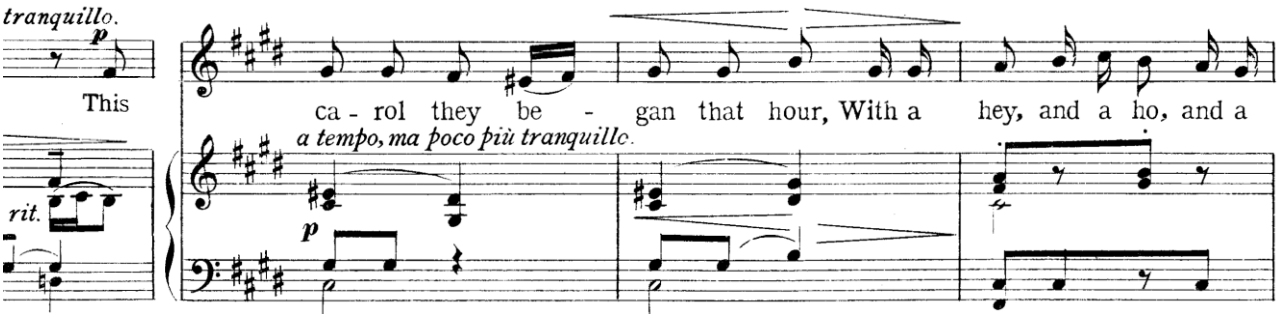


Figure 34. ms40-43. Quilter.

Beyond the piano's introduction, Quilter's accompaniment maintains the lute effect by keeping the notes in the treble clef lower and notes in the bass clef higher. Keeping the chords light and close together gives the impression that they are being plucked by a single hand. Quilter, like Vaughan Williams is also mindful to sustain the entire verse with a pedal tone and does so for each verse.

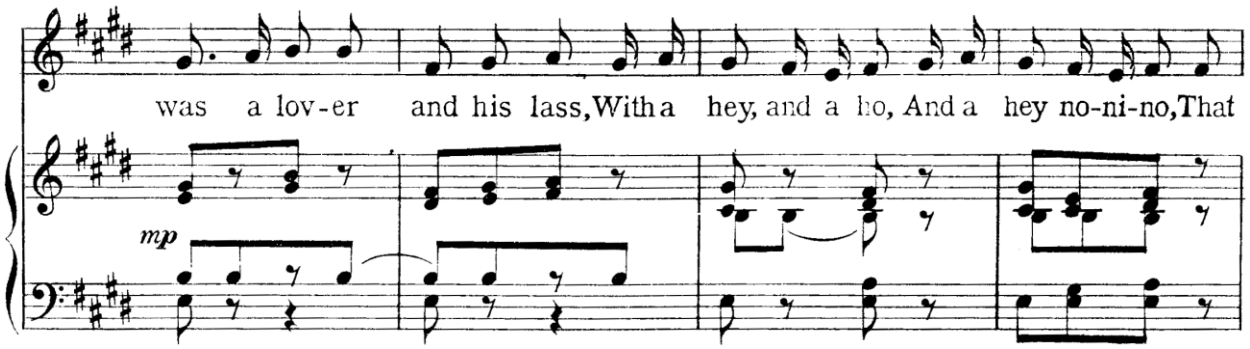


Figure 35. ms5-8. Quilter.

Arpeggiated chords provide a long strumming effect and are played five times throughout the song: three when his melody rises and peaks at the end of the poetic line, once to energize the beginning of the last verse, and one last time an octave higher as the last chord of the song. This only strengthens the lute effect because of a lute player's need to consistently support their melody, often done with a single pedal tone in older Renaissance music. The shortness of the rhythm is particularly important in the accompaniment to create the effect of plucking.

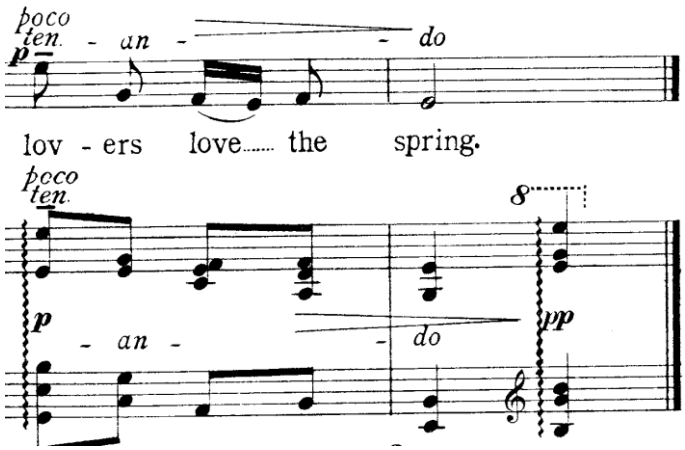


Figure 36. ms72-73. Quilter. vs4.

As mentioned before, Quilter creates a dance-like rhythm with the short-short-long rhythmic pattern used throughout the song. The harmony remains uncrowded by thick and heavy chords creating a lighter texture and supporting the impression of the lute accompaniment.

(See Figures 37 and 38)

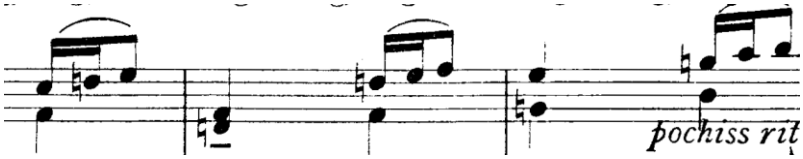


Figure 37. ms51-53. Quilter. vs3.

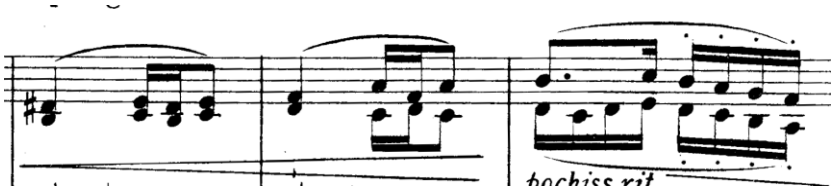


Figure 38. ms55-57. Quilter. piano interlude.

As mentioned prior, every character in the play found their special mate and got married during the springtime at the play's climax, and this phrase has been emphasized in some manner by every composer in this study thus far. Like Vaughan Williams, Quilter alters his harmony to emphasize this text by employing sharp fourths and flat sevenths. However, Vaughan Williams

changes his harmonies modally as his tonic remains the same. He achieves this by playing a constant pedal tone on E and often B, the dominant of E, that maintains his original tonic of E and forces the altered notes to be applied to his scale from that tonal center. Quilter on the other hand emphasizes the text through strategically placed secondary dominants.[245] As explained in the analysis of "A Spring Song," secondary dominants are "altered chords" that are altered to sound like dominants through the addition of non-diatonic tones. These major chords are resolved on a diatonic chord that acts as their temporary tonic known as a "tonicized chord." To move from the temporary tonal center, a new dominant, either from the original key or from a new secondary tonal center, must be played and resolved by its tonicized chord. On occasion, a secondary dominant will resolve to another secondary dominant and will follow the same circle progression of regular chords.[246] The leading tone of the tonicized chord can also substitute for the dominant in secondary dominants and is therefore known as a "secondary leading tone chord."[247] Unlike Parry who used just a secondary dominant to modulate, Quilter employs temporary areas of tonacization repeatedly to emphasize important words of the text by creating new tonal centers for each short phrase.

Quilter aims to create the light air of a Renaissance dance as well as highlight the joyous topic of "ring time" during "springtime." Quilter goes a step further than simply modulating to a new key during the phrase and then modulating back; instead, He provides each half of the phrase, "in the springtime" and "the only prettyring-time" with its own tonal shift. This creates a

245. See H.H. Parry, pg. 64.

246. Benward and Saker, 267-68.

247. Benward and Saker, 270.

sense of spontaneity as if the second line suddenly rushed to the singer's mind while he or she was singing the first phrase. First, the raised fourth of A# suddenly shifts the song out of E major as the piano preps the voice by playing a half-diminished A#^{7} on the word "pass" (ms10). This chord acts as a secondary leading tone chord to B major. Except Quilter does not resolve it with a B major tonic but slips into B major's relative minor, G# minor and uses it to tonicize the secondary chord on the word "springtime" (ms 11). (See Figure 39)

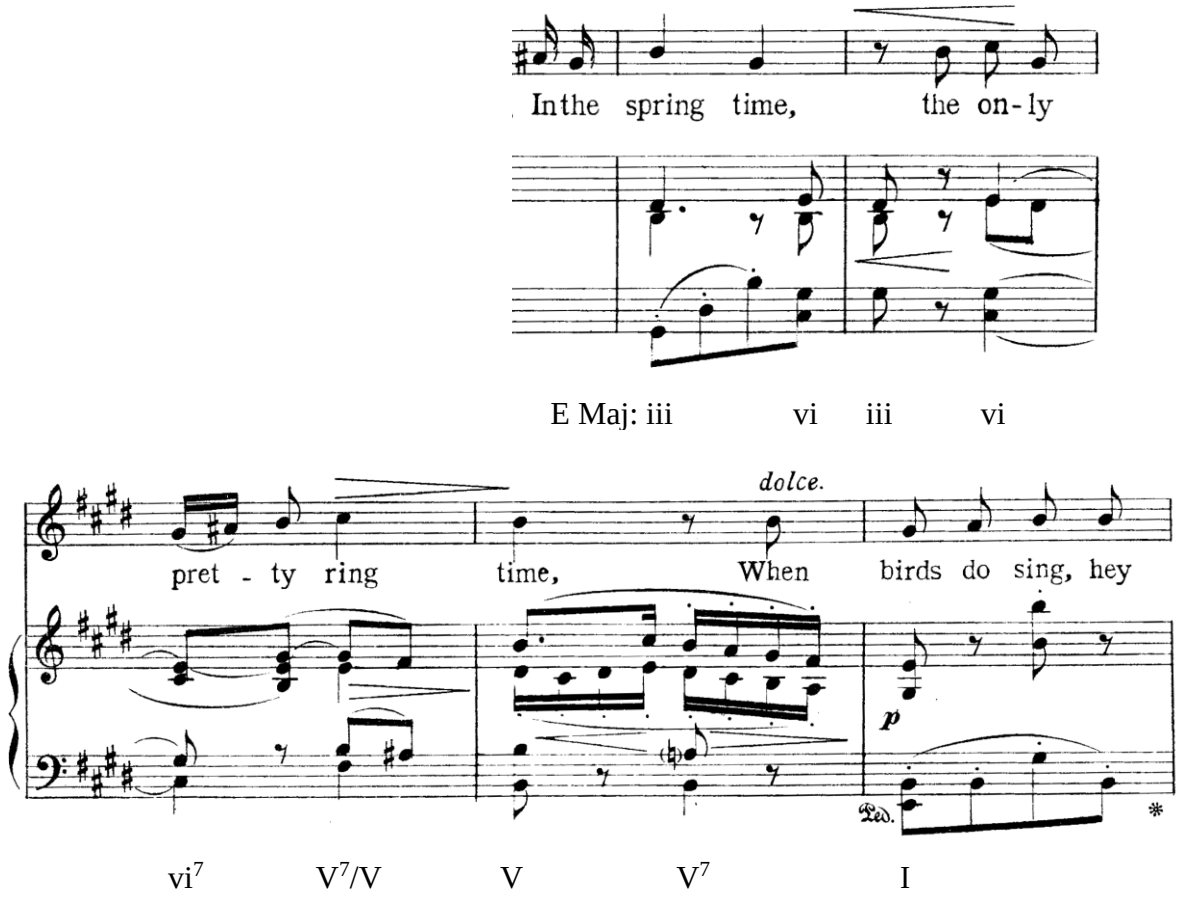


Figure 39. ms11-15. Quilter. Refrain.

The use of a minor key seems confusing given the bright and positive spirit of the song's topic, but Quilter uses it effectively by avoiding the negative, mournful side of minor and instead accesses engaged, passionate sentiments of minor. His rising bass line with staccato markings is rooted on G# and set on pure intervals that imitates Renaissance harmonies (ms 11), much like

Vaughan Williams did in his version of the song, and the plucking of a lute. The next important word "ring time" calls for another tonal shift, this time to the anticipated B major. Maintaining the raised fourth of A# in both the voice and accompaniment, Quilter plays an F#^{7}, the dominant of B major, and resolves it on the second half of the word "ring time." This establishes B major as a temporary area of tonicization in the listener's ear. But once again, as soon as the new tonal center is established for the word "ring time," Quilter lowers the raised fourth in the accompaniment on the second beat of measure fourteen. This allows him to form a B major-minor 7th chord which serves as a dominant chord from the original key of E major. Quilter resolves this chord on the tonic chord of E major on the down beat of measure 15, at the beginning of the next phrase, "when birds do sing hey ding a ding, ding." This technique is used in verses one and two. (Figure 39)

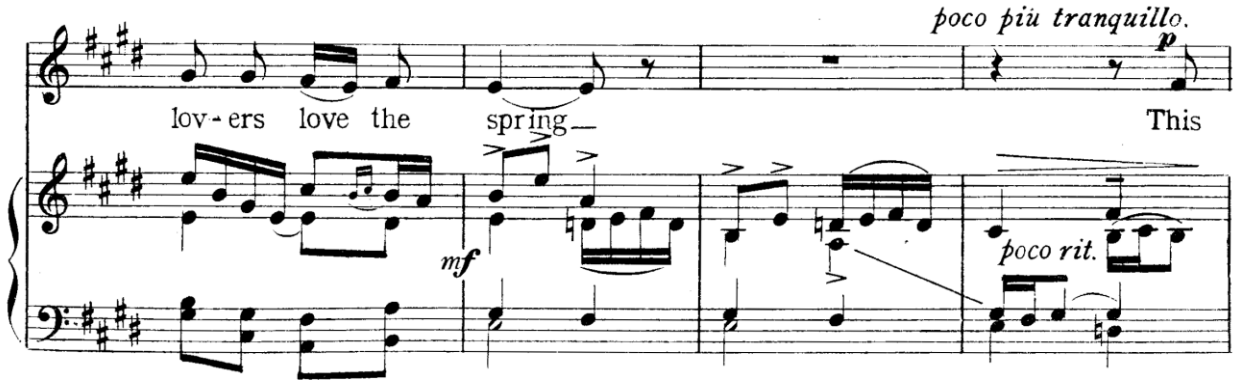


Figure 40. ms35-38. Quilter vs3.

The tonal shifts seen in verses one, two, and four are a taste of Quilter's harmonic strategy in verse three. The third verse contains numerous secondary dominants and detailed score notations that emphasize key words in the text. Verse three of the poem is a main point of emphasis for both Parry and Quilter, particularly because it reminisces about a wedding day long

ago, “this carol they began that hour…how that life was but a flower.” Quilter begins his preparations for the verse in the interlude between verses three and four (ms36-38). He modulates to F# minor using the pivot chord of E major—the tonic in the current key of E major and the VII scale degree in F# minor. Despite being in a minor key, Quilter plays primarily major chords which in a minor key are III, V, VI, and VII. This creates the unique illusion of a key that is not fully major yet not fully minor. Quilter adds to this unique sound by maintaining a pedal tone of E in measures 36 and 37 that creates a unique dissonance as it stalls the transition to F# minor. This pedal tone is but another sign that Quilter is has returned to a polyphonic style lute accompaniment for his interlude where each line operates more as an independent voice as opposed to forming clean block or broken chords. (See Figure 40 pg. 103) This combined with the descending, legato rolling pattern of the interlude that ends on a *poco ritardando* creates the impression of going back in time or, like Parry, having the singer stop to reminisce. Quilter’s first secondary dominant is a $G\#^7$ which resolves to a C# major chord to emphasize the word, “carol” (ms40-41). The tonal center temporally shifts to C# major, and Quilter instructs the singer to perform *ma poco più tranquillo,* “but a little quietly.” With his next tonal shift, Quilter shows an example of the liberties he takes with the poetic rhythm. He returns to F# minor by following a C# major chord with an F# minor chord on the word “hey” in the refrain, “hey and a ho and hey nonino.” This transition is extended by a G# minor chord (ii) (ms42-43). (See Figure 41)

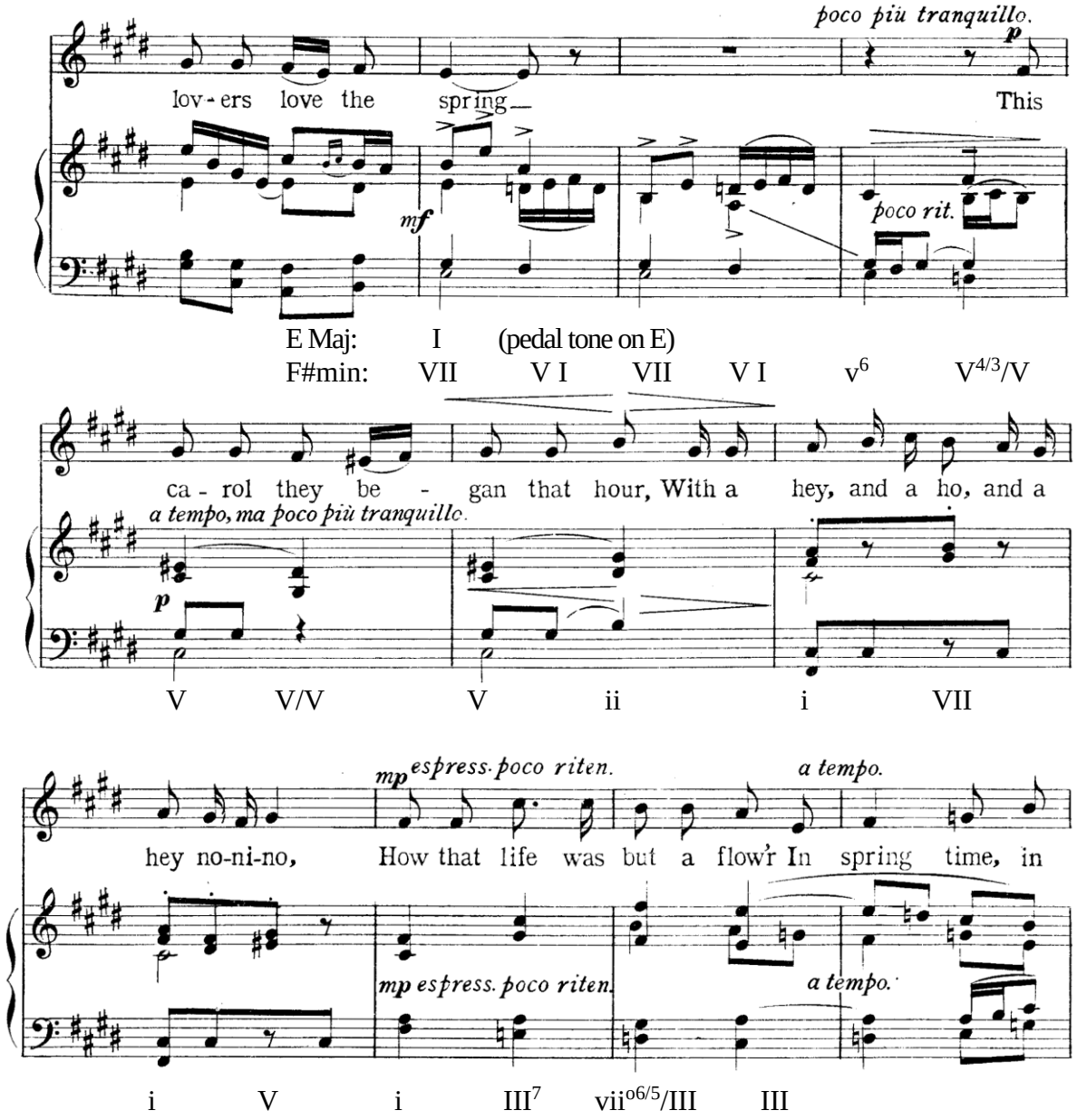


Figure 41. ms37-47. Quilter. vs3.

Quilter continues this pattern of emphasizing important words with tonal shifts. For the next phrase, "how that life was but a flower," Quilter shifts the tonal center to the relative major of F# minor, A Major, by playing a secondary leading tone chord, a fully diminished G#^{7} which tonicizes on an A major chord on the word "flower." This creates a harmonic satisfaction that allows the singer to indulge in Quilter's *espressivo* and *poco retinuto*

markings. Quilter returns to *a tempo* and gives the singer momentum with a final wave of secondary dominants. He shifts his tonal center three times in short succession between measures forty-seven and fifty. He extends the iconic line of the refrain, "in springtime, in springtime, the only pretty ring time," and highlights every "springtime" and "ring time" with a tonal shift. He progresses through the circles of fifths as he walks through D major, F# minor (relative minor to A major), and lastly E major to complete the phrase. (See Figure 42)

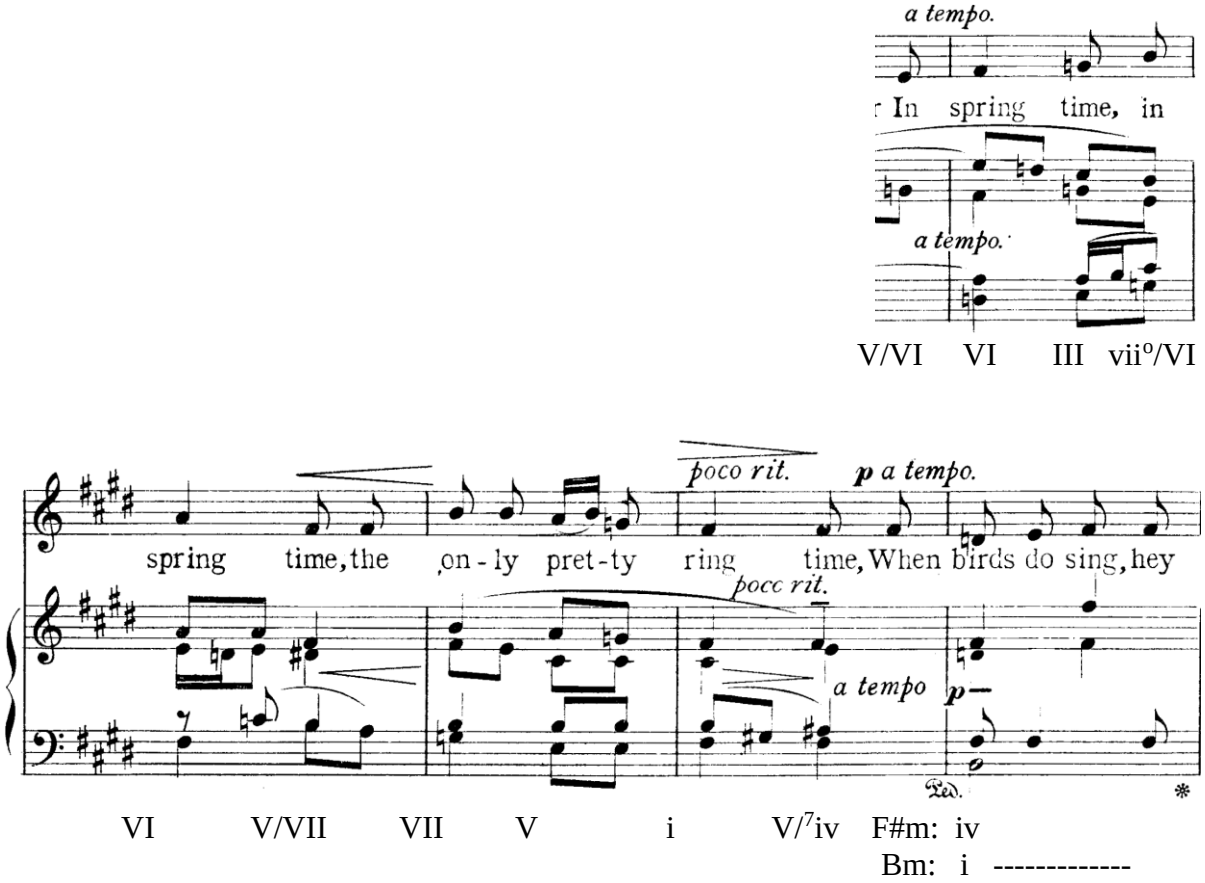


Figure 42. ms47-51. Quilter. vs3.

For the last portion of the third verse, Quilter switches from blocked chords to polyphonic phrasing in his accompaniment. He first uses an F#^{7} chord as a secondary dominant to shift the temporary area of tonicization to B minor. The bass line of the accompaniment provides a pedal tone on the tonic B and the dominant F#. Quilter even requests that the *Pedal*

be used for these four measures (ms 51-54). Each line flows with its own independent rhythm, and Quilter provides some text painting as he echoes the vocal line with the top voice of the piano mimicking the singing of the birds in a gradually rising pattern. He climaxes the third verse with the instructions *pochissimo ritenuto*, "a little slowing," as he climes the phrase to the peak word, "lovers," sung *espressivo*. Here he returns to his block chords and rides one last long B major chord, the dominant chord of E major, from measures 56-59 to finally bring the song back to where it began in E major playing *a tempo primo*, "at the first tempo." (See Figure 43)

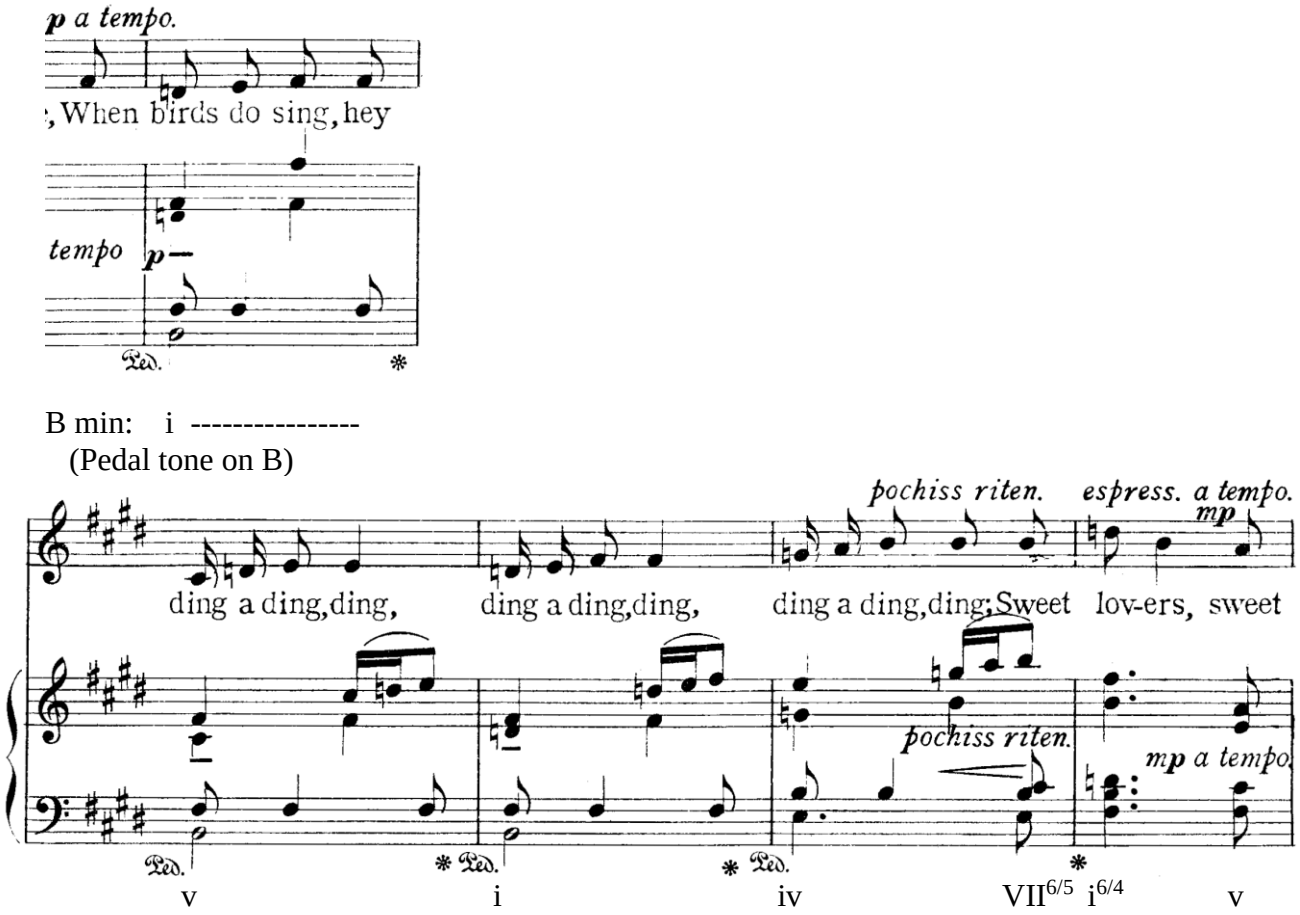
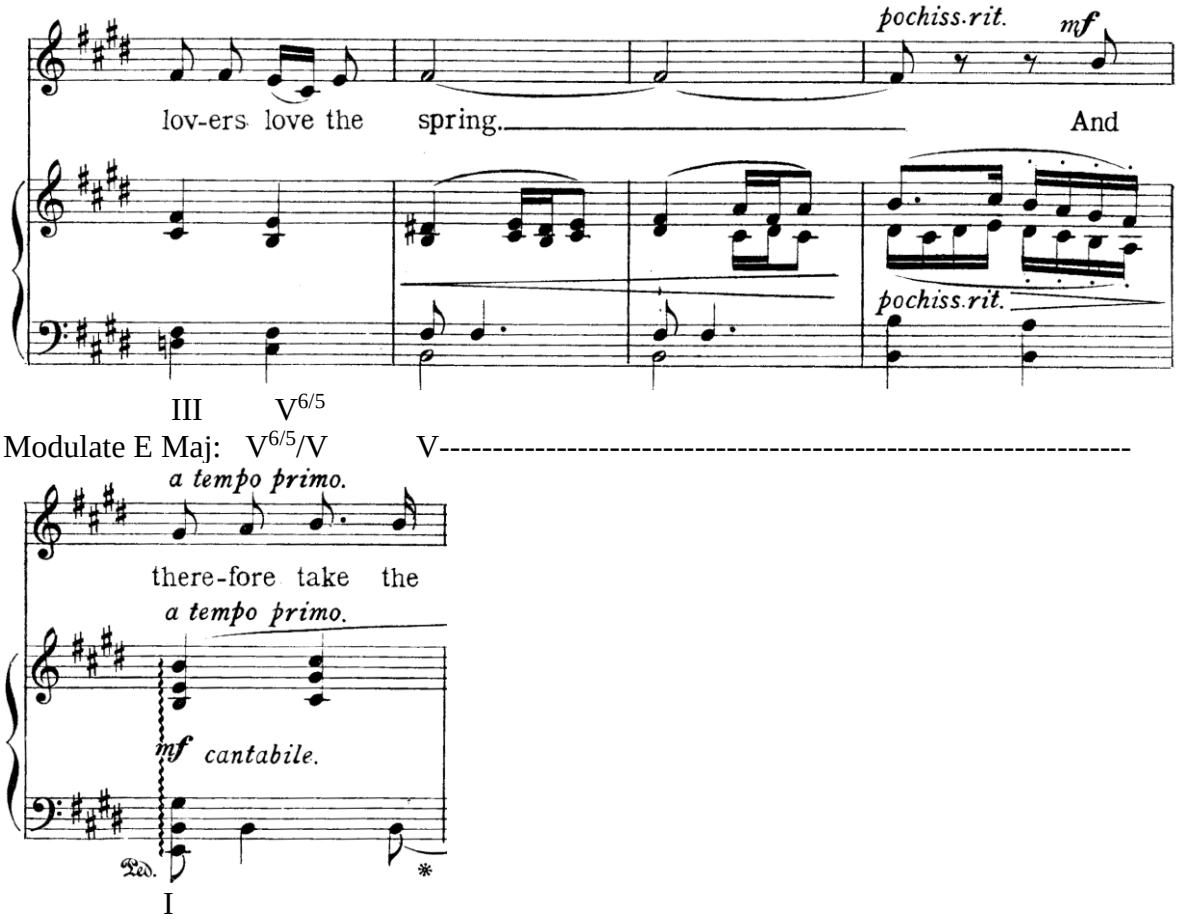


Figure 43. ms51-59. Quilter. vs3 Refrain. (continued on pg 107)



(Figure 43. ms51-59. vs3. continued.)

The long series of B major chords (ms57-59 in Figure 43) helps provides a runway for the fourth verse. The primary differences between verse four and verses one and two are its fuller accompaniment, numerous arpeggiated chords, and a different approach to the second dominant at the end of the verse. Like refrains one and two, Quilter again emphasizes the last word of the verse, in this case "prime," and the phrase "in the springtime the only prettyring-time" with temporary areas of tonicization (ms 64-69). In verse four, Quilter uses a flat seventh to introduce his secondary dominant instead of a raised fourth. The flat seventh moves the chord to a fully diminished G#^{7}chord instead of the fully diminished A#^{7} chord. The G acts as the secondary leading tone to A major and is resolved with an A major tonicized chord. Keeping

this tonal transition in a major key and as opposed to shifting to G# minor emphasizes the last words of the final verse, “for love is crowned with the prime!” (See Figure 44)

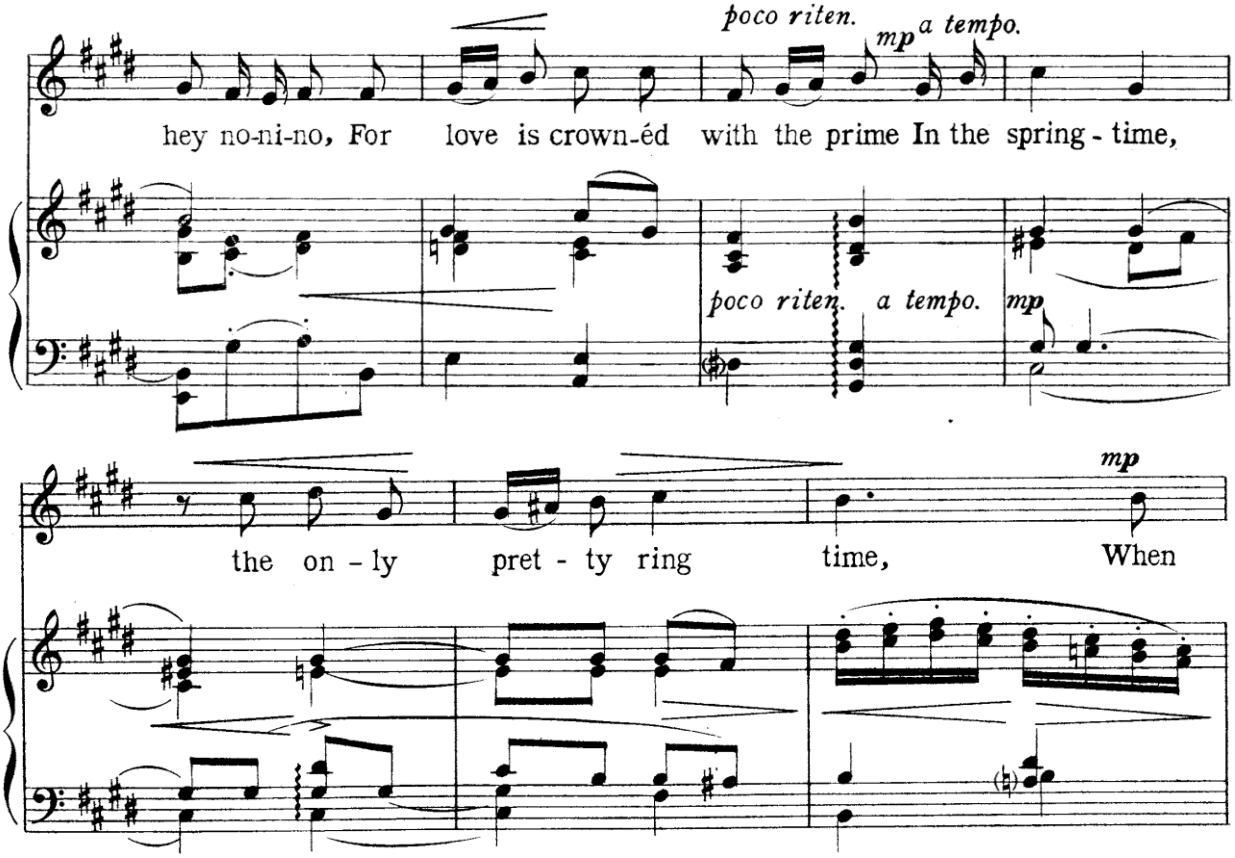


Figure 44. ms.63-69. Quilter. vs 4 and Refrain.

The word “prime” sees the resolution to the original key of E major as Quilter has the singer crescendo then *poco ritenuto* or suddenly decrease in tempo.

The jolliness bounces back with the marking of *a tempo* with the return of the refrain. Quilter follows the pattern of his other strophes and slows at the peak of refrain, “sweet lovers love the spring,” and he applies a *ritardando* prior to his *poco ritenuto* marking to achieve a gradual slowing before momentarily suspending the beat on the high, *piano* finale. The piano

strokes a simple V^7-I cadence and softly arpeggiates the song's last chord an octave above to end the song as if the birds are still singing in the background. (See Figure 45)

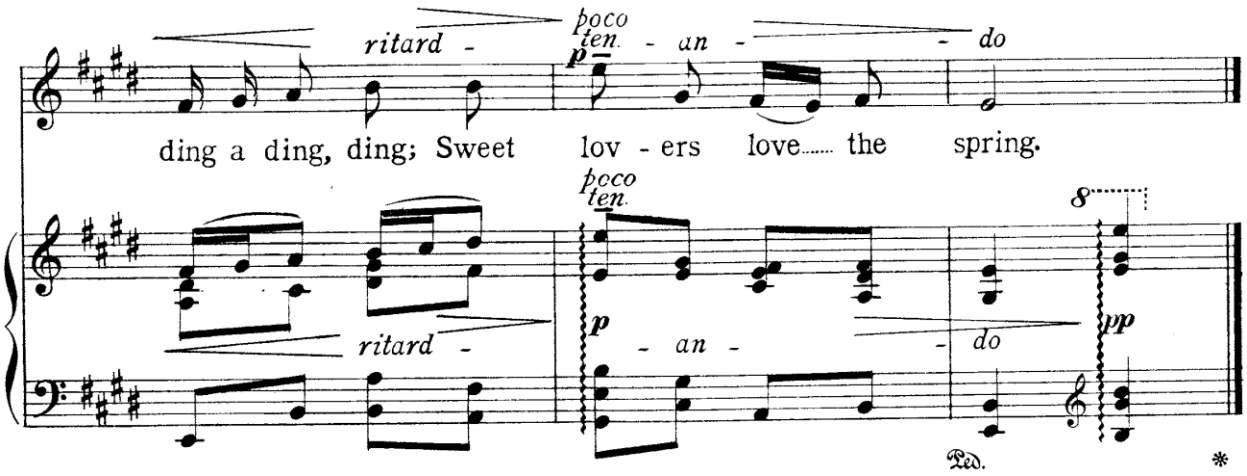


Figure 45. ms73-75. Quilter.

CHAPTER VI

PETER WARLOCK (1894-1930)

HISTORICAL ACCOUNT

Trevor Hold describes Peter Warlock as "one of the finest song writers that this country [England] has ever produced."[248] Carol Kimball calls him one of the "most gifted song writers of the century," and people of his day referred to him as "an Elizabethan born out of his time." Warlock was a strategist for success, achieving more in his thirty-six years than most people accomplish in twice that time. He was a ground breaking composer, music critic, editor, scholar, and promoter of musical art in England.[249] Sadly, emotional stress shortened his life and left the mystery of what may have been.[250] Unlike Quilter, his finest songs span his entire life and include a variety of song species, moods, and poets. He thought practically when approaching his musical career and limited his range of musical forms to master.[251] He never composed a symphony.[252] Warlock wrote to his good friend and musical mentor, Bernard van Dieren saying:

> "I would rather spend my life trying to achieve one book of little songs that shall have a lasting fragrance than pile up tome upon tome on the dusty shelves of the British Museum."[253]
>
> —Peter Warlock

248. Hold, 330.

249. Kimball, 383.

250. Howes, 254.

251. Hold 331.

252. Howes, 253.

253. Peter Warlock, Quoted in Barry Smith, "Peter Warlock: a centenary tribute," *Gramophone*, 71:849 (February 1994), 26-27.

WWI was encouraging the nationalist movement lead by Vaughan Williams, and England received new motivation for the march away from all things German.[254] According to Howes outline, Vaughan Williams so firmly established a new, independent English tradition that the next generation was firmly grounded in it. There were, still, composers who were born towards the end of Vaughan Williams' generation that were nationalists though not in the same sense of Parry, Standford, and Vaughan Williams, yet did not fully reject the styles of other nations. Howes claims that the term "Traditionalists" is more appropriate for this group of composers.[255] These composers "escaped the bondage of the two previous generations" and consisted of Butterworth, Moeran, Warlock, Hadley, Rubbra, and Finzi.[256] Across the board, these composers meshed in style and technique, and though they did not form a traditional school of musicians, they did "constitute the nationalist succession" begun by Parry and Standford and cultivated by Vaughan Williams.[257]

According to The Grove Dictionary of Music, Peter Warlock was born in London on October 30, 1894, into a financially stable family of skilled marketers and art connoisseurs. He lost his father at age two, and his mother, Edith Covernton, was a very "domineering woman."[258]

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254. Howes, 246.

255. Howes, 247.

256. Howes, 262.

257. Howes, 263.

258. Barry Smith, "Warlock, Peter," Grove Music Online. 2001; accessed 20 April 3, 2021. https://www-oxfordmusiconline-com.ezproxy.lib.ou.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029912.

He was born Philip Heseltine and dealt with a dual personality. His self-made pseudonym, Peter Warlock, allowed him to deal with maddening psychological issues and project a new, stable character, Peter Warlock, who was capable of overcoming Philip Heseltine's difficulties.[259] Warlock fled to Dublin, Ireland, in 1917 for one year to escape possible military induction where he got involved in occult practices which his friend and colleague, Cecil Grey, claimed had psychological consequences for the composer. He did, however, compose some of his most admired works during that time, and after he returned to London in 1918, he used the pseudonym Peter Warlock for the first time.[260] The name means, "one in league with the devil."[261] Sadly, Warlock died of gas inhalation in December of 1930, at the age of 36.[262] People debate whether or not he took his own life.[263] Many believe he did, because he put the cat out of the house before he died of the fumes.[264]

The vast majority of Warlock's training was informal, and Kimball describes the composer as "virtually self-taught."[265] Amazingly, after trying to study music in Cologne, Germany, Warlock gave up on a music career! His first taste of music was playing the pianola at

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259. Howes, 254.

260. Smith, Grove Dictionary Online.

261. Howes, 254.

262. Hold, 336.

263. Kimball, 383.

264. Howes, 254.

265. Kimball, 383.

preparatory school in Wales in 1903, but his view of music was forever changed thanks to his piano teacher at Eton college, Colin Taylor, who received permission for Warlock to attend a Delius concert where Warlock had the opportunity to meet the composer.[266] Warlock was "overwhelmed by the experience, and even met Delius in London a year later.[267] Delius became his close friend for the next seven years and acted as a mentor and correspondent to him for the rest of Warlock's life.[268] Warlock actually wrote the first full length study of Delius in 1923 and organized a festival for his friend in 1929.[269]

Warlock's career was a rocky one. Barry Smith, in his essay for The Grove Dictionary of Music, reveals Warlock's issues with commitment. Warlock moved on from Eton to Cologne, Germany, to study German and piano to pursue a musical career where he soon decided that a career as a musician was not his path. He moved on to study the classics at Oxford for a year and then London University but again turned away. He briefly found a job as a music critic, but following his pattern, he quit after four months and took to editing Elizabethan Music in a British Museum.[270] His personality was considered "reckless" and "intolerable" by some.[271] In 1920, Warlock was appointed editor of *The Sackbut,* a new music journal in London, but the company

266. Smith, Grove Dictionary Online.

267. Hold, 332.

268. Smith, Grove Dictionary Online.

269. Hold, 332.

270. Smith, Grove Dictionary Online.

271. Howes, 254.

went out of business after nine issues.[272] He moved on to Wales and conducted "extensive" editorial work on the lute music of Campion, Rosseter, and Dowland, but according to Howes, his approach was "too conservative" proving that a "direct transcription of lute tablature for piano" does not work very well for the piano.[273] Hold describes him as having a "fine line in barbed invective," leading "a riotous bohemian existence" in London and Enysford just after WWI.[274] He had just returned from his aforementioned escape to Dublin where he dealt with occult practices and composed some of his greatest songs. He finally found some success in the 1920's when he returned to London.[275]

Warlock's primary influences were Frederick Delius, 17th Century English lute song, Roger Quilter, and Bernard van Dieren.[276] As mentioned prior, Warlock had the privilege of not only meeting but being mentored by Delius early on in his life. Warlock's chromaticism, vocal line, and accompanying harmony are ultimately derived from Delius,[277] and Delius' chordal and chromatic harmony were ever present in Warlock's compositions. Banfield states that Warlock's "Delius-like chromatic style" though "self-indulgent" has an ability to capture a "unity of mood through balance or symmetry of expression lacking in the poem."[278] *The Curlew*, a song cycle

272. Kimball, 383.

273. Howes, 256.

274. Hold, 330.

275. Howes, 256.

276. Hold, 332.

277. Howes, 255.

278. Banfield, 217.

that Warlock dedicated to his dear friend and colleague, Cecil Grey, is described by Banfield as "an emotionally draining experience," and Grey could not listen to it after Warlock's death.[279] Delius' influence on Warlock and E. J. Moeran established equally balanced chromatics in both the vocal line and accompaniment as a staple in English music by the time of Britten and Walton.[280]

Another major influence in Warlock's life, who also was inspired by Delius, was Roger Quilter. Warlock also met Quilter early on in his life while studying at Eton and was adapting to his style by 1913. He had applauded Quilter's writing style and was swept away by the beautiful lyricism of Quilter's early songs, particularly "Oh Mistress Mine." Quilter's friendship and musical style influenced Warlock to the point that Warlock sent him a copy of his song, "Late Summer," inscribing it saying, "To Roger Quilter without whose genial influence there would have been no songs by Peter Warlock."[281] Like Quilter, Warlock gave precedence to the vocal line and the poetry and approached his text setting syllabically. His use of melisma was rare, and if so, they are short such as the "tripping duplets" from his song, "The lover's maze." [282]
Three of Warlock's standards for song writing are:

1. If words are set to music, the music must be as independent an entity as the poem.
2. The poem must be recreated rather than interpreted.

279. Banfield, 263.

280. Howes, 212.

281. Hold, 332.

282. Hold, 333-34.

3. To underline a poem word by word is the work of a misguided schoolmaster.[283]

Unlike Quilter, whose vocal melody and accompaniments are harmonically intertwined, Warlock intentionally composes his vocal melody to stand independently from the accompaniment, and vice versa.[284] This is most likely due to the fact that his accompaniment is linear and practically set contrapuntally with its own independent lines.[285] Both Quilter and Warlock are said by Hold to be "kind to the vocalist," but unlike Quilter, whose accompaniments Hold describes as "considerate to the pianist,"[286] Warlock's accompaniments in comparison are the "reverse to the pianist." His accompaniments are so difficult, some of his songs, such as "Rutterkin" are often omitted from performances, and accompanists often must skip notes while playing "Captain Stratton's fancy" to maintain the tempo.[287]

Bernard van Dieren was another composer with an independent style that, like Delius and Quilter, attracted and influenced Warlock. Warlock met the Dutchman in 1916 and became "almost obsessional" in promoting van Dieren's music with its "highly chromatic and contrapuntally-complex idiom."[288] Van Dieren admired Warlocks music as well and communicated with him.[289] Upon Warlock's death, van Dieren claimed that his music would

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283 P. Heseltine, "Predicaments concerning music," in *The New Age* (10 May 1917): 46.

284. Hold, 334.

285. Hold, 337.

286. Hold, 143.

287. Hold 337.

288. Hold, 332-33.

289. Banfield, 360.

never be forgotten.[290] Van Dieren's chromatic contrapuntal writing is mostly seen earlier in Warlock's musical maturity in works such as his *Saudades* (1916-17) and *The Curlew* (1915-22), but can be detected in Warlock's later music such as "And wilt thou leave me thus?"[291]

Elizabethan and Jacobean music first crossed his path in 1915 and were "by far the most important and beneficial influence on his songwriting." What he learned from Elizabethan and Jacobean lute song went beyond traditional traits. His application of Elizabethan cadences and melodic sequences of the era certainly influenced his style, as did "modally-inflected melodies," but the most valuable asset Warlock received was the ability to "free his music from the tyranny of the bar line." Despite his Elizabethan backbone, the contemporary harmonic influences of composers like Bartòk and Schoenberg can be found interwoven amongst his olden models.[292] He also developed a "modern, chromatic, and pianistic" approach to configuring lute music for piano.[293] Banfield notes that influences of "low-brow" American commercial popular music of the 1920's are seen in Warlock's use of binary meters over ternary meter and "jazz cliché" alterations to cadences such as in and jazz like chromatic alterations to his traditional cadences.[294] Quartal harmonies, another influence of 17th Century lute song, are also common in Warlocks music.[295] Quartal harmony is a harmonic system of early two part organum that is

290. Kimball, 383.

291. Hold, 333.

292. Hold, 333.

293. Howes, 255.

294. Banfield, 361.

295. Hold, 337.

based on the interval of a fourth as opposed to the more common tertiary harmony which is based on the interval of a third.[296] The influences of modes are seen in Warlock's music, particularly his melodies, but there is a distinct "ambiguity to the modality," due to chromatic modification to the 3rd, 6th, and 7th scale degrees. This modification causes the melodies to "hover between major and minor, Mixolydian and Ionian" modes. And as was seen in Quilter's version of the song which imitated a lutenist, Warlock often wrote chains of parallel sixths or tenths, typically incorporated in the bass pedal tone. And a last staple feature of Warlock's was he enjoyed writing a stepwise progression of thirds in upward and/or downward motion; rhythms vary, but the pattern of thirds holds true.[297]

Warlock enjoyed simple, lyric poetry and avoided ultra-dramatic texts.[298] He was a traditionalist in that over eighty percent of his chosen texts were written before he was born and were mostly from the 15th to early 17th centuries. "Pretty Ring Time" is one of four texts he chose from Shakespeare.[299] Like his counterparts in this study, Warlock was very selective with his poetry, and, like Quilter, he set the texts of few contemporary poets such as Blake and Stevenson. Warlock commandeered poetic meter differently as "His melodies hover around one note or a handful of notes, in the style of an intonation," or the natural rising and falling the voice

296 "Quartal harmony," Grove Music Online. 2001; accessed April 8, 2021. https://doi-org.ezproxy.lib.ou.edu/10.1093/gmo/9781561592630.article.22638

297 Hold, 334.

298. Hold, 331.

299. Hold, 331.

in speech.[300] This in combination with his melodic line's liberation from the bar line sets Warlock's poetic settings apart from the rest.

300. Hold, 334.

"PRETTY RING TIME"

Like Parry and Vaughan Williams, Warlock separated his setting of Shakespeare's poem from the rest by giving it a unique title "Pretty Ring Time," and he did this with more than one Shakespearean lyric.[301] "Pretty Ring Time" is probably mentioned and discussed in major resources more than any of the other songs in this study. This is probably because it is the most popular Shakespeare song Warlock wrote while in Whales in the mid 1920's.[302] "Pretty Ring Time" falls into the category that Howes calls "uncomplicated ditties." Despite his emotional complexities, Warlock wrote plenty of these simple, light-hearted songs, and Howes even references "Pretty Ring Time" as his only example![303] Banfield refers to it as an "extroverted song."[304] "Pretty Ring Time" is one of Kimball's five song examples for the composer. She gives a well-rounded description of Warlock's song, briefly describing his accompaniments, text setting, form, and she recognizes the quick "patter" rhythm used by Warlock.[305] A patter tempo is nearly always duple or quadruple meter.[306] Banfield briefly discusses "Pretty Ring Time" calling Warlock's choice of ballet form a "commercial viability" and his final high G "tout for applause."[307] He also points out several key elements in his chart of "Elements of Style in

301. Howes, 357.

302. Hold, 357-58.

303. Howes, 254.

304. Banfield, 357.

305. Kimball, 383.

306. Banfield, 358.

307. Banfield, 361.

Warlock's Songs," including pastoral subject matter, ballet clichés ('hey nonino'), and contrapuntal writing.[308]

Despite its added complexities, the overall form of "Pretty Ring Time" is the simplest of the songs in this study. Warlock is "essentially a miniaturist," and his song is quite short with no major alterations. Like Quilter, Warlock chooses the strophic style of the ballad to tell the poem's story and creates a storybook impression with his harmonies and text setting. Like the other composers, all his strophes follow Morley's original model and come complete with a verse and a refrain, but unlike the other composers, Warlock does not strongly alter the melody in any of his verses. Kimball notes that "there are variations in the accompaniment textures between the verses" with the text being "varied rhythmically for poetic stress."[309] The reworking of Warlock's accompaniment is the greatest alteration to the strophe, but these variations are not easily deciphered by the untrained ear with possibly the exception of the extra full chords in the last verse. His alterations to the melody are also discreet and routinely made to the same places of each verse. Notwithstanding these few variations in the melody and the accompaniment, the song ultimately stays true to strophic form.

As mentioned in his historical account, Warlock believed that "a poem must be recreated rather than interpreted." Warlock certainly recreates Shakespeare's text, "It was a Lover and His Lass," from a rhythmic point of view and does not conform to typical methods of fitting the poetry's meter into the song's bar line like Parry, Vaughan Williams, and even Quilter.

308. Banfield, 358-59.

309. Kimball, 383.

Warlock's syllabic writing holds firm to one note per word, and he bases his rhythm on the natural conversation as opposed to the iambic tetrameter Shakespeare chose for his poem. As noted in the previous section, Warlock freed his music from the mechanics of the bar line and the beat. Practically all the text in "Pretty Ring Time" is redirected from the typical metric setting of his counterparts to create an entirely different feel and flow to the musical phrase. Warlock's colloquial rhythms capture the essence of Shakespeare's style. As mentioned in chapter one, Ben Johnson felt that Shakespeare's colloquial phrasing was integral to his success as a writer. Warlock uses the same approach, but instead of following Shakespeare's rhythm entirely, he invents his own.[310] Warlock's speech patterns often correspond with the poem's iambic tetrameter, but plenty of other rhythms and alterations in Warlock's song reveal that his rhythms are motivated by his own natural dialogue.

The first clue that Warlock bases his rhythm on colloquial speech as opposed to iambic tetrameter is seen at the entrance of the first verse and every other verse following. The weak-strong pattern of the iambs in Shakespeare's poem calls for the song to begin on a weak beat so that the accented syllable of the iamb may fall on a strong beat. All the composers in the study thus far have placed the first word of the poem, which is unaccented, on either the last beat or the last half beat of the previous measure. (See Figure 46 on the next page)

310. See Chapter I, pg. 21.

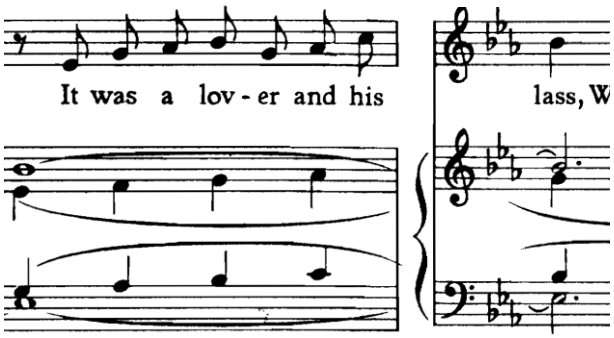
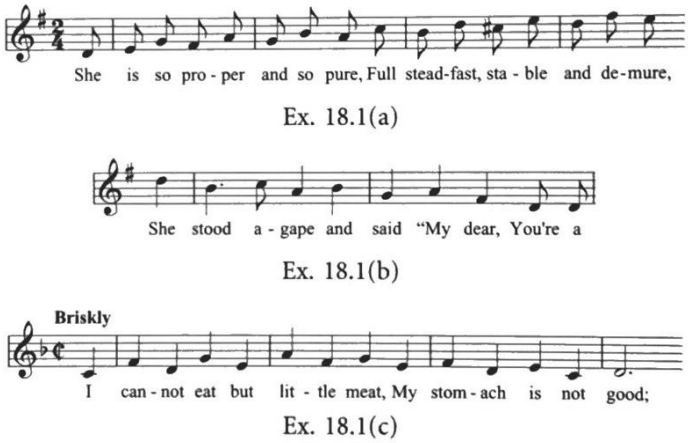


Figure 46. ms3-4. Warlock.vs 1.

In his effort to mimic the rhythm of speech, Warlock writes the words, "It was a lover and his lass," in a quick succession of eighth notes until the phrase ends on a quarter note on the downbeat of measure four. (See Figure 46. above) In order to achieve this 'conversational' effect of recurring eighth notes and reach the downbeat of the next measure, Warlock must start a half beat late and cannot start in the previous measure like the other composers. He stalls by placing an eighth rest on the downbeat of measure three and beginning on the second half of beat one. The rapid pattern of words that follows establishes an entirely different, colloquial impression, and he does this at the beginning of each verse. This pattern that is seen at the opening of Warlock's verses is like the example shown in Hold's book, Parry to Finzi, when he discusses Warlocks running patterns of thirds. (See Figure 47)



311

Figure 47. Hold, 334.

311. Hold, 334. Warlock Patterns of Thirds.

To achieve his speech-like effect, Warlock does as he wishes when dealing with the song's meter and rhythm. He routinely changes the time signatures to compensate for his maneuvering of the poetic line. As he transitions to the second phrase of the verse, "that o'er the green cornfield did pass," he chooses to add an entire beat by changing the meter from 4/4-time to 5/4 for two measures. The extra beat in measure six gives him enough beats to naturally complete the word "nonino" with a dotted quarter note, and clearly divide the first and second phrases with an eighth rest. (See Figure 48)

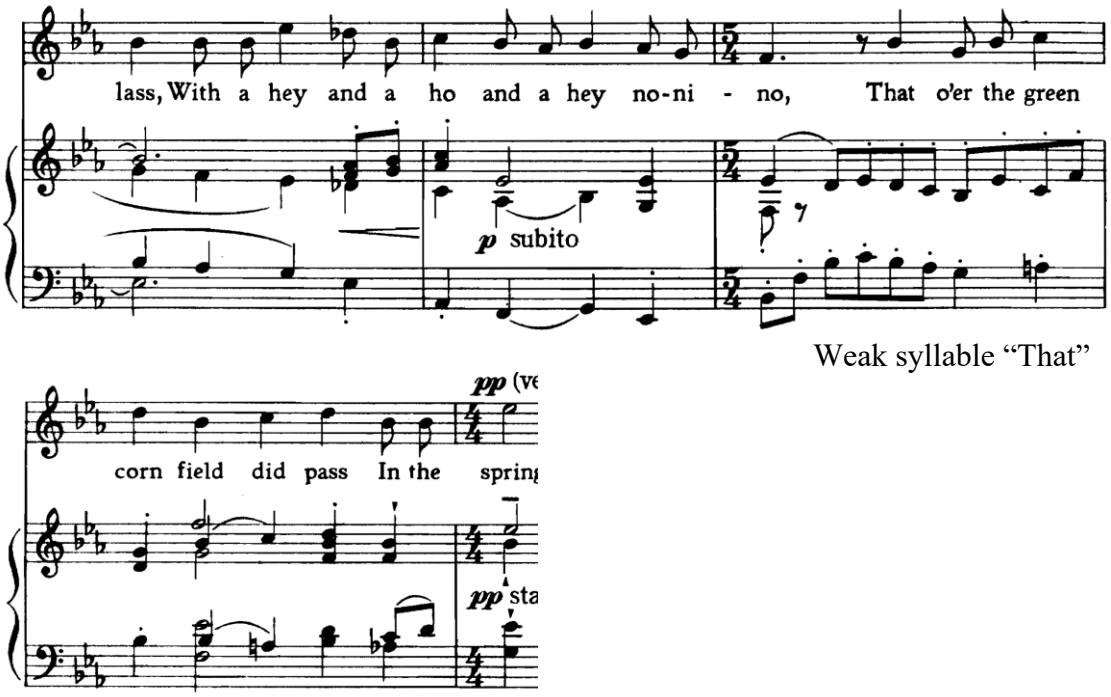


Figure 48. ms5-7. Warlock vs1.

The rhythm he chooses for the beginning of the second phrase is the second clue that Warlock's rhythm is based on common speech as opposed iambic tetrameter. In the phrase, "That o'er the green cornfield did pass," the word "that" is considered weak or unaccented according to iambic tetrameter primarily because of the weak-strong pattern of the iamb. Also, the word "o'er" is a more important word than the word "that." However, Warlock places "that" on beat three which is the second strongest beat of the measure. And he not only gives "that" a full quarter note, but

gives the more important word, “o’er,” an eighth note. Compare his setting to Quilter and Vaughan Williams’ settings. (See Figures 49. 50. and 51.)

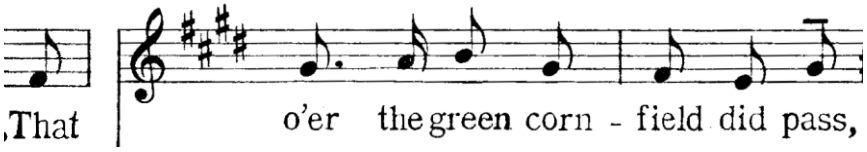


Figure 49. ms8-9. Quilter. “It was a Lover and His Lass.”

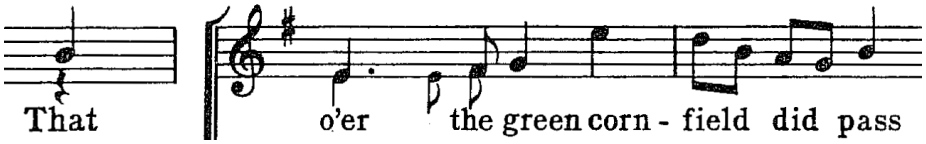


Figure 50. ms9-10. Vaughan Williams. “It was a Lover.”

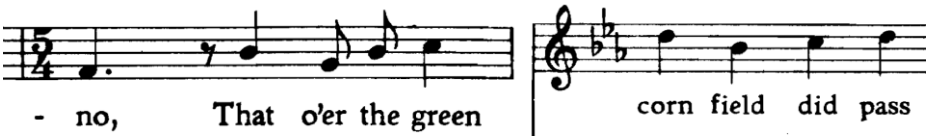


Figure 51. ms9-10. Vaughan Williams. “It was a Lover.”

Warlock’s text setting is certainly not inspired by poetic meter, and likely inspired by how English speakers naturally roll over the words “over the” in everyday speech. He maintains the 5/4-time signature through the next measure to give himself an extra weak beat on the end of the measure for the two eighth notes required for entrance of the line, “In the springtime.” (See Figure 45, pg. 125) He moves to 5/4-time for two measures again for the sake of arranging his text in the fourth and final verse, “for love is crowned with the prime.” He manipulates the other verses as well by switching to 2/4-time for one measure in verses two and three at the end of the phrases “theses pretty country folks would lie,” and “oh that life was but a flower” (See Figure 52)

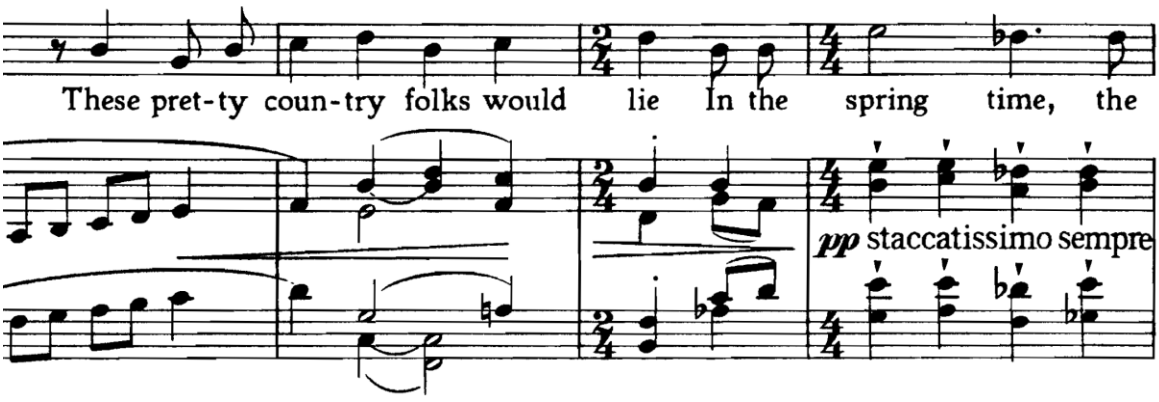


Figure 52. ms17-20. Warlock vs2.

The historical account discusses Warlock's tendency to reflect the natural rise and fall of the speaking voice. This inspires the melody throughout "Pretty Ring Time," because his syllabic writing allows him to follow the natural contour of speaking. Warlock's strategy is simple: as the phrase naturally rises as falls in colloquial speech, then his notes will move upward and downward accordingly, and if the phrase naturally remains on the same pitch when spoken, then he repeats his pitch. Reading the text while watching the pitches and rhythms of his notes reveals his strategy. It is also good to keep in mind that Warlock was considering the everyday speech of early 20th century Englanders. The natural pitched combined with the previously discussed speaking rhythms create a narrator-like role for the singer. (Read the text in Figure 53 and compare the pitches and rhythms to your natural speaking voice.)

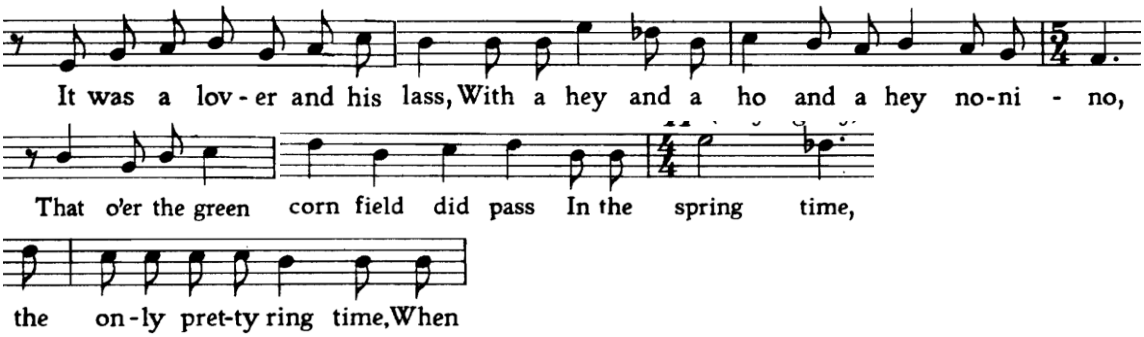


Figure 53. ms1-9. Warlock vs1 and part of Refrain.

Warlock liked to compose things differently. He was awe inspired by chromaticism and Elizabethan style; He even loved to disguise his cadences. Despite Hold's opinion that "Pretty Ring Time" is an "uncomplicated ditty," it was still written by Peter Warlock and contains its fair share of text painting, impressionism, untraditional text setting, meter changes, polyphonic writing, quartal harmonies, modulation, and tonal shifts from secondary dominants and sub-dominants. Though his introduction is only two measures in length, Warlock presents the primary elements of his song in these two measures.

From the beginning, he captures the Renaissance theme through configuring the piano to sound like a lute through quartal harmonies, and through a linear configuration of the accompaniment. Recall from the historical account that lute transcription was a major musical contribution of Warlocks. Like Quilter, Warlock's lutenist arrangement consists of scales and staccato notes to imitate a plucked string. Warlock begins with a rising penta-scale followed by a column of quartal harmonies. (See Figure 54)

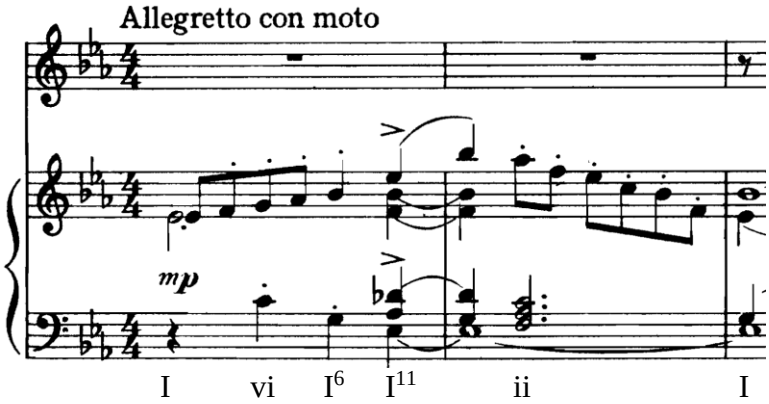


Figure 54. ms1-2. Warlock. Introduction.

The polyphonic or contrapuntal effect in the introduction can be seen immediately as the 'E' in the right hand is held as the penta scale is played creating two separate voices. The third voice in the bass enters on beat two, and all four voices enter on the stack of quartal harmonies. Warlock's quartal column is ultimately an eleventh chord on 'E'. Beginning on 'E' and walking

up by fourths chord is 'E, A, Db, F, B, E,' and creates a unique means of achieving both Renaissance quartal harmony and the full harmonic colors of the Romantic Era. Warlock's addition of a Db prepares the listener's ear for the routine modulation to Ab major that requires the addition of a Db to the current key signature and occurs in all his refrains that follow the verses, "when birds to sing hey ding a ding, ding, sweet lovers love the spring." This technique of the lowered 7^{th} scale degree to initiate temporary areas of tonicization via secondary dominants and subdominants is used in refrains throughout the song such as "with a hey and a ho and a hey nonino," and was used by both Quilter and Vaughan Williams.

Both Hold and Kimball note that Warlock makes continuous alterations to the accompaniment as he deals with the strophic form. According to Hold, Warlock provides "maximum variety and character" to his refrains to keep the singer and listener happy and avoid "aural tedium." Hold also reveals the surprising fact that only six of the poem's twenty-four lines are not repeated refrain.[312] Warlock counters the strophic form's repetition not in the refrains but in the verse accompaniment as well. An example is the routine change in the first line of each verse. Warlock plays a contrapuntal pattern of parallel sixths which rises then falls through the first words of the refrain. He inverts this pattern in the second verse, "Between the acres of the rye." Compare Figures 55 and 56 on the next page)

312. Hold, 358.

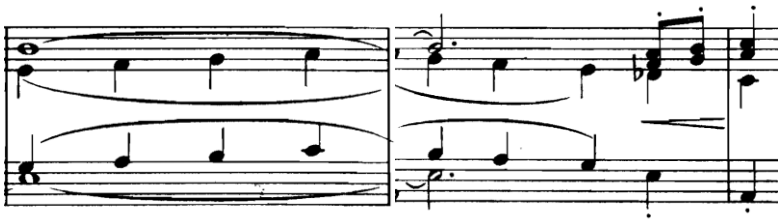


Figure 55. ms3-5. Warlock vs1.

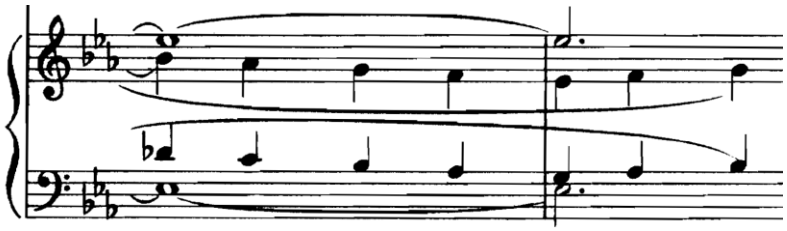


Figure 56. ms14-15. Warlock vs2.

Warlock moves to impressionism for verse three, "This carol they began that hour," which is referring to the day of their wedding. He plays high, pure intervals in the right hand of the piano to mimic a wedding march. The dynamic level remains at pianissimo, but the Warlock places the line high (8va) on the keyboard and the staccato helps it to ring out. The light sound gives the impression of the clanging of distant church bells. (See Figure 57.)

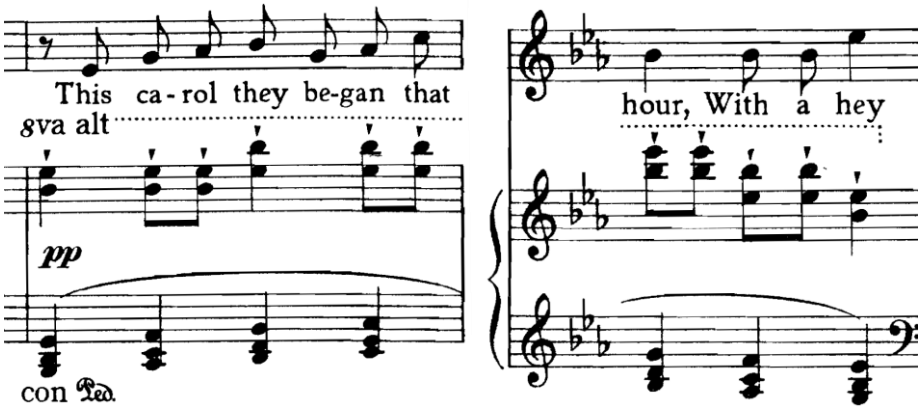


Figure 57. ms26-27. Warlock. vs 3.

For his fourth verse, he basically steps out of Elizabethan lutenist mode and plays Parry's large, thick chordal style to raise the energy of the song until the climax on the last note.

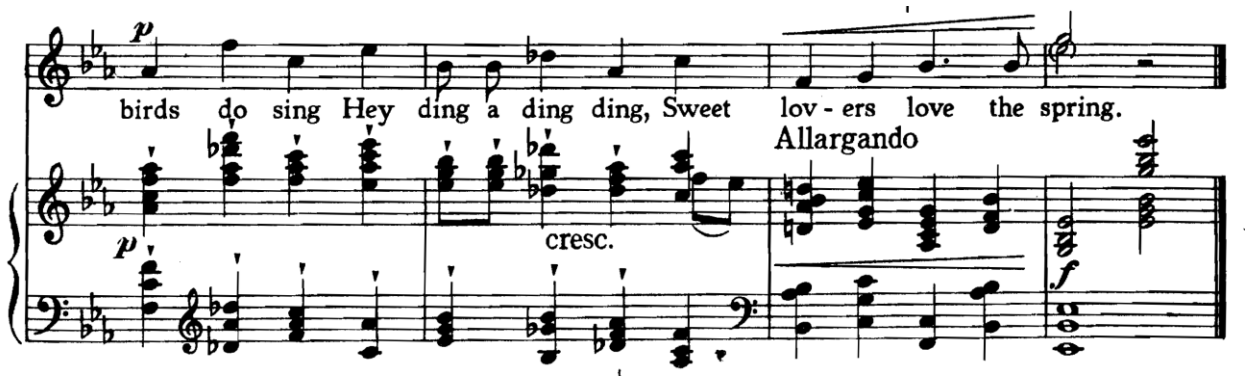


Figure 58. ms 46-49. Warlock

Most of the alterations made in the song are made in the accompaniment during the refrain. To counter repetition in the refrain, Warlock first establishes the chords of the refrain in the first strophe. After establishing this harmonic skeleton for the accompaniment, he reshapes and/or thickens the texture of the initial chords in each following strophe. Each refrain's accompaniment consists primarily of blocked intervals and small chords played *staccatissimo* to maintain impression of a plucked lute. Although the texture is technically chordal, Warlock maintains a polyphonic effect in the accompaniment taking advantage of opportunities to walk his line in stepwise motion and smaller intervals.

(Compare Figures 59, 60, 61, and 62 on the next page)

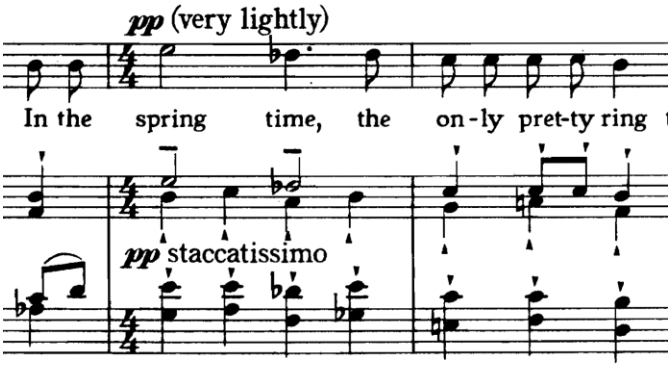


Figure 59. ms8-9. Warlock Refrain vs1.

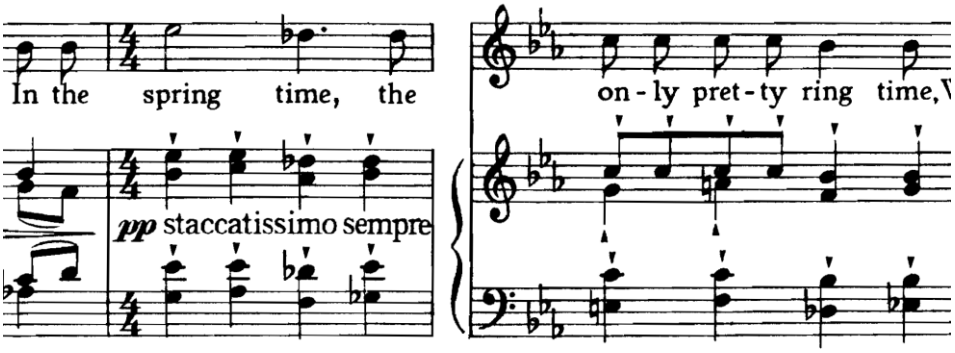


Figure 60. ms20-21. Warlock Refrain vs 2.

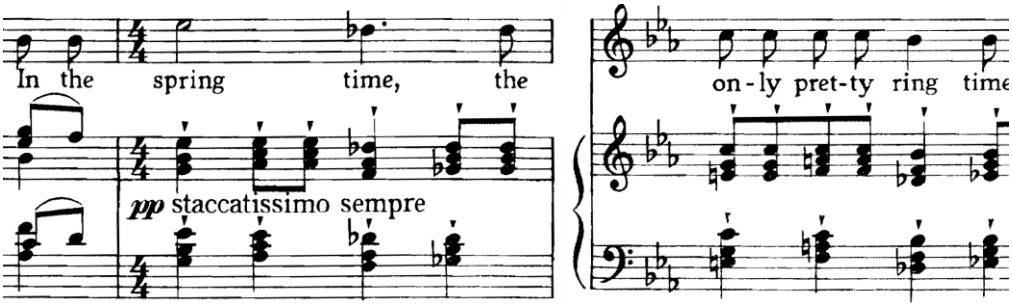


Figure 61. ms 35-36. Warlock Refrain vs3.

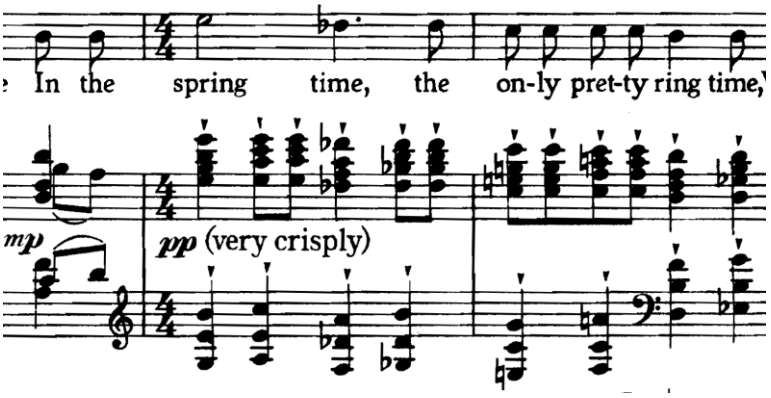


Figure 62. ms 44-45. Warlock Refrain vs4.

Like every other composer thus far in the study, Warlock uses harmonic means to emphasize primary words and phrases such as “hey and a ho and a hey nonino,” “springtime,” and “ring time.” The iconic phrase, “hey and a ho and a hey nonino,” is introduced in the key of Eb major but shifts tonal centers to Ab major through a secondary dominant and resolves on the tonicized chord of Ab. After the shift, Warlock plays a Bb chord followed by the tonic chord of Eb major to reinstitute the original key. This creates a unique harmonic wave that is changed by the tonicized chords that are placed on the strong syllables under the words, ‘hey,’ ‘ho,’ ‘hey,’ and “no.” (See Figure 63)

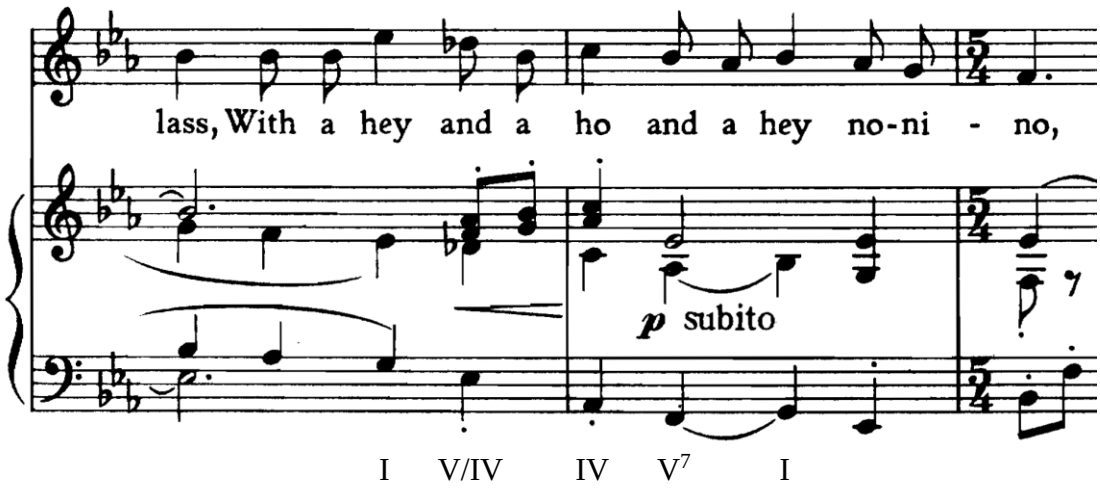


Figure 63. ms4-6. Warlock vs. 1 Refrain.

Similar to Quilter, this technique is used to suspend words at the end of the phrases such as “o’er the green cornfield did pass,” (ms 7). Warlock tonicizes a B major chord in measure seven to achieve this. He emphasizes the word “springtime” with a tonic shift to Ab major. This occurs through a common chord modulation in measure eight. With Eb being the dominant of Ab and Ab being the subdominant of Eb, the transition between keys is simple. Warlock bounces the entire phrase, “in the springtime the only pretty ring time” through a progression of secondary dominant chords until he tonicizes the string of chords on the songs primary key Eb

major. He moves back into Ab and performs another tonal shift to Db major on the words "Sweet lovers love the spring." Finally, he modulates back to Eb major through a secondary dominant and a disguised cadence of cluster chords (ms12). Like all of Warlocks harmonies, these tonicizations do not vary harmonically from strophe to strophe but only in how they are arranged in the accompaniment. (See Figure 64)

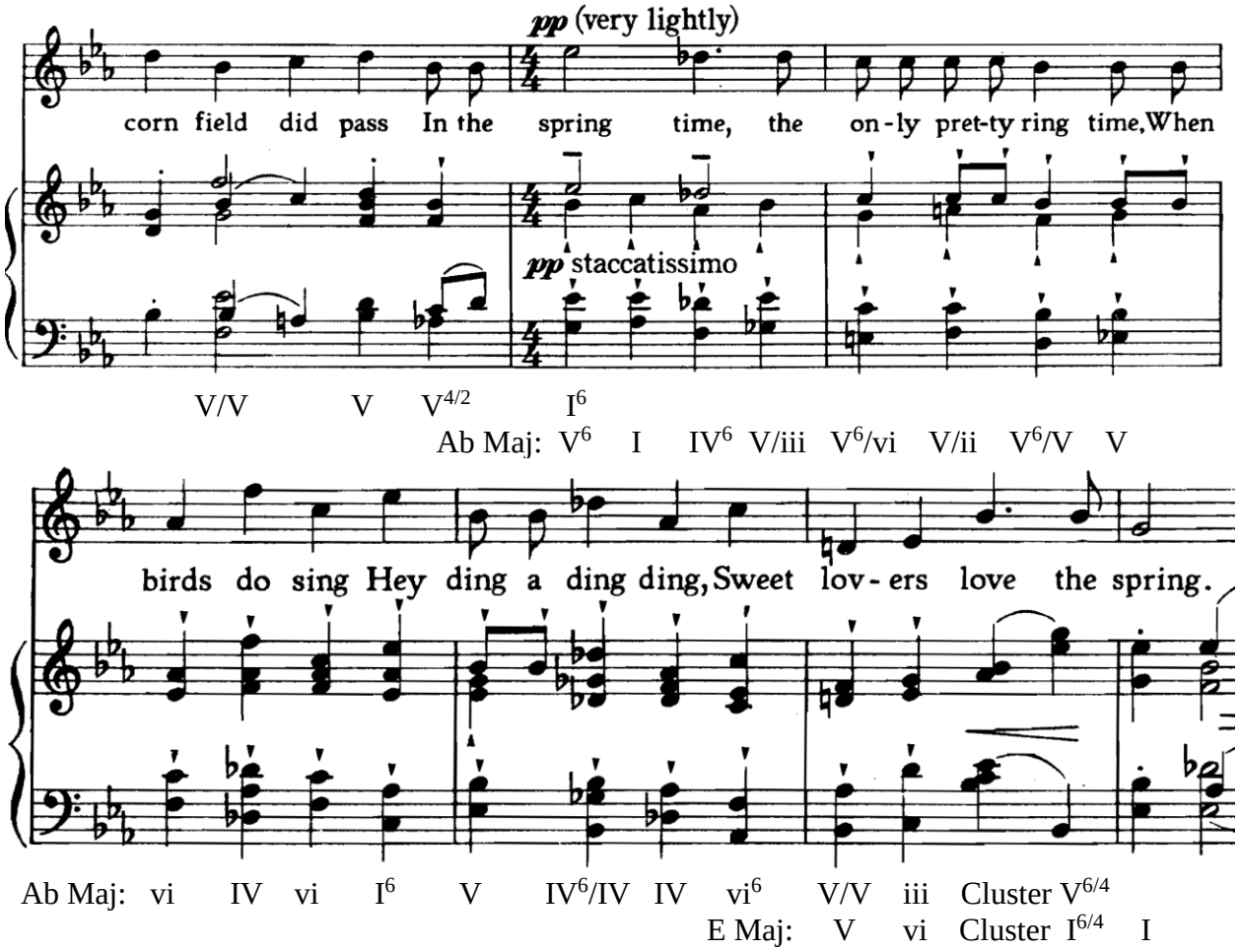


Figure 64. ms7-12. Warlock vs1. Refrain.

The refrains could be considered exceptions to Warlock's colloquial approach to pitch and rhythm. In the first phrase, "In the springtime the only pretty ring time," whether the melody contours with natural speech is debatable. The rising range of the song reflects enthusiasm and "spring" is held for a second beat and given a *sostenuto* marking for sake of emphasis. However,

Warlock writes most of the refrain in a *pianissimo* and *piano* plays *staccatissimo sempre* or "always extremely separated." The high range along with the dynamics only reinforces the impressionism of singing birds. This pattern is likely inspired by a rhythm in Morley's original viole accompaniment. Warlock acknowledges Morley by adding this theme to each of his refrains. (Compare Figures 65 and 66)

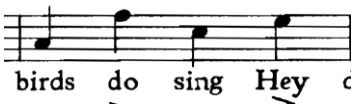


Figure 65. ms12-14. Warlock "Pretty Ring Time," *Vocal line refrain. Text painting.*

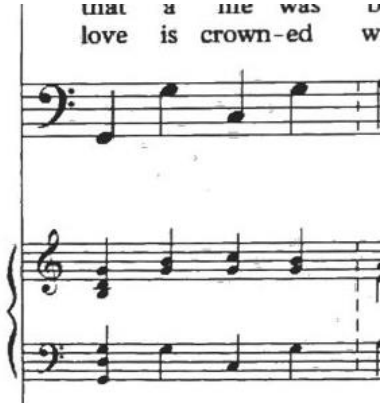


Figure 66. ms10. Morley "It was a Lover and His Lass," *Morley's original Viole accomp.*.

On the other hand, Warlock is also the only composer in this study whose melodic lines for "springtime" and "ring time" are not rhythmically symmetrical. "Ring time" does not match the half note and dotted quarter note Warlock played for "springtime" but instead the notes are shortened by half. Warlock may yet again be yielding to the concept of the spoken phrase and bending his rhythm to fit what he considers to be colloquial speech.

(Compare Figures 68 and 69 on the next page)

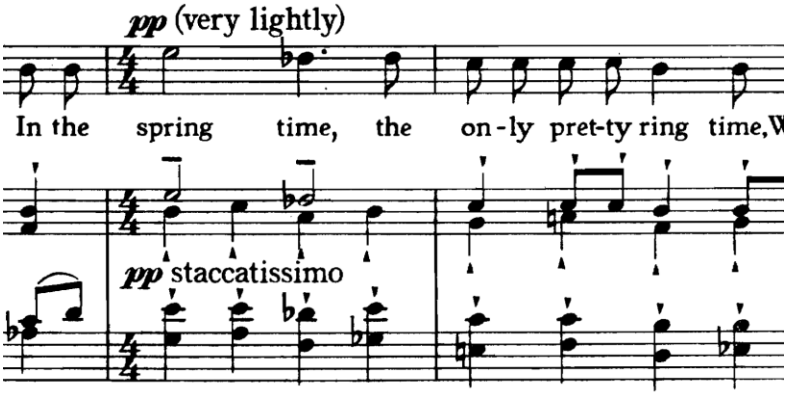


Figure 67. ms9-8. Peter Warlock "Pretty Ring Time*," Text Patterns Refrain*

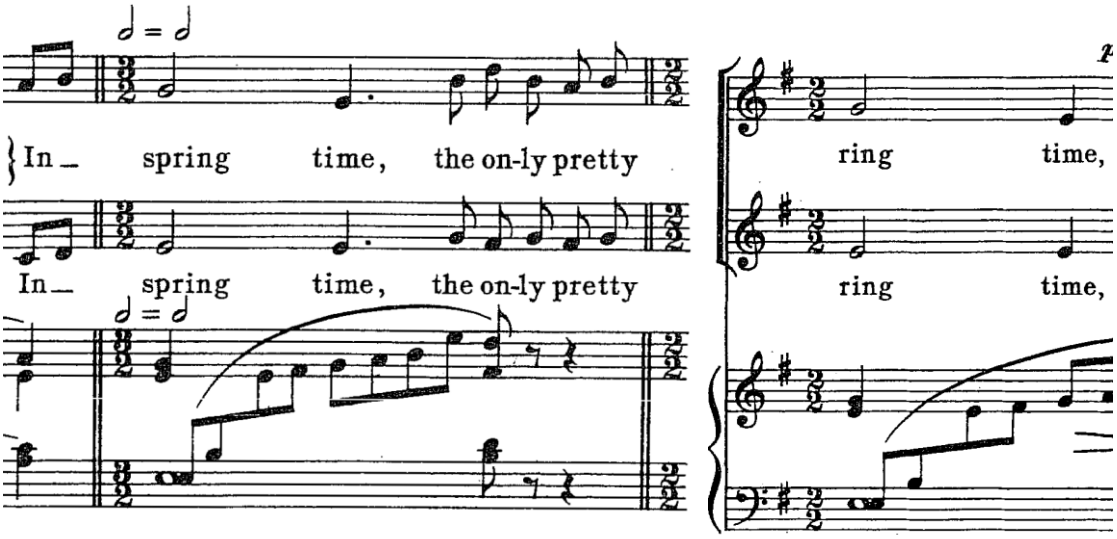


Figure 68. ms9-10. Vaughan Williams, "It was a Lover," *Text Patterns Refrain.*

Like the other composers in this study, Warlock undoubtedly text paints the phrase, "when birds do sing, hey ding a ding, ding." His melody bounces up and down more randomly than if spoken naturally but instead mimics a group of singing songbirds and the accompaniment remains soft and *staccatissimo* underneath. (See Figure 69)

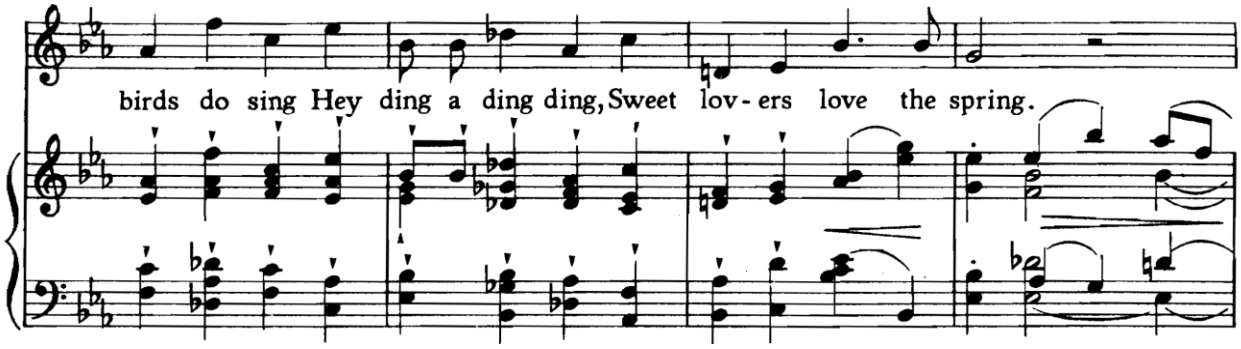


Figure 69. ms10-13. Warlock. Refrain.

Since the pitches of the refrain do not follow the contours of natural speech, Warlock supports the vocalist by playing the melody in the top notes of the accompaniment's chords. Also note that the accompaniment does not support the natural colloquial movement of the verses.

SUMMARY

To summarize, the original setting of "It was a Lover and His Lass," by Thomas Morley for Shakespeare's play, *As You Like It,* has not only dominated performances, but has also had a profound influence on those composers who also set this text to music. Each composer's means of emphasizing the text through strategic harmonic placement, particularly by finding new areas of tonicization for the same phrases and words is no coincidence. These key words, "ring time," "springtime," and the conclusions of each verse are all emphasized harmonically at some point or another by each composer in the study. The Renaissance elements that are no doubt tied to Morley's song through thematic material and musical impressionism are evident in every composer's composition. Even Quilter, who not a strong nationalist, found his means of Renaissance impressionism. This is also theoretically due to the poem's connection with Shakespeare and his play, *As You Like It.* Studies cannot deny that the poem's connection to the play is relevant: the merry spirit of the play is present in each composers' song, the dramatic emphasis of the poem's third verse ("this carol they began that hour") by Parry and Quilter, the painting of church bells by Warlock, the reflection of the Dukes Pages from the play by Vaughan Williams' duet and Quilter's original duet, and every composer urges the listeners to "take the present time" and find love.

Each composer played a role historically in the English musical Renaissance, and each composer attempted to fix England's issues in their own way. Parry with his colleague Standford at the Royal Academy of Music began this movement as they saw that the music in England was dead, and they wished to bring the song traditions of Germany to England. Being inspired by folk elements and quality poets, Parry found his way to Shakespeare's text, and applied his skills to write it in the 'new' English style of song. Vaughan Williams, Parry's

protégé, who historians claim was perfect for the role of nationalist revolutionary, cultivated the Renaissance movement that Parry started by reaching back to the past and collecting folk music. He began writing in a new style richly integrated with folk elements yet still influenced by the roots of his initial German training. Also inspired by classic English poets and deeply enveloped in the folk tunes of England's past, Vaughan Williams found Shakespeare's text and recreated it using Byrd's polyphony. Quilter, a member of the Frankfurt gang, was German trained as well, but he was a different sort of composer who did things his way. Quite absent from the nationalist scene, Quilter influenced the Renaissance by fixing the English ballad, which was supposed to be flawed beyond repair. Quilter loved poetry, and Shakespeare's famous poem and play would have been well known to him. He integrated quality poetry and new compositional techniques that any singer could enjoy. Peter Warlock, a dear friend of Quilter's, was another unique composer and was part of a group of nationalists whose musical influences helped see Parry's efforts to fruition. Practically self-taught, Warlock aspired to do things differently, and he did. Inspired by his studies of Elizabethan lute song as well as the great poets of England's past, Warlock found his route to Shakespeare's text, and composed using the influences that were begun by Parry and Vaughan Williams decades prior. In conclusion, all these men played roles in this historical event known as the English Musical Renaissance, and they all attempted to aid England in their own way. Those efforts are reflected in their compositions of Shakespeare's text, "It was a Lover and His Lass."

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