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INTRODUCTION

1

"Music resembles poetry; in each
Are nameless graces, which no methods teach,
And which a master's hand alone can reach!"
Pope.

The student of English Literature becomes aware of many important factors which have helped to formulate and mould the opinions of our great writers. These varied influences have added considerably to the development of our language, and have also been sources of much inspiration. One vital force with which we are concerned, is the power exerted by Music upon the lives and writings of great literary men.

This current of animation and inspiration flows in two directions. The musical student finds that some of the world's best music has been composed around the themes derived from English Literature. He also finds a wealth of musical allusion and illustration in our literature.

The above quotation shows a relationship between two of the most gracious and creative arts. In the following pages it is the author's intention to develop that relationship as fully as possible, in order to present the several musical aspects from which English Literature may be considered.

This Thesis will seek to prove that:-

- I. Our Ballad Literature has a distinctly musical origin.
- II. Our Lyric Poetry has been greatly influenced by music.
- III. England, Ireland, Scotland have had great influence upon music, as noted in the works of Shakespeare, Thomas Moore and Sir Walter Scott, respectively.
- IV. Great Literary men have shown how music influenced them - Dryden, Milton, Browning and others.
- V. Themes from English Literature have been the inspiration of many musical masterpieces.
- VI. English Literature has given much to the field of Musicology.

Poet-Musicians of Early Britain

"Hark how the minstrels 'gin to shrill aloud
Their merry music that resounds from far,
The pipe, the tabor, and the trembling crowd,
That well agree withouten breach or jar."

Spenser.

The close association between poetry and music dates back to the ancient Bards, who, under various names, were an important influence, from the earliest ages, among the people of Gaul, Britain, Ireland and the North. The Bards were an order of Druids, the powerful priesthood of the Celts. As poet-musicians, their special office was to celebrate in verse the praises of their national gods and heroes. This heroic verse, while eulogizing the brave deeds and illustrious acts of their countrymen, also did much to preserve their traditional native history. According to Caius, the historian, the Druids originated as early as 1013 B.C., but were driven west and north to Ireland, Wales, and North Scotland as the Teutonic invaders swept the coast.

The Bards were held in high esteem, as recorded in a fragment of written evidence in this Bardic Triad.

"Three men there are of same regard:
A king, a harper, and a bard."

From the Bardic M.S.S. we find that kings wore seven colours, bards six, and lords and ladies five colours. Caesar in his "Commentaries" refers to the presence of Bards attached

to the British King's palace, who enjoyed his favour and fortune. The Crwth or poetic Bard wrote and presented acceptable verse, while the Ensign Bard recounted the table of genealogy and exploits of Britain's heroes, with a harp accompaniment.

"There was much for bardic song-men to do in an age when men depended upon the memory for the preservation of fact. Pedigrees and items of genealogy had to be told by the bards, who accompanied on the harp all that they narrated: the division of lands required to be known and confirmed; the praises of benefactors to be sung; national matters to be reduced to an almanack form; the herald of the palace was expected to inform his King and chiefs of events of note, past and present, while ovates had to divine and augur. All this fell to the share of these poet-musicians, who sang their records, and accompanied them on an instrument."*

With the advent of the Anglo-Saxons, the corresponding office of poet-musician was taken by what was known as the "Scald" or "Scop" in Scandinavian countries. This word meant "smoothers and polishers of language".

"The origin of their art was attributed to Odin or Woden, the father of their gods; and the professors of it were held in the highest estimation. Their skill was considered as something divine, their persons were deemed sacred; their attendance was solicited by kings; and they were everywhere loaded with honours and rewards. In short, poets and their art were held among them in that rude admiration which is ever shown by an ignorant people to such as excel them in intellectual accomplishments." **

Their songs served as diversions at the solemn state banquets, and encouraged the hero in the fight on the battle field, or soothed him as he lay at death's door. To read

* The Story of British Music - Crowest Pages 79-80
 ** Reliques of Ancient Poetry - Percy Page 346

their sagas and eddas as originally sung is to gain much of their history. While their music has been lost yet the Poetry shows nobility of thought. From the "Bragi Edda" we learn that the Bragi cup was the occasion for a solemn vow, inviolable and sacred, that he who pledged would perform some act worthy of a Scald's song. * Obviously this was an incentive to the poet as well, and showed that strong men were captivated by poetry and music and were not ashamed of it.

The Scald played upon the glee-beam, as the rude harp was called. From this term comes that of Gleeman, which is closely associated with the Scald. From the poem "The Gleeman's Song", said to be the oldest and finest specimen of Anglo-Saxon literature, which is contained in the works of Bishop Leofric, come these lines. Speaking about himself the Gleeman says:

"So I fared, thro' many lands; a stranger
Thro' the wide earth: of good and evil
There I tasted: from family parted,
From kinsmen far, widely I did my suit-
Therefore may I sing and story tell,
Relate 'fore the crowd in mead hall,
How me the high born with largess blest." - **

The Beowulf poem written around 520 A.D. refers to the Scalds thus:

"The glee-wood (harp) was touched, and Hrothgar's gleemen, gladders of the hall, told of the works of Finn's offspring."

* From Minstrelsy by Duncan - Page 11

** From Music in its Art Mysteries - Dr. Nyldé Page 138

The Anglo-Saxon poem contained in the Exeter codex, entitled "The Traveller's Song", is a typical account of a travelling Gleeman telling his tales from court to court. It is reputed to be by Widsith, * a Scop of the fourth century, and shows his ability to sing loudly in praise of his benefactors, and still more loudly about his own talents and virtues.

"Therefore I can sing
And tell a tale, recount in the Mead Hall
How men of high race gave rich gifts to me"

"A circlet given to me by Guthhere,
A welcome treasure for reward of song.
That was no tardy king."

"And I was
With Eormanric, and all the while the King
Of Goths was good to me. Chief in his burgh,
A collar of six hundred sceats of gold-
Beaten gold- counted in coin, he gave me."

"When I and Skilling for our conquering lord
With clear voice raised the song, loud to the harp,
The sound was music; many a stately man,
Who well knew what was right, then said in words
That never had they heard a happier song."

It concludes as follows:-

"Thus the gleemen
Say in song their need, speak aloud their thank word!-
Always South or Northward someone they encounter,
Who,- for he is learned in lays, lavish in his giving-
Would before his men of might magnify his sway,
Manifest his earlship.

Till all flits away-
Life and light together - land who getteth so
Hath beneath the heaven high established power." **

From Bede's Ecclesiastical History, we have a reference to a famous Saxon Gleeman and poet,- Caedmon, who, rather than

* R.W. Chambers, Widsith, A Study in Old English
Medieval Legend - Cambridge 1912

** Stopford Brooke's Translation.

contributing a song as was the customary form of entertainment at a banquet, stole away from the table and went home to his house. Here he fell asleep, and dreamt that a reverend figure came to him, harp in hand, and encouraged him to sing. Under the spell of the Bard of his dream, he composed a song which he remembered when the vision had passed from his mind. Thus Caedmon became a poet and was regarded as an inspired musician. Bede and other historians claimed his works to be models of form and excellence, and they remained the highest specimens of standard literature and music for over six centuries. Unfortunately their musical worth has been lost due to the lack of musical notation. The following is a translation of some of this monk's supposed verse.

"Now must we praise the Guardian of heaven's kingdom,
 The Creator's might, and his mind's thought;
 Glorious Father of men! as of every wonder He,
 Lord eternal, formed the beginning.
 He first framed for the children of earth
 The heaven as a roof; holy Creator!
 Then mid-earth, the Guardian of mankind,
 The eternal Lord, afterwards produced;
 The earth for men, Lord Almighty." *

From the *Leges Wallicae*, or Welsh Laws, we learn that during the Saxon period the Bard Teulu, or Bard of the Palace, was the eighth officer of the King's household. He was a royal guest and sat at his table next to the Heir Apparent.

* B. Thorpe's Translations.

His position was gained by his superior merit in the science of music and poetry at one of British Olympics. He accompanied the army into battle and inspired them with his songs of heroism. For this he could claim one of the most valuable things of the plunder. His land was free of taxes, and, in the event of being injured, his assailant was fined six cows, and a hundred and twenty pence.

The Pencerdd or Chaired Bard was the chief Bard of the district, and won his position in a musical and poetical contest. Besides being the chief president of music and poetry, he was also a bardic teacher and prepared students to take their degrees.

It is well known that Alfred the Great studied music and poetry at an early age. In the year 878 A.D., having lost much of his kingdom due to the Danish incursions, he devised a scheme to get within the enemy camp and learn their plans. Taking his life in his hands, he assumed the role of a Bard, and by singing a variety of songs and accompanying himself on the harp, charmed the Danish chief and gathered precious information which later helped turn the tide of battle at Ethandune.

There are writers who suppose this tale to be legendary but it appears to have been quite consistent with the spirit and musical custom of the age.

"It is an indisputable fact that the Saxons of North Germany spoke the same dialect as those of England; and when Alfred entered the Danish camp in minstrel's disguise, he sang no foreign lays but had merely to modify his pronunciation slightly." *

In the next century King Athelstan recorded a victory over the Danes, as was referred to in the Saxon Chronicle. This poem is a short example of how this victory was glorified in song and verse.

"A.D. 938. Here
 Athelstan King
 Of earls the lord,
 Rewarder of heroes,
 And his brother eke,
 Edmund Atheling,
 Elder of ancient race,
 Slew in the fight,
 With the edge of their swords,
 The foe at Brumby!
 The sons of Edward
 Their board-walls clove,
 And hewed their banners,
 With the wrecks of their hammers,
 So were they taught
 By kindred zeal
 That they at camp oft
 'Gainst any robber
 Their land should defend,
 Their hoards and homes." **

The use of the term "Minstrel" does not gain its correct usage until after the Norman conquest in the eleventh century, and then it becomes universal.

* Schlegels History of Literature

** Minstrelsy by Duncan - Page 20

"Minstrels and Troubadours were a class of musicians who may be regarded as the successors of the ancient Scalds and Bards. The chief point of difference that distinguished Bards from Minstrels consisted in the fact that the order of Bards was hereditary, while that of the Minstrels was patent to all classes, who might derive their right of office from their peculiar qualifications. The term Minstrel, as I have before stated, is derived from the Norman, and signifies not only the harper who played and sang, but also the Poet who wrote the song-" **

We have already shown that the sister arts, poetry and music, were highly developed and combined in Britain before the arrival of the Normans. This condition was equally true on the Continent, but while the former was more concerned with epic and heroic poetry, the latter were particularly imbued with a romantic spirit. Consequently this was eventually absorbed in our verse and helped develop our national lyrical art. The Normans were distinguished for their minstrel talents nearly a century before the Troubadours of Provence. They carried on this profession in England for several centuries, a profession worthy of renown.

"This profession required a multiplicity of attainments, and of talents, which one would at this day have some difficulty to find reunited, and we have more reason to be astonished at them in these days of ignorance: for besides all the songs old and new, besides the current anecdotes, the tales and fabliaux, which they piqued themselves on knowing, besides the romances of the time which it behoved them to know and to possess in part, they could declaim, sing, compose music, play on several instruments, and accompany them. Frequently even were they authors, and made themselves the pieces they uttered." **

*** Le Grand in History of the Troubadours

** Wylde - Music in Its Art Mysteries - Page 136

The Norman influence probably helped polish the Brito-Saxon art, but it never displaced their love for epic achievement and glorious song. The minstrel was a privileged guest and his recognition was greatly due to the people's natural love for poetry and music.

Reliques - Page 375

"A person very meet seemed he for the purpose, of a ~~x/y~~ years old, apparelled partly as he would himself. His cap off; his head seemly rounded Tonsler wise: fair kembed, that with a sponge daintily dipt in a little capon's greace was finely smoothed, to make it shine like a mallard's wing. His beard snugly shaven; and yet his shirt after the new trink with ruffs fair starched, sleeked and glistening like a pair of new shoes, marshalled in good order with a setting stick, and strut, that every ruff stood up like a wafer. A side (i.e. long) gown of Kendal green, after the freshness of the year now, gathered at the neck with a narrow gorget, fastened afore with a white clasp and a keeper close up to the chin; but easily, for heat to undo when he list. Seemly begirt in a red caddis girdle: from that a pair of capped Sheffield knives hanging a' two sides. Out of his bosom drawn forth a lappet of his napkin (i.e. handkerchief) edged with a blue lace, and marked with a true love, a heart, and a D for Damian, for he was but a bachelor yet.

His gown had side (i.e. long) sleeves down to mid-leg, slit from the shoulder to the hand, and lined with white cotton. His doublet-sleeves of black worsted: upon them a pair of poynets of tawny chamlet laced along the wrist with blue threaden points, a wealt towards the hands of fustian-a-napes. A pair of red neather stocks. A pair of pumps on his feet, with a cross cut at the toes for corns: not new indeed, yet cleanly blackt with soot, and shining as a shoing horn.

About his neck a red ribband suitable to his girdle. His harp in good grace dependert before him. His wrest tyed to a green lace and hanging by. Under the gorget of his gown a fair flaggon chain (pewter, for) silver, as a squire minstrel of Middlesex, that travelled the country this summer season, unto fairs and worshipful mens houses. From his chain hung a scutcheon, with metal and colour, resplendant upon his breast, of the ancient arms of Islington."

Occasionally a reigning monarch showed a strong attachment for poetry and song, such as Richard I. His favourite minstrel

Blondel, has made history with his loyalty and artistry. When Richard Coeur de Lion, on returning from the Crusades, was captured by Duke Leopold of Austria and imprisoned in a tower of the Fortress of Durnstein, his faithful Blondel travelled over most of Europe trying to locate him. Eventually he heard of a notable prisoner being kept in the confines of a tower in the forbidding castle of Durnstein, and proceeded to investigate. Hoping that he had found his royal patron, he began to sing a romanza composed by Richard himself in honour of his one time love for the beautiful Marguerite, Countess of Hennegau.

"Fierce in me the fever burning
 Strength and confidence unmanned,
 Eyes, though dark their sight is turning,
 Yet discerning.
 Through the gloom Death's pallid hand
 Grimly stretched across from out the spectral land;
 Then came my Love so bright and true,
 And Death and fever quickly withdrew."

Now Blondel paused, knowing that if it were Richard he would prove it by singing the refrain. He was not disappointed.

"I know with full assurance
 That Woman's gentle care
 Brings comfort, hope, endurance,
 In time of deep despair."

Other verses were sung, until Blondel was absolutely certain of his King's identity. Returning to England, his discovery led to the collecting of a huge ransom of 300,000 pounds which resulted in Richard's consequent release. This

lay or song of complaint is attributed to him, composed during his imprisonment. *

"No wretched captive of his prison speaks,
Unless with pain and bitterness of soul;
Yet consolation from the Muse he seeks,
Whose voice alone misfortune can control.

Where now is each ally, each baron, friend
Whose face I ne'er beheld without a smile?
Will none, his sov'reign to redeem, expend
The smallest portion of his treasures vile?"

On Richard's death, a troubador named Anselm Faidit wrote this poem in his honour, setting it to music. **

"Now fate has filled the measure of my woes,
And rent my heart with grief unfelt before;
No future blessings wounds like these can close,
Or mitigate the loss I now deplore.
The valiant Richard, England's mighty king,
The fire and chief of all that's good and brave,
Of tyrant Death has felt the fatal sting:
A thousand years his equal may not bring,
The world from meanness and contempt to save,
The world from meanness and contempt to save."

In this chapter we have been attempting to broaden the viewpoint from which early poetry can be considered. It has been definitely proven that both poetry and music are closely allied and together have helped develop our national literature. In the words of Dr. Beck, ***

"The origin of the poetry of the Troubadours must remain a mystery so long as only the poetical text of the songs is studied. From a literary point of view, the work of the Troubadour is a unique thing. Learned as philology may be,

* From Crowest - Page 223

** Music Recorded in Crowest - Page 224

*** Dr. Beck - Die Melodien der Troubadours quoted by R.R. Terry - Page 40 of A Forgotten Psalter.

it will search in vain in the vast treasure of ancient literary works for songs possessing, in however small a measure, the characteristic features of the poetry of the Troubadours. Future study of this subject will have to be confined, not to the history of literature, but to the history of music; indeed music not only forms an integral part of the work of the Troubadours, but it even determines - and that in a fairly large measure - the poetical forms of the songs."

We leave the minstrel period, before it of necessity must decline, and turn our attention to the songs and ballads of the Middle Ages.

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Songs and Ballads of the Middle Ages

"An ordinary song or ballad, that is the delight of the common people, cannot fail to please all such readers as are not unqualified for the entertainment by their affectation or their ignorance; and the reason is plain, because the same painting of Nature which recommend it to the most ordinary reader will appear beautiful to the most refined."

Addison in Spectator, No. 70

To a great many well educated people the word ballad signifies a poetic text, which is meant to be recited or read as verse, in the same manner as one would read "Elegy Written in a Country Churchyard". Indeed, this prevalent idea is often disseminated from our schools, where the reading of the ballad merely as a form of poetry has too long been permitted. Fortunately, this limited perspective of a fine British art is being supplanted by the established opinions of recent scholarly critics, who contend that the verbal text of the ballad is certainly incomplete if not considered with its musical counterpart. In the words of Dr. Hendren, * "the native beauty and peculiar charm of the traditional ballad can never be truly appreciated apart from its music". The ballad text is a valuable artistic form, in itself. It is no wonder that the musical treatment has been inadequately referred to, for not until fairly

* A study of Ballad Rhythm - Page 1
Princeton - 1936 - Princeton University Press

recently have the genuine tunes been made accessible. With the study of these airs, one becomes convinced that while the music and the text may be considered separately yet, in traditional practice, they are merely aspects of a single thing. To the ballad singer, the union is completely natural for the words are the music while the verbal text is also the musical text.

The ballads of tradition are, in reality, folk songs. They are song music, and just as the music cannot often accurately be read or interpreted without reference to its language, so it is often impossible to understand the rhythm of the ballad text without first understanding the structure of the song from which it is derived.

It would seem that the melody of one ballad often became the music for a new set of words. Such popular tunes were never written down, partly because the mode of musical writing, had not evolved to a workable degree,* and partly because printing had not been invented.

** "Once started on their way, they passed from generation to generation only by oral tradition. Any singer of them felt quite free to change the wording or to add new stanzas of his own invention, till they became a composite of many minds, the creation not of a single poet but of a whole people. or have they any single correct and authentic form; most of them have been preserved to us in several varying versions."

* The Book of Musical Knowledge - Arthur Lison
Houghton Mifflin Co. - Boston and New York
Riverside Press Cambridge.

In chapter one, we observed how important the minstrels were in promoting our national literature and music. It was not the Chaucers, the Dunbars, the Lindsays, or Spencers who fostered the Ballad, but the rustic minstrels who carried these songs around the country and wrote on the hearts of the people the imprint of action, romance, intrigue, love and life. Their claim to remembrance is not that of an elegant and studied phase of poetry.

"The art is of a primitive kind, and the poetry lacks the polish which the poets of a later day so easily commanded; but the minstrel art - such as it remains - has a sturdy music of its own which will carry it down the stream of time and delight and charm generations of English-speaking peoples yet unborn. In the old days we have been considering, every trade, and sometimes every branch of trade, had its song. Not only the trades, but each sport and amusement in such bygone times was identified with music and verse. The huntsman was roused with a merry stave; the milkmaid sang at her task; the vintner had an embarrassment of choice. Nor had the devil all the good tunes, as the parson of old so feared. Many of the best carols of the Nativity are true folk-song. Then there were the occupations of the sea, love, war, and the simple duties of the shepherd, or the risky livelihood of the poacher: each calling into existence melodies appropriate to their special purpose and use."

Cont'd. * "The first use of the four-lined staff, which lasted through the Middle Ages, has been ascribed to Guido, though probably it took place before his day" (990-1050) "At first the lines, and even the staff, were used with neumes. But gradually the latter gave way to notes, and we find Franco of Cologne giving these notes a definite value in his thirteenth-century treatise on measured music." - Page 28

** (Page 15) British Poetry and Prose - Lieder, Lovett, Root - Houghton Mifflin Co. Page 129
Riverside Press Cambridge Boston and New York

*** The Story of Minstrelsy - Page 253
E. Duncan - Charles Scribner & Sons N.Y.

It is generally agreed that England was far in advance of other countries in her development of songs and ballads, and continued to take the lead from the tenth to the fourteenth century. There are many manuscripts extant which bear out this assertion, the most famous one being of the ancient song "Sumer is icumen in". This piece, which was for long thought to be the most ancient English song with or without musical notes, is preserved in the Harleian Library of the British Museum (No 978). It is in the handwriting of a monk, John of Fornsete, Keeper of the Cartulary of Reading Abbey, and is dated, on palaeographical and other evidence, somewhere between 1220 and 1240. The words have been identified by linguistic experts as Berkshire or Wiltshire thirteenth century dialect. * "This extraordinary production, which combines beauty of sound and ingenuity of workmanship in a manner that is hardly realizable, were the date not certain, as possible in the thirteenth century, has no parallel in early music."

The melodic and rhythmic directness of style of this tune suggests the probability of it being an ancient folk tune, especially adapted to a particular style of singing. This seems even more likely when we learn that all the other writings by this monk were of an ecclesiastical

* A History of Music in England - Page 9
Ernest Walker Oxford University Press 1907

character. He may have been adapting the unmonastic strain for the use of the clergy in the abbey, for a set of religious words have been added to the original. However, it is the arrangement of the parts that is so extraordinary. As a "Rota", or round, it shows a contrapuntal skill that cannot be regarded as accidental, but must have been preceded by hundreds of similar compositions to reach such a degree of excellence. This idea is in contrast to the theory that suggests the immediate evolution of a tune and words.

*

"After all, we have to remember that folk-music does not "spring from the hearts of the People" (with a capital P) in a sense that implies its being the work of nobody in particular; some individual brain is ultimately responsible for every note of it, even if, as may usually be the case, it may be the brain of some one lacking the power to place his thoughts on paper."

Nothing was written for more than two hundred years that could touch this masterpiece. It was described as a "six men's song". The two lower parts are called a ground bass and fluctuate little, while the upper parts are sung in canonical form, one part begins and sings the first line, then the second voice part enters singing the same melody, followed at intervals by the third and fourth voices, all of them repeating the same air above the drone bass. The essential point is the organic unity of the song, and the ideal fitness of the music, with its lilt, to the pastoral

* A History of Music in England Page 311
Ernest Walker - Oxford University Press
1907

sentiment of the English words:

Sumer is icoumen in
 Sumer is icoumen in,
 Ehude sing cuccu!
 Groweth sed, and bloweth med,
 And springeth the wude nu--
 Sing cuccu!

Awe bleteth after lomb,
 Lhouth after calve cu;
 Bulluc sterteth, bucke verteth,
 Murie sing cuccu!

Cuccu, cuccu, well singes thu, cuccu:
 Ne swike thu naver nu;
 Sing cuccu, nu, sing cuccu,
 Sing cuccu, sing cuccu, nu!

The author of *Piers Plowman*, William Longland, priest and fellow of Oriel College, Oxford, wrote his alliterative allegory between 1362 and 1398. Written in an unrhymed measure, reminiscent of *Beowulf*, it has defied a musical interpretation which later became possible with Chaucer's and Gower's use of the more regular rhymed verse of French models. However, the rhythm of Anglo-Saxon metre would come more naturally to one with intimate knowledge of the rhythm of Church Latin. Consequently we find that this recitation of his visions was based on his profession of a singing priest, and would be chanted to the psalter tunes with their eight tones. Thus it is probable that his verses were framed to this music, for he says of himself:

And I live in London	and on London bothe ["]
The looms that I labour with	and livelihood deserve
Is pater noster and my primer	placebo and dirige ["]
And my psalter some time "	and my seven psalmes
Thus I sing for their soules	of such as me helpen.

Passus VI lines 44-48, C text

It must be remembered that the English of all classes were familiar with this church music, so it is important to point out the musical quality of that once very popular and now historical document.

It has been noted that secular songs and ballads have primarily sprung from the minstrels and laity. We must look though, to the clergy for the songs of faith. Many are the hymns and carols about the Virgin Mary. John Brackley, a Franciscan friar of Norwich, about the time of Chaucer, wrote:

"I Saw A Sweet, Seely Sight
 I saw a sweet, seely sight,
 A blissful bird,
 A blossom bright,
 That moaning made
 And mirth of manger.
 A maiden mother so mild,
 A knave child
 In cradle keep
 That softly sleep;
 She sat and sang." *

This hymn, written around 1300, illustrates the use of Latin phrases used alternately with the English words. It also was probably written by a monk with a knowledge of

* From a M.S. in the British Museum transcribed in The Story of the Carol - E. Duncan (Walter Scott Publishing Co.)

Latin. It is interesting to note the fairly well developed rhyme and scheme.

"A Hymn to the Virgin

Of on that is so fayr and bright
 Velut maris stella,
 Brighter than the day is light,
 Parens et puella:
 Ic crië to the, thou see to me,
 Levedy, preye thi Sone for me,
 Tam pia,
 That ic mote come to thee
 Maria.

Al this world was for-lore
 Eva peccatrice,
 Tyl our Lord was y-bore
 De te genetrice,
 With ave it went away
 Thuster nyth and cometh the day
 Salutis;
 The welle springeth ut of the
 Virtutis.

Levedy, flour of alle thing,
 Rosa sine spina
 Thu bere Jhesu, hevne king,
 Gratia divina:
 Of alle thu berst the pris,
 Levedy, quene of paradys
 Electa:
 Mayde milde, Moder es
 Effecta." *

Many of the carols came from the followers of St. Francis of Assisi, who will always be remembered for his gospel of happiness and song. His followers were often called "joculatores Dei" or "minstrels of the Lord," for these singing friars spread a spirit of joyousness in their carols. This one comes from a manuscript dating from the year 1400.

* The Oxford Book of English Verse Page 11.

"Now Well May We Merthes Make.

Now well may we merthes make,
 For us Jesus mankind doth take
 Only for our sinnes sake,
 Alleluia, Alleluia, Alleluia, Alleluia.

A king of Kings now, forth is brought
 Of a maid that sinned not,
 Neither in deed neither in thought,
 Res miranda.

An angel of counsel this day is born
 Of a maid I said beforne
 For to save that was forlorn,
 So de Stella.

That sun hath never down going
 Neither his light to time losing,
 The star is evermore shining
 Semper clara." *

It is significant that these carols are the best examples of poetry we have, except for the great writers of the Middle Ages. They serve as a link between the ancient and the more recent lyric writings. The monks were the keepers of music and verse. In the quiet serenity of their retreats were born songs having lovely words and inspiring melodies. Such is

"There is no Rose of Such Virtue.

There is no rose of such virtue,
 As is the rose that bare Jesu,
 Alleluia!

For in this rose contained was
 Heaven and earth in little space,
 Res miranda!

* Quoted from The Melody and the Lyric-Page 13
 by John Murray Gibbon J.M. Dent & Sons
 Toronto 1930

By that rose we well may see,
 There be one God in persons three,
 Pares forma.

The angels sungen the shepherds to,
 Gloria in excelsis Deo
 Gaudeamus!

Leave we all this wordly mirth,
 And follow we this joyful birth,
 Transeamus." *

Occasionally a melody used for sacred words was "borrowed" from its monkish setting and turned into a parody by a minstrel who would sing his own secular version. One tune has been recorded as serving the double purpose of a Nativity Carol and a Drinking Song. This shows that even in those days, as in more enlightened times, people loved better to be pleased than instructed. Indeed the clergy had reason to be bitter against the ballad writers, who were better paid. A chronicler writes: "Observe that in those dayes they payd there mynstrells better than theyre preistes."

"Nowell, Nowell, Nowell

Nowell, Nowell, Nowell
 This is the salutation
 of the An^gel Gabriel.

Tidings true there be come new
 Sent from the Trinity,
 By Gabriel to Nazareth,
 City of Galilee.

* Transcribed from a Cambridge Manuscript in English
 Carols of the Fifteenth Century, J.A. Fuller (London)
 (Leadenhall Press)

A clean maiden and pure Virgin
 Through her humility
 Hath conceived the person
 Second in deity."

"A Drinking Song

Bring us in good ale, good ale,
 For our Blessed Lady's sake
 Bring us in good ale.

Bring us in no brown bread
 For that is made of bran,
 Nor bring us in no white bread
 For therein is no gain,

But bring us in good ale, good ale,
 And bring us in good ale,
 For our Blessed Lady's sake
 Bring us in good ale." *

To continue with the study of ballads, we observe that in the poetical texts are found many examples illustrating the gradual evolution of distinct branches of poetry.

"Richard of Almaigne", written in the thirteenth century after the battle of Lewes, is an ancient satire designed to expose the extreme greediness of Richard, and his supposed plunderings. Such a ballad shows that "freedom of speech" must have been the custom even then. However, this text caused so much dissension, that it gave rise to a law to be passed "Against slanderous reports or tales, to cause discord betwixt king and people", ** thus showing the effectiveness of the satire.

* Quoted from The Melody and the Lyric page 17
 by John Murray Gibbon - J. & Sons Toronto
 ** Westminster Primer, C, 34, anno 3 Edward I. (1930)

Reliques First ballad, First book, Second Volume

"Richard of Alemaigne

Sitteth alle stille, ant herkneth to me;
The kyng of Alemaigne, bi mi leaute,
Thritti thousand pound askede he
For te make the pees in the countre,
Ant so he dude more.
Richard, thah thou be ever trichard,
Tricthen shalt thou never more.

Richard of Alemaigne, whil that he was kyng,
He spende al is tresour opon swyvyng,
Haveth he nout of Walingford o ferlyng,
Let him habbe, ase he brew, bale to dryng,
Maugre Wyndesore.
Richard, thah thou be ever, & etc.

The kyng of Alemaigne wende do ful wel,
He saisede the mulne for a castel,
With hare sharpe swerdes he ground the stel,
He wende that the sayles were mangonel
To help Wyndesore.
Richard, thah thou be ever, & etc.

The kyng of Alemaigne gederede ys host,
Makede him a castel of a mulne post,
Wende with is prude, ant is muchele bost,
Brohte from Alemayne mony sori gost
To store Wyndesore.
Richard, thah thou be ever, & etc.

By God, that is aboven ous, he dude muche synne,
That lette passen over see the erl of Warynne:
He hath robbed Engelond, the mores, and the fenne,
The gold, ant the selver, and y-boren henne,
For love of Wyndesore.
Richard, thah thou be ever, & etc.

Sire Simond de Mountforth hath suore bi ys chyn
Hevede he nou here the erl of Waryn,
Shulde he never more come to is yn,
Ne with sheld, ne with spere, ne with other gyn,
To help of Wyndesore.
Richard, thah thou be ever, & etc.

Sire Simond de Montfort hath suore bi ys cop,
 Hevede he nou here Sire Hue de Bigot:
 Al he shulde quite here twelfmoneth scot
 Shulde he never more with his fot pot
 To helpe Wyndesore.
 Richard, thah thou be ever, & etc.

Be the luef, be the loht, sire Edward,
 Thou shalt ride sporeles o the lyard
 Al the ryhte way to Dovereward,
 Shalt thou never more breke forward;
 And that reweth sore.
 Edward, thou dudest as a sheward,
 Forsoke thyn emes lore
 Richard, & etc." *

Another specialized type of literature attempted in the Ballad Form was the elegy. "On the Death of King Edward the First" shows the relationship of Sovereign and people in a more favourable light than the preceding ballad. It is noted that the writer dwells upon his acceptable virtues, rather than upon his faults. This ballad is also significant in its manner of presentation. The author has identified himself with the Pope, in order to make the words carry great weight and effect.

"On the Death of King Edward the First

Alle, that beoth of huerte trewe,
 Astounde herkneth to my song
 Of duel, that Deth hath diht us newe,
 That maketh me syke, ant sorewe among;
 Of a knyht, that wes so strong,
 Of wham God hath don ys wille;
 Me-thuncheth, that deth hath don us wrong,
 That he so sone shall ligge stille.

* Reliques, Percy Swan Sonnenschein & Co.
 London 1910.

Al Englonde ahte for te knowe
 Of wham that song is, that y synge;
 Of Edward kyng, that lith so lowe,
 Yent al this world is nome con springe:
 Trewest mon of alle thinge
 Ant in werre war ant wys,
 For him we ahte oure honden wrynge
 Of Christendome he ber the prys.

Before that oure kyng was ded,
 He spek ase mon that was in care,
 "Clerkes, knyhtes, barons, he sayde,
 "Y charge ou by oure sware,
 " That ye to Englonde be trewe.
 "Y deye, y ne may lyven na more;
 "Helpeth mi sone, ant crouneth him newe,
 "For he is nest to buen y-core.

"Ich biqueth myn herte aryht,
 "That hit be write at mi devys,
 "Over the see that hue be diht,
 "With fourscore knyhtes al of prys,
 "In werre that buen war ant wys,
 "Ayein the hethene for te fyhte,
 "To wynne the croiz that lowe lys,
 "Myself y cholde yef that y myhte."

Kyng of Fraunce, thou hevedest sinne,
 That thou the counsail woldest fonde,
 To latte the wille of 'Edward kyng'
 To wende to the holy londe:
 That our kyng hede take on honde
 All Englonde to yeme ant wysse,
 To wenden in to the holy londe
 To wynnen us heven riche blisse.

The messager to the pope com,
 And seyde that our kyng was ded:
 Ys oune hond the lettre he nom,
 Ywis his herte was full gret:
 The Pope him self the lettre redde,
 Ant spec a word of gret honour
 "Alas! he seid, is Edward ded,
 "Of Christendome he ber the flour."

The Pope to is chaumbre wende,
 For dol ne mihte he speke na more;
 Ant after cardinals he sende,

That muche couthen of Cristes lore,
 Both the lasse, ant eke the more,
 Bed hem bothe rede ant synge:
 Gret deol me myhte se thore,
 Mony mon honde wrynge.

The Pope of Peyters stod at is masse
 With ful gret solempnete,
 Ther me con the soule blesse:
 "Kyng Edward honoured thou be:
 "God lene thi sone come after the,
 "Bring to ende that thou hast bygonne,
 "The holy crois-y-mad of tre,
 "So fain thou woldest hit hav y-wonne.

"Jerusalem, thou hast i-lore
 "The flour of al chivalrie
 "Now kyng Edward liveth na more:
 "Alas! that he yet shulde deye!
 "He wolde ha rered up ful heyye
 "Oure banners, that bueth broht to grounde,
 "Wel longe we mowe clepe and crie
 "Er we a such byng han y-founde."

Now is Edward of Carnarvan
 King of Engelond al aplyht,
 Gode lete him ner be worse man
 Than his fader, ne lasse of myht,
 To holden is pore men to ryht,
 And understonde good counsail,
 Al Engelond for to wysse and dyht;
 Of gode knyhtes dark him nout fail.

Thah mi tonge were mad of stel
 Ant min herte y-yete of bras,
 The godness myht y never telle,
 That with kyng Edward was:
 Kyng, as thou art cleped conquerour,
 In uch bataille thou hadest prys;
 God bringe thi soule to the honour,
 That ever wes, ant ever ys. *

* Second Ballad, First Book, Second Volume

Great events in history have almost always been recorded in song and story. Henry V, however, would not permit the victory at Agincourt to be celebrated by the singing of verses to his honour. "No ditties should be made and sung by minstrels or others", but the thanks should go to God alone. Consequently the so-called "Agincourt Song" is really a hymn, modelled on the lines of the fifteenth century Carols, and reputed to have been written by John Dunstable to the words of the poet laureate of those days.

"Deo Gratias Anglia Redde pro Victoria!

Owre kynge went forth to Normandy
 With grace and myyt of chivalry;
 The God for hym wrouyt marvelously,
 Wherefore Englonde may calle, and cry
 Deo gratias:
 Deo gratias Anglia redde pro victoria.

He sette a sege, the sothe for to say,
 To Harflue toune with ryal aray;
 That toune he wan and made a fray,
 That Fraunce shall rywe tyl domes day.
 Deo gratias, & etc.

Then went owre kynge, with all his oste,
 Thorowe Fraunce for all the Frenshe boste;
 He spared 'for' drede of leste, ne most,
 Tyl he come to Agincourt coste.
 Deo gratias, & etc.

Than for sothe that knygt comely
 In Agincourt feld he fauyt manly,
 Thorow grace of God most myyty
 He had bothe the felde, and the victory.
 Deo gratias, & etc.

Ther dukys, and erlys, lorde and barone,
 Were take, and slayne, and that wel sone,
 And some were ledde in to Lundone
 With joye, and merthe, and grete renone.
 Deo gratias, & etc.

Now gracious God he save owre kyng,
 His peple, and all his wel wyllunge,
 Gef him gode lyfe, and gode endyng,
 That we with merth mowe savely synge

Deo gratias:

Deo gratias Anglia redde pro victoria. *

Oral tradition is one of the major means by which we have been able to record the ancient ballads. As soon as the historian appeared on the scene, the bards and minstrels became more adept at entertaining, and, as a result, soon began to embellish their poetry and develop legends to a greater degree. This helped develop the Romance, or story in Literature, as a type of narrative in verse and prose, flourishing in the Middle Ages. One of the main themes, was King Arthur. Sir Thomas Malory in his "Le Morte D'Arthur" has given the whole story in prose, while we include here a ballad giving a short summary of King Arthur's history as given by Jeffrey of Monmouth and the chronicles, plus a few circumstances from Malory's Romance.

The Legend of King Arthur

Of Brutus' blood, in Brittain borne,
 King Arthur I am to name;
 Through Christendome, and Heathynesse
 Well known is my worthy fame.

In Jesus Christ I doe beleeve;
 I am a christyan bore:
 The Father, Sone and Holy Gost
 One God, I doe adore.

* Fifth Ballad, 1st Book, Second Volume

In the four hundred ninetieth yeere,
 Over Brittainē I did rayne,
 After my saviour Christ his byrth:
 What time I did maintaine.

The fellowship of the table round,
 See famous in those dayes;
 Whereatt a hundred noble knights,
 And thirty sat alwayes:

Who for their deeds and martiall feates,
 As bookes done yett record,
 Amongst all other nations
 Were feared through the world.

And in the castle off Tyntagill
 King Uther mee begate
 Of Agyana a bewtyous ladye,
 And come of "hie" estate.

And when I was ~ fifteen yeere old,
 Then was I crowned kinge:
 All Brittainē that was att an uprore,
 I did to quiett bringe.

And drove the Saxons from the realme,
 Who had opprest this land;
 All Scotland then throughe manly feats
 I conquered with my hand.

Ireland, Denmarke, Norway,
 These countryes wan I all;
 Iseland, Gotheland and Swethland;
 And made their kings my thrall.

I conquered all Gallya,
 That now is called France;
 And slew the hardye Froll in feild
 My honor to advance.

And the ugly gyant Dynabus
 See terrible to vewe,
 That in Saint Barnards mount did lye,
 By force of armes I slew:

And Lucys the emberor of Rome
 I brought to deadly wracke;
 And a thousand more of noble knightes
 For feare did turne their backe:

Five kinges of "paynims" I did kill
 Amidst that bloody strife;
 Besides the Grecian emperour
 Who alsoe lost his liffe.

Whose carcasse I did sent to Rome
 Cladd poorlye on a beer;
 And afterwards I past Mount-Joye
 The next approaching yeere.

Then I came to Rome, where I was mett
 Right as a conquerour,
 And by all the cardinalis solempnelye
 I was crowned an emperour.

One winter there I made abode.
 Then word to me was brought
 How Mordred had oppresséd the crowne:
 What treason he had wrought.

Att home in Brittainne with my queene:
 Therefore, I came with speede
 To Brittainne back, with all my power,
 To quitt that traiterous deede:

And soone at Sandwiche I arrivde,
 Where Mordred me withstoode:
 But yett at last I landed there,
 With effusion of much blood.

For there my nephew sir Gawaine dyed,
 Being wounded in that sore,
 The whiche sir Lancelot in fight
 Had given him before.

Thence chased I Mordered away,
 Who fledd to London right,
 From London to Winchester, and
 To Cornewalle tooke his flyght.

And still I him pursued with speed
 Till at the last we mett:
 Whereby an appointed day of fight
 Was there agreed and sett.

Where we did fight, of mortal life
 Eche other to deprive,
 Till of a hundred thousand men
 Scarce one was left alive.

There all the noble chivalrye
 Of Brittainē took their end.
 O see how fickle is their state
 That doe on feates depend!

There all the traiterous men were slaine
 Not one escapte away;
 And there dyed all my vallyant knightes.
 Alas! that woefull day!

Two and twenty yeere I wore the crowne
 In honor and great fame;
 And thus by death was suddenlye
 Deprived of the same. *

While King Arthur is an important figure in our legendary past, we must also include the famous Robin Hood, who with the other accompanying characters, has been the subject of many songs and ballads. Some of these have a more lyrical turn than can be found in the literary poets of that century. There is, however, more factual evidence about this hero, whose chief residence was in Shirewood Forest, in Nottinghamshire. "The personal courage of this celebrated outlaw, his skill in archery, his humanity, and especially his levelling principle of taking from the rich and giving to the poor, have in all ages rendered him the favourite of the common people, who, not content to celebrate his memory by innumerable songs and stories, have erected him into the dignity of an early." ** There were so many of these ballads that a collection of them was published by Chepman and Myllar in Edinburgh about 1506. Here is a well known and vigorous example. The tune can be found in Chappell's

* Fifth Ballad, First Book, Third Volume

** Reliques Percy Volume One, Page 103

Music of the Olden Time --

"A Geste of Robin Hood

Lythe and listen, gentlemen,
 That be of freeborn blood;
 I shall tell you of a good yoeman,
 His name was Robin Hood.

Robin was a proud outlaw,
 (While he walked on ground
 So courteous an outlaw as he was one
 Was never none found.)

Robin stood in Bernesdale,
 And leaned him to a tree;
 And by him stood Little John,
 A good yoeman was he.

.
 Robin loved Our dear Lady
 For doubt of deadly sin,
 Would he never do company harm
 That any woman was in.

"Master", then said Little John
 "And we our board shall spread,
 Tell us whither that we shall go,
 And what life that we shall lead.

Where we shall take, where we shall leave,
 Where we shall abide behind;
 Where we shall rob, where we shall reive,
 Where we shall beat and bind."

"Thereof no force," then said Robin;
 "We shall do well enow;
 But look ye do no husband harm
 That tilleth with the plough.

"No more ye shall no good yoeman
 That walketh by greene-wood shaw;
 Ne no knight ne no squire
 That will be a good fellow." *

* Child's English and Scottish Popular Ballads
 Page 117

The above ballad is before 1450, and can be compared with one later than 1500, which is better poetry.

"Robin Hood and Queen Katherine.

In summer time when leaves grow green
And flowers are fresh and gay.
Then Robin Hood he deck'd his men
Each one in brave array.

He deck'd his men in Lincoln green,
Himself in scarlet red;
Fair of their breast was then it seen
When his silver arms were spread.

With hattës white and feathers black,
And bows and arrows keen,
And thus he yetted towards lovely London,
To present Queen Katherine." *

In our discussion of songs and ballads, we have noted that more than one set of words has been used to one ballad tune. It is equally true that more than one tune can be used to the same set of words. In examining the poetic examples in this chapter, it is obvious that most of these consist of quatrains, with regular accents. If the melodies were to be examined they would be, for the most part, simple quadriphrasal tunes. In other words patterns of melody and language have been very closely adjusted to suit each other. Thus while the stanza assumes the shape of the melody, in singing, so does the tune take the shape of the stanza.

"The mutual adaption presupposes and is contingent upon a very close analogy of form and feature between the musical and poetic constituents of the song."* This fact explains how the ancient ballad of "The Hunting of the Cheviot" was changed into a new form entitled "Chevy Chase" and then was sung to the tune of "Flying Fame". In its original, form Sir Philip Sidney wrote of it thus: "Certainly, I must confess my own barbarousness. I never heard the old song of Percy and Douglas that I found not my heart moved more than with a trumpet: and yet it is sung by some blind crowder, with no rougher voice than rude style". Part of the old version is as follows:

"The Hunting of the Cheviot

The Perse owt of Northombarlande.
 And a vowe to God mayd he,
 That he wolde hunte in the mountayns
 Off Chyviat within dayes thre,
 In the mauger of doughte Dogles,
 And all that ever with him be.

The fattiste hartes in all Cheviat
 He sayd he wold kill, and cary them away:
 Be my feth, sayd the dougheti Doglas agayn,
 I wyll let that hontyng yf that I may.

The dougheti Dogglas on a stede
 He rode all his men beforne;
 His armor glytteryde as dyd a glede;
 A bolder barne was never born.

* Hendren Study of Ballad Rhythm Page 25
 Princeton University Press

Helde the Perse, sayd the Doglas,
 And i' feth I shall the brynge
 Wher thowe shalte have a yerls wagis
 Of Jamy our Scottish kyng.

The Persè leanyde on his brande,
 And sawe the Duglas de;
 He tooke the dede man be the hande,
 And sayd, Wo ys me for the! "

In its more modern form, the tune that is used has several other applications including the original "Cheviot," "Battle of Agincourt," "King Leir and his Three Daughters", "King Arthur and the Round Table", and "King Alfred and the Shepherd". Addison was referring to the more modern setting when he wrote "The old song of 'Chevy-Chase' is the favourite ballad of the common people of England". Ben Jonson said that he would rather have written it than all of his other works. It is interesting to compare the two poetic versions Here is part of the more recent version.

God prosper long our noble king,
 our liffes and saftyes all!
 A woefull hunting once there did
 in Chevy Chase befall.

To drive the deere with hound and horne
 Erle Pearey took the way:
 The child may rue that is unborne
 the hunting of that day!

The stout Erle of Northumberland
 a vow to God did make
 His pleasure in the Scottish woods
 three sommers days to take,

The gallant greyhound(s) swifty ran
 to chase the fallow deere;
 On Munday they began to hunt,
 ere daylight did appeare.

Lord Percy to the quarry went
 to view the tender deere;
 Quoth he, "Erle Douglas promised once
 this day to meet me heere;

"Loe, yonder doth Erle Douglas come,
 hys men in armour bright;
 Full twenty hundred Scottish speres
 all marching in our sight

"Shew me" sayd hee, "whose men you see
 that hunt see boldly heere,
 That without my consent doe chase
 and kill my fallow deere."

Most of the ballads are created by the humble peasant folk, although they often concern themselves with the fortunes of lords and ladies. There is often the element of tragedy present, or battles, and murder. The story is usually revealed with complete objectivity, and seldom with any philosophizing or comment.

"Sir Patrick Spence" is a good illustration of a Scotch ballad and contains typical ballad devices. The use of repetition is characteristic, which with each iteration gives a feeling of hopelessness, and suggests a lament.

The king sits in Dumferling toun,
 Drinking the blude-reid wine;
 "O whar will I get a guid sailor,
 To sail this schip of mine?"

Up and spak an eldern knight,
 Sat at the kings richt kne:
 "Sir Patrick Spence is the best sailor
 That sails upon the se."

The king has written a braid letter,
 And signd it wi his hand,
 And sent it to Sir Patrick Spence,
 Was walking on the sand.

The first line that Sir Patrick red,
 A loud lauch lauched he;
 The next line that Sir Patrick red,
 The teir blinded his ee.

"O wha is this has don this deid,
 This ill deid done to me,
 To send me out this time o' the yeir,
 To sail upon the se!

"Make hast, mak haste, my mirry men all,
 Our guid schip sails the morne:"
 O say na sae, my master deir,
 For I feir a deadlie storme.

"Late late yestreen I saw the new moone,
 Wi the auld moone in her arme,
 And I feir, I feir, my deir master,
 That we will cum to harme."

O our Scots nobles wer richt laith
 To weest their cork-heild schoone;
 Bot lang owre a' the play wer playd,
 Their hats they swam aboone.

O lang, lang may their ladies sit,
 Wi thair fans into their hand,
 Or eir they se Sir Patrick Spence
 Gum sailing to the land.

O lang, lang may the ladies stand,
 Wi thair gold kems in their hair,
 Waiting for thair ain deir lords,
 For they'll se thame na mair.

Half owre, half owre to Aberdour,
 It's fiftie fadoms deip,
 And thair lies guid Sir Patrick Spence,
 Wi the Scots lords at his feit.

Many other songs and ballads could be referred to, as they are almost too numerous to mention. It has been the author's intention to present enough varied material from various sources in order to point out the influence of Music in the development of the Literature of this period.

From this discussion it would seem clear that the poetry of this age is one with the music, and to divorce one from the other is to make each less beautiful, less meaningful and less enduring.

We leave this theme with an example of an ancient English pastoral ballad, which, with its simplicity of style, its easy flow of versification, and complete naturalness, would have been an excellent model for Spenser.

"Harpalus

Phylida was a faire mayde,
As fresh as any flowre;
Whom Harpalus the herdman prayde
To be his paramour.

Harpalus, and eke Corin,
Were herdmen both yfere:
And Phylida could twist and spinne,
And thereto sing full clere.

But Phylida was all to coye,
For Harpalus to winne:
For Corin was her onely joye,
Who forst her not a pinne.

How often would she flowers twine,
How often garlandes make
Of eouslips and of colombine,
And al for Corin's sake.

But Corin, he had haukes to lure
And forced more the field:
Of lovers lawe he toke no cure;
For once he was begilde.

Harpalus prevailed nought,
His labour all was lost;
For he was fardest from her thought,
And yet he loved her most.

Therefore wext he both pale and leane,
 And drye as clot of clay:
 His flesh it was consumed cleane;
 His colour gone away.

Oh Harpalus! (this would he say)
 Unhappiest under sunne!
 The cause of thine unhappy day,
 By love was first begunne.

But since that I shal die her slave;
 Her slave, and eke her thrall:
 Write you, my frendes, upon my grave
 This chaunce that is befall.

"Here lieth unhappy Harpalus
 By cruell love now slaine:
 Whom Phylida unjustly thus
 Hath murdred with disdain." " *

* Preserved among songs and sonnets of Earl of Surrey
 first published in 1557.

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Shakespeare's Interest in Music

"The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils."

Shakespeare.

There have been great poets and dramatists, but one of the greatest, if not the greatest, was the immortal William Shakespeare. His genius has set down, for all time, the thoughts, and emotions of a wonderful and stirring period that gave rise to great leaders in politics, theology and science. Shakespeare's wonderful mind absorbed a prodigious amount of information in almost all fields of thought, and with his amazing versatility recorded for posterity a fund of knowledge on various topics that has not been exhausted by thousands of commentaries.

The musical phase of his work has received scant attention, probably because very few of the critics and commentators have had as much musical background as Shakespeare. However, the fact remains that probably no great master has ever been as dependent upon music and musical terminology as a source of illustration. His references are extremely numerous, while his indebtedness to music is readily noticeable in his plays. Of his thirty-seven, only five contain no musical allusion. A fairly complete picture of contemporary instruments and musical practices is to be found in his works, but this and his use of musical stage

directions will be found in later chapters.

Shakespeare inherited a taste for musical matters, for as a boy he would have derived musical knowledge from his visit to Kenilworth. Then too, England was advance in the musical art, and under Elizabeth, who played the virginnl herself, was a group of fine musicians. This group included John Dowland, a personal friend of Shakespeare's. The poet was doubtless in contact with musicians in his dramatic enterprises, and from them and from his experiences with court life of the day, would acquire a considerable technical knowledge of music. This is shown to particular advantage in the remarkable passage from "Lucrece", lines 1124 to 1141--

"My restless discord loved no stops or rests;
A woful hostess brooks not merry guests.
Relish your nimble notes to pleasing ears;
Distress likes dumps, when time is kept with tears.

To the nightingale:
Come, Philomel, that sing'st of ravishment,
Make thy sad grave in my dishevell'd hair:
As the dank earth weeps at thy languishment,
So I at each sad strain will strain a tear,
And with deep groans the diapason bear;
For burden wise I'll hum on Tarquin still,
While thou on Tereus descant'st better skill.

And while against a thorn thou bear'st thy part,
To keep thy sharp woes waking.....
These means, as frets upon an instrument
Shall tune our heart-strings to true languishments."

Lucrece is calling to the birds to stop their lovely singing, and tells the nightingale to sing the song of Tereus,

while she herself carries the "burden" with her groaning.

The use of "rests" and "restless discord" is a play of words which adds a note of ironical humour to the situation. The word "relish" is also used with two meanings. In music it denoted an elaborate ornament in lute music much resembling a modern "turn" followed by a "trill". "Nimble notes" signified what we would term "brilliant music", and was obviously not appreciated by Lucrece who was more in the mood for dumps, where she could keep a slow tempo. The dumpe * was a fairly slow mournful dance.

A few lines further there is another quibble on the word "strain". Shakespeare shows that he was familiar with the musical expression which was the word for a formal phrase of a musical composition. The word "diapason" meant the interval of an octave. The "deep groans" refers to her offering to "hum" a "burden" or drone in some lower octave than the "descant" of the nightingale. The use of a "burden" has come to us from as far back as the song "Sumer is icumen in" referred to in Chapter two. We are familiar with the use of descant, which is a melody above the main tune harmonizing with it. However, our use of the term varies with the use in the Elizabethan period, when it meant to sing or play an ex-

* From the Swedish dialect, dumpa, to dance awkwardly.

tempore part to a written melody. When it ceased to be extempore, and was written down (as it is now) then it was called "prick-song".

"Bear'st thy part" merely meant to sing a part, something that any person with a decent education could do in those days. It was usually provided to the "burden" which was the "ground" work of the music. This fact is brought out by Shakespeare in "Richard III", Act III. sc. vii, line 49, where Buckingham is consulting Gloster about his accepting the crown.

"The mayor, is here at hand. Intend some fear;
Be not you spoke with but by mighty suit:
And look you get a prayer-book in your hand,
And stand between two churchmen, good my lord;
For on that ground I'll make a holy descant:"

This is also shown in "Titus Andronicus", Act II, Sc. I, line 70. Aaron is talking to Chiron and Demetrius and says:

"Young lords, beware! -an should the empress know
This discord's ground, the music would not please."

In line 1140, "frets upon an instrument" are still to be seen and used on the banjo, guitar and mandolin. In those days they were just bits of string tied round at the correct places for the fingers, and fastened with glue. In the last line the use of them is involved to "tune" the strings, or to "stop" the string with accuracy, at each semitone.

A further example of quibbling which cleverly uses

musical terminology is found in "Two Gentlemen of Verona",
 1, 11, 76-93, in the conversation of Julia to her maid
 Lucetta concerning the letter from Proteus:

"Jul. Some love of yours hath writ to you in rhyme.
Luc. That I might sing it, madam to a tune:
 Give me a note: your ladyship can set.
 Jul.. As little by such toys as may be possible:
 Best sing it to the tune of "Light o' Love",
 Luc. It is too heavy for so light a tune.
 Jul, Heavy? belike, it hath some burden then.
 Luc. Ay, and melodious were it, would you sing it.
 Jul. And why not you?
 Luc. I cannot reach so high.
 Jul. Let's see your song. -How now, minion!
 Luc. Keep tune there still, so you will sing it out;
 And yet, methinks, I do not like this tune.
 Jul. You do not?
 Luc. No, madam, it is too sharp.
 Jul. You, minion, are too saucy.
 Luc. Nay, now you are too flat,
 And mar the concord with too harsh a descant:
 There wanteth but a mean to fill your song.
 Jul. The mean is drown'd with your unruly base.
 Luc. Indeed, I bid the base for Proteus."

Lucetta remarks that "tune" or Julia's testiness about
 the letter is "too sharp", and that her scolding of herself is
 "too flat", so that neither is in "concord" with the spirit of
 the letter. Consequently Lucetta suggests a middle course to
 be followed, or the "mean" (the alto part, in the middle between
 treble and bass), to "fill" the song or to complete the
 harmony. The use of the word "base" refers to the conduct
 of Proteus who has forsaken Julia for Sylvia. Many other
 words are still in ordinary use by musicians and need not be
 referred to. However the word "set" is used in a double

sense, and shows that Julia was especially musical. To "set" a tune meant to give its first note to the singers, without aid of any instrument, * a considerable feat if one does not have the faculty of absolute pitch.

Another example of Shakespeare's technical knowledge is found in "Romeo and Juliet", III, V, 25, where they are parting at daybreak.

Romeo. How is't, my soul, let's talk, it is not day.
 Juliet. It is, it is; hie hence, be gone, away!
 It is the lark that sings so out of tune,
 Straining harsh discords, and displeasing sharps.
 Some say, the lark makes sweet division;
 This doth not so, for she divideth us."

The lark's song calls forth musical metaphors in Juliet's speech. The beauty of his song is clouded by the fact that it heralds the dawn and so is full of "discords". The pun on the word "divideth" comes from the double meaning of "division". In music it means "note-splitting" or providing a passage of many notes, which is essentially a variation based on a much simpler passage of longer notes. * Division is again referred to in "King Henry IV", Part I. Act III, sc.1, where Mortimer and Glendower are in the presence of Lady Mortimer.

"Mortimer, I will never be a truant, love,
 Till I have learn'd thy language; for thy tongue
 Makes Welsh as sweet as ditties highly penn'd,
 Sung by a fair queen in a summer's bower,
 With ravishing division to her lute."

* The tuning fork was not invented until 1711, by John Shore, an Englishman.

* The variations of the Harmonious Blacksmith are examples.

A few lines further brings us to a point of particular interest with regard to the musical appreciation of Shakespeare's main characters. His aesthetic appreciation is shown in words which appeal not only to the musician, but to everyone whose artistic nature responds to this cultured and refined art. Nevertheless the author in his wisdom realizes that some people have no affinity for this art, and perhaps only a slightly developed instinct for its beauties. Thus, while we see that Glendower had musical gifts, which in no way seemed to impair his bravery and military prowess, yet Hotspur cares nothing for it.

"Hotspur. Now I perceive, the devil understands Welsh;
And 'tis no marvel, he's so humorous.
By'r lady, he's a good musician.

Lady Percy. Then should you be nothing but musical:
for you are altogether governed by humours.
Lie still, ye thief, and hear the lady
sing in Welsh.

Hotspur. I had rather hear Lady, my brach, howl in Irish.

Lady Percy. Wouldst thou have thy head broken,

Hotspur. No

Lady Percy. Then be still."

And in the same scene:-

"Glendower. I can speak English, lord, as well as you;
For I was train'd up in the English court:
Where, being but young, I fram'd to the harp
Many an English ditty, lovely well,
And gave the tongue a helpful ornament:
A virtue that was never seen in you.

Hotspur. Marry, and I'm glad of it with all my heart;
I had rather be a kitten, and cry - mew,
Than one of these same metre ballad-mongers:
I had rather hear a brazen can'tick turn'd,
Or a dry wheel grate on an axle-tree;

And that would set my teeth nothing on edge.
 Nothing so much as mincing poetry:
 'Tis like the forced gait of a shuffling nag."

In "Julius Caesar", Act I. sc.2, Caesar speaks of a dislike of music and of plays as being one of his causes of suspecting Cassius. This would suggest that Shakespeare viewed a lack of appreciation of music as a cause for distrust.

"Caesar (to Antonius) - Would he were fatter: But I fear him not: Yet if my name were liable to fear, I do not know the man I should avoid So soon as that spare Cassius. He reads much; He is a great observer, and he looks Quite through the deeds of men: he loves no plays, As thou dost, Antony: He hears no music."

It would only be fair to give the other side of picture, where Shakespeare gives a very beautiful passage about music. In it we find his true feelings about the art. The last six lines show that he thought music to be a potent force in the moulding of character; he realized its refining influence, and expressed no admiration for the man who was not "moved" by its appeal.

Lor. How sweet the moonlight sleeps upon this bank !
 Here will we sit, and let the sounds of music
 Creep in our ears: soft stillness and the night
 Become the touches of sweet harmony.
 Sit, Jessica. Look how the floor of heaven
 Is thick inlaid with patines of bright gold:
 There's not the smallest orb which thou behold'st
 But in his motion like an angel sings,
 Still quiring to the young-eyed cherubins;
 Such harmony is in immortal souls;
 But whilst this muddy vesture of decay
 Doth grossly close it in, we cannot hear it,

Enter Musicians.

Come, ho, and wake Diana with a hymn!
With sweetest touches pierce your mistress' ear,
And draw her home with music.

Jes. I am never merry when I hear sweet music.

Lor. The reason is, your spirits are attentive:
For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing and neighing loud,
Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turn'd to a modest gaze
By the sweet power of music: therefore the poet
Did feign that Orpheus drew trees, stones and floods;
Since nought so stockish, hard and full of rage,
But music for the time doth change his nature.
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted. Mark the music.

(Merchant of Venice Act V, Scene I.)

In Lorenzo's first speech, music seems to be a necessary part of the romantic scene. He speaks of the same harmony of love, and compares it with the harmony of immortal souls. Lorenzo believes that this divine music, provided by the stars in the firmament, can not be heard by mortal ears.

The idea of divine music, or music of the spheres, apparently was believed by many philosophers even in Shakespeare's day. Shakespeare must have believed in this idea for it is expressed several times. In "Antony and Cleopatra", Act V, Scene 11, Cleopatra eulogizes her dead lover

"his voice was propertied
As all the tuned spheres."

Then Olivia in "Twelfth Night", act III, Scene 1, compares her desire for the supposed Sebastian in these words:

"I had rather hear you to solicit that
Than music from the spheres....."

It is apparent that this music was sublime and perfect. The idea can be traced back to Plato and Pythagoras. Each planet represented a tone of the scale of music. This celestial scale included the Moon, Mercury, Venus, Saturn, Mars, Jupiter and Earth. The other stars or the Cherubim are the chorus and can sway the spheres. Pythagoras thought the music so produced was very beautiful and perfect, but not able to be heard by us. Our ears have such small openings that the greatness and breadth of the music was on too great a scale for our ears to absorb the sound. It is odd that such a thought was prevalent in those days when we realize that to-day science has shown us that there are many vibrations which exist that are inaudible to us.

Shakespeare's knowledge of that scale is clear proof of his proficiency in music, for he cleverly adapts to his purpose the signification of the sol-fa syllables. To know the "Gamut" showed the ability to recognize the interval between the notes, and the notes themselves by syllables that have been attached to them. It is interesting to note that the Gamma or Greek letter G corresponds to the low G at the bottom of our staff, and Ut was the name of the first note

of the scale. Thus we see that the Gam-ut was the lowest place for a scale to start. Reference to the "gamut" is found in the music lesson in "The Taming of the Shrew", Act III, sc.1, l.63.

"Hortensio, Madam before you touch the instrument
To learn the order of my fingering,
I must begin with rudiments of art;
To teach you gamut in a briefer sort,
More pleasant, pithy, and effectual
Than hath been taught by any of my trade
And there it is in writing, fairly drawn.
Bianca. Why, I am past my gamut long ago.
Hortensio. Yet read the gamut of Hortensio."

A significant use of syllables is noted in "King Lear" Act I, sc.ii, at the entrance of Edgar while Edmund is plotting against him.

Edmund "And nat he comes, like the catastrophe of the old comedy: My cue is villainous melancholy, with a sigh like Tom o' Bedlam. - O, these eclipses do portend these divisions! fa, sol, la, mi."

The interval "fa to mi" is forbidden and gave rise to the rhyme "Mi contra Fa,
Diabolus est in Musica."

Shakespeare used this progression on purpose in order to illustrate the impending evil. It is a subtle way of adding suspense, and readily recognizable to musicians of the day. We again find them used in "Love's Labour Lost", Act IV, sc.ii, where Holofemes hums the notes of the musical scale or gamut, - ut, re, sol, la, mi, fa, to suggest his impatience while a letter is being read to him.

Later in the play Holofernes is the subject of a musical joke. In Act V, Sc.ii., we read

"Hol. I will not be put out of countenance.
Biron. Because thou hast no face.
Hol. What is this,
Boyet. A cittern head."

There was often a head carved above the neck of the instrument which was often a monstrosity and a standing joke with the musicians.

There is further reference to the syllables in the joking upon musical matters found in "Romeo and Juliet", Act V. sc.i. Here the musicians remove some of the tenseness from the situation by quibbling about musical terms. They were hired to play for the wedding, but turned up for a funeral instead.

"First Mus. Faith, we may put up our pipes, and be gone.
Nurse. Honest good fellows, ah, put up, put up;
For, well you know, this is a pitiful case. (Exit.)
First Mus. Ay, by my troth, the case may be amended.
Enter Peter.
Pet. Musicians, O, musicians, 'Heart's ease, Heart's ease:' O, and you will have me live, play 'Heart's ease.'
First Mus. Why 'Heart's ease,'
Pet. O, musicians, because my heart itself plays 'My heart is full of woe:' O, play me some merry dump, to comfort me.
First Mus. Not a dump we; 'tis no time to play now.
Pet. You will not then,
First Mus. No.
Pet. I will then give it you soundly.
First Mus. What will you give us,
Pet. No money, on my faith, but the gleek; I will give you the minstrel.
First Mus. Then will I give you the serving-creature.
Pet. Then will I lay the serving-creature's dagger

on your pate. I will carry no crotchets;
I'll re you, I'll fa you; do you note me?
First Mus. An you re us and fa us, you note us. (wit
Sec. Mus. Pray you, put up your dagger, and put out your
Pet. Then have at you with my wit! I will dry-beat
, you with an iron wit, and put up my iron dagger.
Answer me like men:
'When griping grief the heart doth wound
And doleful dumps the mind oppress,
Then music with her silver sound'--
why 'silver sound'? why 'music with her silver sound'?--
What say you, Simon Catling?
First Mus. Marry, sir, because silver hath a sweet sound.
Pet. Pretty! What say you, Hugh Rebeck?
Sec. Mus. I say, 'silver sound', because musicians sound
for silver.
Pet. Pretty too! What say you, James Soundpost?
Third Mus. Faith, I know not what to say.
Pet. O, I cry you mercy; you are the singer: I will
say for you. It is 'music with her silver sound',
because musicians have no gold for sounding:
'Then music with her silver sound
With speedy help doth lend redress.' (Exit.
First Mus. What a pestilent knave is this same!
Sec. Mus. Hang him, Jack! Come, we'll in here; tarry for
the mourners, and stay dinner. (Exeunt.)"

The pun on the word "case" refers to the case for the instrument. His knowledge of time is shown in part by the reference to the "crotchet". This corresponds to our quarter note or one beat note. At this point a further reference to a passage relative to time is included. From "Richard II" Act V, sc.5, just before the king meets his death:

// Music

"K. Richard. Music do I hear,
Ha, ha! keep time:- How sour sweet music is,
When time is broke, and no proportion kept!
So is it in the music of men's lives
And here have I the daintiness of ear,
To check time broke in a disorder'd string;
But, for the concord of my state and time,

Had not an ear to hear my true time broke.
I wasted time, and now doth time waste me."

Returning to the former quotation, we note the significant names Shakespeare has given the musicians. James "Soundpost" certainly has an obvious connection. Simon "Catling" refers to the material used in making viol strings. Hugh "Rebeck" introduces an old term used as a name for the ancient fiddle. Then this passage has quibbles on the terms "silver sound", "sound for Silver", "no gold for sounding" and others.

A reference to "Heart's Ease" and "When griping grief the heart doth wound" brings us to a point which conclusively proves Shakespeare's great interest in music. Shakespeare was well acquainted with the popular songs of the day, and it is evident that he took a particular delight in vocal music, from the many references we find in his plays. It is significant that he catered to the tastes of his audience by references to musical matters, songs, duets, trios, but is more significant that he had such an intimate knowledge of these things. Shakespeare probably wrote some of the songs in his plays to music which was already in existence and popular at the time, as many poets have done since, notably Burns. This fact would have been ascertained one way or the other by this time, had there not been the disastrous fire at the Globe Theatre in 1613, which destroyed

most of the performing manuscripts and music.

The song "Heart's ease" apparently was popular before Shakespeare's day, but, as with many other tunes, the words have never been found. "Where griping grief" is part of a song by Richard Edwards, published around 1577. The words of the verse are completed ten lines further. Put together they read:

"Where griping grief the heart would wound,
And doleful dumps the mind oppress,
There music with her silver sound,
With speedy help doth lend redress."

In the "Merry Wives of Windsor" we find mention of the famous ballad called "Green-Sleeves". This was published in 1580 with the title "A new Northerne dittye of the Ladye Greene Sleeves", and, as it was mentioned in the Stationers' Register of that year, must be considerably older. In Act II of the play, Scene i, line 60, Mrs. Ford speaking about Falstaff to Mrs. Page says,

"I would have sworn his disposition would have gone to the truth of his words; but they do no more adhere and keep pace than the Hundredth Psalm to the tune of 'Green-Sleeves'."

Apparently Shakespeare had the ability to contrast two well known tunes, the solemnity of the Hundredth Psalm (All People that on Earth Do Dwell) with the swing and rhythm of Green-Sleeves. And in Act V, Sc. v, Falstaff remarks-

"Let the sky rain potatoes;
Let it thunder to the tune of "Green-Sleeves'."

Here are the words that would have been familiar to Shakespeare.

"Green-Sleeves

Verse 1 Alas, my love, ye do me wrong,
 To cast me off discourteously,
 And I have loved you so long,
 Delighting in your company.

Chorus Green-sleeves was all my joy,
 Green-sleeves was my delight,
 Green-sleeves was my heart of gold,
 And who but lady Green-sleeves?

Verse 2 I have been ready at your hand,
 To grant whatever you would crave,
 I have both waged life and land,
 Your love and goodwill for to have."

"Twelfth Night" is full of musical references. The very first speech of the play by Orsino, the Duke, sets the stage for the spirit of the drama.

"If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! it had a dying fall;
O, it came o'er my ear like the sweet sound,
That breathes upon a bank of violets
Stealing and giving odour."

In Act II, Scene iii, Sir Toby and the Clown are having a discussion about the modern catches, when they are disturbed by Maria.

"Maria. What a caterwauling do you keep here! If my lady have not called up her steward Malvolio and bid him turn you out of doors, never trust me.

Sir Toby. My lady's a cataian, we are politicians, Malvolio's a "Pega Ramsey" and "Three merry men be we." Am I not consanguineous? Am I not of her blood? Tillyvally. Lady! (sings)
"There dwelt a man in Babylon, lady lady!" "

Sir Toby is sizing everyone up in terms of ballad, and in these few lines, three songs are referred to. "Bonny Peggy Ramsay" was the type which would be sung when several people would join in on the refrain. Individuals would sing a verse with everyone joining in on the chorus, and the song would go on continuously until everyone got tired of "hey tro lodelling".

Verse 1 "Bonny Peggy Ramsay that any man may see, (eye;
 And bonny was her face with a fair freckel'd
 Neat is her body made, and she hath good skill,
 And round are her bonny arms that work well
 at the mill.

Chorus. With a hey trolodel, hey trolodel, hey trolodel lill,
 Bonny Peggy Ramsay that works well at the mill.
 With a hey trolodel, hey trolodel, hey trolodel lill,
 Bonny Peggy Ramsay that works well at the mill."

"Three Merry Men Be We" was the song of three men condemned to hang, who in chorus tried to keep up their spirit by singing enthusiastically but at the same time sarcastically. Each verse was sung to a different tune. One of them was called "Fortune Thy Foe", which was sung by crowds waiting for public executions, and owing to the frequency of executions, was easy to keep in mind. Falstaff refers to it in Act III, Scene ii, where he is making love to Mrs. Ford:

"By the Lord, thou art a traitor to say so; thou wouldst make an absolute courtier; and the firm fixture of thy foot would give an excellent motion to thy gait in a semi circled farthingale. I see what thou wert, if Fortune thy foe were not, Nature thy friend. Come, thou canst not hide it."

The lyric of "Three Merry Men Be We" is as follows:

"Come, fortune's a jade,
I care not who tell her,
Would offer to strangle
A page of the cellar,
That should by his oath
To any man's thinking
And place, have had
A defence for his drinking.
But this she does
When she pleases to palter
Instead of his wages
She gives him a halter.

Refrain. Three merry men, and three merry men, and
three merry men are we,
As e'er did sing
Three parts in a string,
All under the triple tree.

Oh, yet but look on the master cook,
The glory of the kitchen,
In sewing whose fate at so lofty a rate,
No tailor had a stitch in;
For though he made the man,
The cook yet made the dishes:
The which no tailor can,
Wherein I have my wishes,
That I, who at so many a feast
Have pleas'd many tasters,
Should come myself for to be dress'd
A dish for you, my masters.

O man or beast, or you at least,
That wears or brow or antler,
Prick up your ears unto the tears
Of me poor Paul the pantler.
That am thus chipt because I clipt
The cursed crust of treason
With loyal knife, O doleful strife,
To hang me thus without reason."

The last song referred to in that passage comes from the Ballad of Constant Susanna, the words were often sung to the tune of Green-Sleeves and are as follows:

"There dwelt a man in Babylon,
 Of reputation great by fame:
 He took to wife a fair woman
 Susanna she was call'd by name;
 A woman fair and virtuous
 Lady, Lady,
 Why should we not of her learn thus
 To live godly?"

Another song mentioned in Shakespeare, is "Light o' Love". There is an allusion to it in the quotation from "Two Gentlemen of Verona" on page 47 of this chapter. Also in "Much Ado about Nothing", Act III, Scene IV, line 41, where Hero has just asked that his cousin be awakened:

"Hero. Good morrow, coz.
 Beatrice. Good morrow, swelt, Hero.
 Hero. Why, how now? do you speak in the sick
 tune?
 Beatrice: I am out of all other tune, methinks.
 Margaret: Glap's into 'Light o' love;' that
 goes without a burden
 do you sing it, and I'll dance it."

Shakespeare shows us that he was aware that tunes were adaptable as a dance, as well as a song, and also points out that tunes were often divorced from words. Indeed one tune might have several sets of words, as has just been pointed out in the case of Green-Sleeves. Dr. Vincent in his "Fifty Shakesperian Songs" believes the original song was by Leonard Gibson, in 1570, and also writes that this was spoken of as "Shakespeare's favourite tune."

"Light O' Love

1. By force I am fixed my fancy to write,
Ingratitude willeth me not to refrain;
Then blame me not, ladies, although I indite
What lightly love now amongst you doth reign.
Your traces in places, with outward allurements,
Doth move my endeavour to be the more plain;
Your nicings and ticings, with sundry procurements,
To publish you lightie love doth me constrain.

2. Deceit is not dainty, it comes at each dish;
And fraud goes afishing with friendly looks;
Though friendship is spoiled, the silly poor fish
That hover and shiver upon your false hooks;
With bait you lay wait to catch here and there
Which causes poor fishes their freedom to lose.
Then lout ye and flout ye, whereby doth appear
Your lightie love ladies, still cloaked with gloss."

Shakespeare's knowledge of the current favourite tunes would certainly make his allusions appropriate and effective to his audience. When "Much Ado About Nothing" was performed, "Heigh-ho! for a Husband", was very popular. In Act II, Scene 1, when Don Pedro and Count Claudio are discussing the Count's marriage to Hero, Beatrice says:

"Thus goes every one to the world but I, and I am sunburnt. I may sit in a corner and cry 'heigh-ho for a husband!'"

And in Act III, scene iv, just after the reference to "Light o' Love" Beatrice says to Margaret:

"By my troth, I am exceeding ill; heigh ho!
Margaret: For a hawk, a horse, or a husband?
Beatrice: For the letter that begins them all, H."

"Heigh-Ho! For A Husband

1. There was a maid the other day.
Sighed sore "Got wot".
And she said "all wives might have their way,
But maidens they might not.
Full eighteen years have pass'd" she said,
"Since I, poor soul, was born,
And if I chance to die a mad,
A pollo is forsworn.
Heigh-ho! for a husband, Heigh-ho! for a husband",
Still this was her song,
"I will have a husband, have a husband,
Be he old or young."
2. An ancient suitor to her came.
His beard was almost grey;
Tho' he was old and she was young,
She would no longer stay.
But to her mother went this maid,
And told her by and bye,
That she a husband needs must have
And this was still her cry:
"Heigh-ho! for a husband, Heigh-ho! for a husband,"
Still this was her song,
"I will have a husband, have a husband,
Be he old or young."
3. "A wedded live, ah! well a day,
It is a hapless lot!
Young maids may marry, be they gay,
Young wives, alas! may not.
A twelve-month is too long to bear
This sorry yoke," she said,
"Since wives they may not have their will,
'Tis best to die a maid.
Heigh-ho! with a husband, Heigh-ho! with a husband,
What a life lead I!
Out upon a husband, such a husband, fie, fie, fie,
Oh! fie."

This ballad and many others can be traced to difference collections. Pepys has a considerable number of manuscripts, while Chappell's "Popular Music of the Olden Time" contains many of the oldest ones.

In this chapter we have presented several and varied aspects of Shakespeare's interest in musical matters. They prove that not only was his interest keen and illuminating, but that it was also exceedingly well-informed and accurate. In fact there never has been a dramatist or poet who has so numerously and so successfully, quoted from musical sources.

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Shakespeare's Influence on the Musical World

"Most heavenly music;
It nips me unto list'ning, and thick slumber
Hangs on mine eyelids; let me rest."

Shakespeare.

Shakespeare's musical influence on the world of his day, was very great. As we have shown in the preceding chapter, his intense interest in music was responsible for his numerous allusions to musical matters. Then too, we must remember that the dramatist was writing plays which were performed before the most music conscious generation of Englishmen. Accordingly, what seems to us to be a subtle point of comparison, a difficult simile, an unusual metaphor, was, in reality, eagerly absorbed, understood, and enjoyed by an audience whose musical education was superior to our own.

Not only was the interest in things of music kept alive by the force of musical illustration, it was stimulated by the accuracy, occasional satire and pointed wit of these references. However, it should be observed that mere allusion, while often skilful, was not always of sufficient interest to compete with real entertainment - so much in demand by the audience. Shakespeare realized this state of affairs and measured up to the demands of his listeners by including many songs in his plays which were known and liked by the people of his day. It is in this

particular field that the author exerted so much musical influence.

Shakespeare was a successful playwright. As such he knew the tastes of the public for the current tunes, and, after contacting the musicians of his day, would be granted permission to use them. The introduction of a song in a play would undoubtedly do much to publicize the composer and his effort and would assure a much longer life for the lyric and tune. This fact is illustrated today by the considerable number of new songs first introduced through the medium of the motion picture. Thus we see that Shakespeare's influence in this regard, has carried down to present day.

In 1600 the first book of "Ayres", or "Little Short Songs", was published. Shakespeare had access to this volume and borrowed from it the song "It was a Lover and His Lass" by Thomas Morley. Probably this song would never have found its way into our modern songbooks, had it not gained the publicity and popularity it achieved by having appeared in Shakespeare's play "As you Like It". The play came out the same year as the song, which proves that Shakespeare had a personal knowledge of musical productions. The song easily lends itself to duet singing and that was probably Shakespeare's intention, as it was sung to the Clowne (Touchstone) and his country-wench, Audrey, whom he is

about to marry. It occurs as follows in Act V, scene iii,

"Enter two Pages

First Page. Well met, honest gentlemen.

Touchstone. By my troth, well met. Come, sit, sit,
and a song!

Second Page. We are for you: sit i' the middle.

First Page. Shall we clap into't roundly, without
hawking or spitting or saying we are hoarse,
which are the only prologues to a bad voice?

Second Page. I faith, i' faith; and both in a tune, like
two gipsies on a horse."

Song

It was a lover and his lass,
With a hey, and a ho, and hey nonino,
That o'er the green corn-field did pass
In the spring time, 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 spring time, &c.

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 spring time, &c

And therefore take the present time,
With a hey, and a ho, and a hey nonino
For love is crowned with the prime
In spring time, &c. "

Another example of a song arranged by Thomas Morley, was the current favourite "O Mistress Mine". This was published in 1599, while "Twelfth Night" was produced in 1600. The song is introduced in Act II, scene iii, as follows:

"Sir Andrew. Excellent! Why, this is the best fooling,
when all is done. Now a song.
Sir Toby. Come on; there is sixpence for you: let's
have a song.
Sir Andrew. There's a testril of me too: if one knight
give a-
Clown. Would you have a love-song, or a song of
good life?
Sir Toby. A love-song, a love song.
Sir Andrew. Ay, ay! I care not for a good life.
Clown (sings) O mistress mine, where are you roaming?
O stay and hear; your true love's coming,
That can sing both high and low;
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know.
Sir Andrew. Excellent good, i' faith.
Sir Toby. Good, good
Clown (sings) What is love? 'tis not hereafter;
Second Verse-Present mirth hath present laughter;
What's to come is still unsure;
In delay there lies no plenty,
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure."

The knowledge of song material shows a musical inclination, but the ability to introduce a song naturally into a situation occurring in a play, requires dramatic art. In "Othello" Shakespeare adapted the song "All a greene willow" to please Desdemona, who is being undressed for bed by her maid Aemilia, the very bed in which Othello strangles her. The music to this song was written before the year 1600 and was found in Thomas Dallis's manuscript "Lute Book". The dialogue preceding the song clearly shows the deep sympathy and understanding of Shakespeare for old ballads. In Act IV, scene iii, we find:

"Jacques. Which is he that killed the deer?
 A Lord. Sir, it was I.
 Jacques. Let's present him to the Duke, like a Roman
 conqueror; and it would do well to set the
 deer's horns upon his head, for a branch of
 victory. Have you no song, forester, for
 this purpose?
 For. Yes, sir.
 Jacq. Sing it: 'tis no matter how it be in tune,
 so make it noise enough.
 For. Song - What shall he have that kill'd the deer?
 His leather skin and horns to wear.
 Then sing him home:
 (The rest shall bear this burden)
 Take thou no scorn to wear the horn;
 It was a crest ere thou wast born:
 Thy father's father wore it,
 And thy father bore it:
 The horn, the horn, the lusty horn
 Is not a thing to laugh to scorn."

The clown in "Twelfth Night" seems to have been quite a musical fellow. We have noted his rendition of "O Mistress Mine", and in the following scene he sings another ballad to the Duke. This again shows that Shakespeare was familiar with the older ballads, and knew the correct occasion for their rendition.

"Duke. O, fellow, come, the song we had last night.
 Mark it Casario, it is old and plain;
 The spinsters and the knitters in the sun
 And the free maids that weave their thread with
 Do use to chant it: it is silly sooth, (bones
 And dallies with the innocence of love,
 Like the old age.
 Clown. Are you ready, sir?
 Duke. Ay; prithee sung.

(Music)

Song

Come away, come away, death,
 and in sad cypress let me be laid,

Fly away, fly away, breath;
 I am slain by a fair cruel maid
 My shroud of white, stuck all with the yew,
 O, prepare it!
 My part of death, no one so true
 Did share it.

Not a flower, not a flower sweet,
 On my black coffin let there be strown;
 Not a friend, not a friend greet
 My poor corpse, where my bones shall be thrown;
 A thousand, thousand sighs to save,
 Lay me, O, where
 Sad true lover never find my grave,
 To weep there!"

In Act IV, scene ii, of the same play, the clown introduces the song of Hey Robin, "Jolly Robin". This song was written by William Cornyshe in the sixteenth century, and has been preserved in a manuscript volume in the British Museum. Originally it was a kind of round and required three voices. It is sung mischievously to Malvolio, who is bound in a dark room as a madman.

"Clown (singing) "Hey, Robin, jolly Robin,
 Tell me how thy lady does."
 Malvolio. Fool,-
 Clo. "My lady is unkind perdie."
 Mal. Fool,-
 Clo. "Alas, why is she so?"
 Mal. Fool, I say,-
 Clo. "She loves another" - Who calls, ha?"

Comparing the original words (as they would be spelled then), we observe that the playwright after altered the words of well known songs to fit in with a particular situation in the play. However, his musical knowledge was sufficient to have the altered words still fit the tune perfectly. The

original words follow:

(Lover)

"A robyn, gentyl robyn, tel me how thy Lemman doth,
 and thow shal know off myne, (song 3 times)
 My lady is unkynde I wis, alac why is she so,
 She loughth another better than me, and yet she will
 say no
 A robyn, gentyl robyn, tel me how thy lemman doth
 and thow shall know off myne.
 I cannot thynk such doubylnes, for I fynde woman trew,
 In facth my lady loughth me well, she will change for
 no new."

The Winter's Tale provides us with some interesting song material. It is amusing to note that Shakespeare has made the rogue of the play, a very musical one. In fact he sings all the songs that appear in the play. In Act IV, Scene 3:

"(A Road near the Shepherd's cottage)
 Enter Autolycus, singing.
 When daffodils begin to peer,
 With heigh! the doxy over the dale,
 Why, then comes in the sweet o' the year;
 For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,
 With heigh! the sweet birds, O, how they sing!
 Doth set my pugging tooth on edge;
 For a quart of ale is a dish for a king.

The lark, that tirra-lyra chants,
 With heigh! with heigh! the thrush and the jay,
 Are summer songs for me and my aunts,
 While we lay tumbling in the hay.

I have served Prince Florizel and in my time wore three-pile;
 but now I am out of service:

But shall I go mourn for that, my dear,
 The pale moon shines by night:
 And when I wander here and there,
 I then do most go right.

If tinkers may have leave to live,
 And bear the snow-skin budget,
 Then my account I well may give,
 And in the stocks avouch it."

Autolycus may have been a rogue, but a very sensible one. Whoever took the part of Autolycus might make up the tune for the song, if he were sufficiently musical, or else use any other well known tune which would fit to the words.

In the same scene the song "Jog-On, Jog-On The Foot-path Way" is introduced when Autolycus has made believe he was ill and robbed the clown, the old Shepherd's son, who takes leave of him,

"Autolycus. Your purse is not hot enough to purchase
your spice.
I'll be with you at your sheep-shearing too;
if I make not this cheat bring out another
and the shearers prove sheep,
let me be unrolled and my name put in the
book of virtue!

Song. "Jog on, jog on, the foot-path way,
And merrily hent the stile-a:
A merry heart goes all the day,
Your sad tires in a mile-a."

In Act IV, Scene IV, line 217, Autolycus is described by the servant to the supposed daughter Perdita, and the guests at the sheep-shearing. However Autolycus is disguised as a pedlar.-

"Clown- Prithee bring him in; and let him approach
singing.
Perdita- Forewarn him that he use no scurrilous
words in's tunes.
Clown - You have of these pedlars, that have more
in them than you'd think, sister.
Perdita- Ay, good brother, or go about to think.
Enter Autolycus, singing.
Lawn as white as driven snow;
Cypress black as e'er was crow;
Gloves as sweet as Damask roses;
Masks for faces and for noses;
Bugle bracelet, necklace amber,

Perfume for a lady's chamber;
 Golden quoifs and stomachers,
 For my lads to give their dears;
 Pins and poking-sticks of steel,
 What maids lack from head to heel:
 Come buy of me, come; come buy, come buy;
 Buy, lads, or else your lasses cry
 Come buy."

This song was written by John Wilson, a contemporary of Shakespeare's. Henry Davey in his "History of English Music", claims that this John Wilson was the boy "Jackie Wilson" who sang in Shakespeare's plays. His name appeared on a Folio Edition of "Much Ado about Nothing". As Wilson was born in 1594, and "The Winter's Tale" was performed in 1612, the writing of this song "Lawn as White as Driven Snow" could have readily coincided with the publication of the play. Wilson took his degree of Doctor of Music and became Professor of Music at Oxford University. His "Cheerful Ayres or Ballads" contained the above song. It is interesting to note that this book was "the first essay of musick-printing" to be done at Oxford.

We have been considering songs from difference sources that have appeared in Shakespeare's plays and have seen that they exerted considerable influence upon the musical world of his day. It is now advisable to refer to the original song material, which with its charming lyricism has inspired many musical settings. This latter group, written especially by Shakespeare for the purpose of musical enter-

tainment, contains some of the most beautiful songs in the English language.

Shakespeare chose to put the Epilogue to Twelfth Night in the form of a song. This is significant in that it shows the psychological effect of leaving a good taste in everyone's mouth as the play ends, and in choosing the medium of a song to do it. Charles Knight (the author and publisher of a Fictorial Shakespeare, the Popular History of England, and of the famous London Gazette) says, "It is the most philosophical clown's song on record." Chappell suggests that the song is the original music. The words of the song "When that I was a little tiny boy" follows:

"Clo: (sings) When that I was and a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, the wind and the rain,
'Gainst knaves and thieves men shut their
For the rain it raineth every day. (gate,

But when I came, alas! to wive,
With hey, ho, the wind and the rain,
By swaggering could I never thrive,
For the rain it raineth every day.

But when I came unto my beds,
With hey, ho, the wind and the rain,
With toss-pots still had drunken heads,
For the rain it raineth every day.

A great while ago the world began,
With hey, ho, the wind and the rain,
But that's all one, our play is done,
And we'll strive to please you every day
(Exit) "

In a careful perusal of Shakespeare's plays it is observed that his Comedies provide more songs and musical material than his Histories, Tragedies, or Poems. Of the Comedies, Twelfth Night and The Tempest have more song material than the others.

The airy spirits of the Tempest provide Shakespeare with the opportunity of introducing light music from behind stage, and thus the songs may have a more spiritual effect. This comedy, like his others, is a good receptacle for songs because the gaiety and exuberance of his art shows to advantage in this medium. Such spontaneity often calls forth a burst of song, and Shakespeare proves his musical temperament, by introducing them in a most natural manner.

Come Unto These Yellow Sands appears in Act I, Scene 2, line 375- Ferdinand, son^{of} the King of Naples hears the spirit, Ariel, singing and follows his song. Ferdinand has landed separately on the island after the wreck, and is searching for his father.---

"Ariel: Come unto these yellow sands,
 And then take hands:
 Courtsied when you have and kiss'd
 The wild waves whist;
 Foot it featly here and there;
 And, sweet sprites, the burthen bear.
 (Burthen dispersedly) Bow-wow,
 Ariel: The watch dogs bark;
 (Burthen dispersedly) Bow-wow,
 Ariel: Hark, hark! I hear
 The strain of strutting chanticleer
 Cry, Cock-a-diddle-dow."

There is no record of music written to this song at the time of Shakespeare, but it has been very popular since, and great musicians have written music to it.

Twenty lines further on in the same scene we find Ariel singing the song, Full Fathom Five. Ariel sings this to inform Ferdinand of his father's death, when in reality he is alive and well.

"Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea change
Into something rich and strange
Sea-nymphs hourly ring his knell:"

This song has been attributed to Robert Johnson, a contemporary of Shakespeare's. He was a composer and a lutenist, and wrote prolifically. Much of his writing was done for the theatres. He was well known to Shakespeare and probably wrote music to some of Shakespeare's other plays. His music to Full Fathom Five is only one of his settings of the songs in the Tempest.

The last song in the Tempest was also set to Music by Robert Johnson. His arrangement was sung in the original performances. This shows that Shakespeare must have worked jointly with different composers of his day, to prepare the musical setting. It has been suggested that Shakespeare has also composed the music to some of his lyrics, but the manuscripts which might have proved this, were destroyed by

fire. In any case, his direction of the play included directing the singing of the songs and the providing of background music where it was indicated by the stage directions. It was the famous Ezra Pound who remarked

"There are many songs cited in Shakespeare's plays, surely sufficient indication that he was in close contact with musicians- a contact which explains the essentially singable quality of his verse." This quality is one of the main factors of lyricism, and is clearly shown in "Where The Bee Sucks". This song has been arranged many times since, including arrangements by Purcell and Sir Arthur Sullivan. Prospero is about to present himself before King Alonso, Antonio and the others.

"Prospero: Ariel,
 Fetch me my hat and rapier in my cell;
 I will disease me, and myself present
 As I was, sometime Milan; quickly, spirit;
 Thou shalt ere long be free
 Ariel sings and helps attire him.
 Where the bee sucks, there suck I:
 In a cowslip's bell I lie;
 There I couch when owls do cry.
 On the bat's back I do fly
 After summer merrily.
 Merrily, merrily shall I live now
 Under the blossom that hangs on the bough."

John Wilson (referred to previously) probably would have sung Johnson's setting of the above song, and also "Full Fathom Five". Dr. Wilson also arranged the only song appearing in "Measure for Measure". It proved to be a very popular duet and was probably sung by him when he was younger. The words and melody show the refinement and artistry of the

music performed in Shakespeare's plays. The song appears in Act IV, Scene 1 with the name "Love's Ingratitude". Mariana has been deserted by her base lover Angelo, because her fortune was lost: "Enter Mariana and Boy singing

Take, O take thy lips away,
 That so sweetly were forsworn
 And those eyes, the break of day,
 Lights that do mislead the morn:
 But my kisses bring again, bring again;
 Seals of love, but seal'd in vain, seal'd in vain."

It is interesting to note that there is very little song material in Shakespeare's Histories. In the three plays of Henry IV, Henry V and Henry VIII, there is only one song which has been made famous. This is well known and is the famous Orpheus With His Lute. In Act III, Scene 1, Queen Katherine requests a song:

"Queen. Take thy lute, wench: my soul grows sad
 with troubles;
 Sing, and disperse 'em, if thou canst:
 leave working.

Song. Orpheus with his lute made trees,
 And the mountain tops that freeze,
 Bow themselves when he did sing;
 To his music plants and flowers
 Ever sprung, as sun and showers--
 There had made a lasting spring.

Everything that heard him play,
 Even the billows of the sea,
 Hung their heads, and then lay by,
 In sweet, music is such art,
 Killing care and grief of heart
 Fall asleep, or hearing die."

The sentiments expressed in this song show that Shakes-

peare understood the power of music to soothe the spirits, to alleviate the cares of the world and provide enjoyment. This song requires lute accompaniment, and must have been a dreamy sort of air. Shakespeare also shows his knowledge of Greek mythology. Orpheus was given his lute by Apollo, on which he played so exquisitely that not only every living thing but rivers and rocks were moved by his sweet harmony and obeyed his will.

"As You Like It" contains two other songs written by Shakespeare that have been extremely popular in the musical world, and have inspired many settings. These lyrics show that his beautiful poetry was full of melody, and easily set to music. This can be attributed to the fact that Shakespeare must have been thinking of certain familiar melodies as he wrote the words. Thus they would sing themselves to him.

In Act II, scene 7, Duke Senior is talking to Adam and his young master Orlando, at their meal in the same forest. The song Blow, Blow, Thou Winter Wind was introduced:

"Duke S. Welcome; fall to; I will not trouble you
As yet, to question you about your fortunes.
Give us some music; and, good cousin, sing.

Amiens. Song

Blow, blow thou winter wind,
Thou art not so unkind.
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Heigh-ho! sing, heigh-ho!' unto the green holly:
 Most friendship is feigning, most loving mere folly:
 Then, heigh-ho, the holly!
 This life is most jolly.

The second verse follows:

Freeze, freeze, thou bitter sky,
 That dost not bite so nigh
 As benefits forgot:
 Though thou the waters warp,
 Thy sting is not so sharp
 As friend remencer'd not
 Heigh-ho! sing etc."

In this chapter we have discussed Shakespeare's influence on the musical world of his day. There is no doubt that this influence was very great, and it is equally clear that it has been increasing ever since. While the first effects of his works were felt in England, they later spread to the continent and such musicians as Haydn, Brahms, Mendelssohn and Schubert fell under his spell. Roffe in his book "Handbook of Shakespeare Music" shows the tremendous number of settings which have been written to Shakespeare's songs, and this does not include any of the American composers. We shall hear more about this aspect of the work in a later chapter.

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J.M. DENT & SONS, TORONTO 1930

The Music of Lyric Poetry

"Musick and Poetry have ever been acknowledged sisters, and walking hand in hand, support each other. As poetry is the harmony of words, so musick is that of notes, and as poetry is a rise above prose and oratory, so is musick the exaltation of poetry. Both may excel apart, but are most excellent when joined, for then they appear like wit and beauty in the same person."

Henry Purcell.

There are three main kinds of poetry - dramatic, narrative and lyric, each of which corresponds to a special kind of poetic experience. The difference between them, consists less in the poet's mind than in the way they interest us, for, fundamentally, all poetic experience is alike. When the poet receives inspiration from a musical source, it enriches his experience considerably, and demands a more intelligent reading. "If, whenever we read poetry, we attend finely to the detail of its art - its music and meaning - and intelligently to its whole design - its form - whatever poetry it may be, it will, in its degree, give us some sense of the importance of being alive in a world which thus offers itself to our experience, and of the unending delight of experiencing it." *

The above quotation applies particularly well to the lyric poetry of our language, with which we are concerned in this chapter. In our study of this important kind of

*page 64 Abercrombie: Poetry; its Music and Meaning
Oxford University Press.

poetry, we seldom note how closely its development has been allied with its sister art. This lamentable state of affairs is due to the lack of musical knowledge which graced so many of our foremost literary exponents, and has been aggravated by the fact that there has been a corresponding lack of interest in furthering that line of research. As recently as 1895 Henry Davey wrote "A Monograph on the connection between English poetry and music in the period from Chaucer to Spenser is very much needed by students of both arts". * The Lyric poetry of this era has been grossly maltreated, and some critics lead one to believe that there existed a lyrical desert between Chaucer and the Elizabethans, and that for the most part it did not begin until Sir Philip Sydney. "The reason for the neglect of so much pre-Elizabethan poetry lies in the very nature of the lyric, which might be called amphibious—living half in words and half in music. Music is an element in which the literary critic can seldom swim, and therefore he notices the amphibian only when he finds it high and dry in a book." This of course was a rare procedure, for printed books were very scarce before Elizabeth's reign.

In chapter two of this book, the development of lyrical poetry has been clearly outlined. We have seen that its progress has been intimately associated with the songs, carols and ballads of Medieval and Tudor England.

*page X of Preface to the History of English Music -
Henry Davey. J. Curwen & Sons, London, 1895.

**page viii of Introduction to the Melody and the Lyric -
John Murray Gibbon. J.M.Dent & Sons, Toronto, 1930.

It has been shown that, considered without the musical setting, the lyric could be but half understood, and probably the copiousness of the lyrical output would have been forgotten, if the words had not been uncovered from musical manuscripts. The author who wrote "the ballad proper is a crude type of poetry which flourished chiefly in the fifteenth century"^{*} is only one of many who has failed to place this lyric type in a more favourable light.

How did the lyric become associated with music? The Greek tribes were, in the eyes of history, the founders of poetry and music. We read in their epics that the heroes sang songs, that at weddings and funeral processions they sang to the accompaniment of the lyre, the instrument linked with Orpheus in Greek mythology. For festivities and feasts they engaged professional recitallists, who recited and sang poetry, also to a lyre accompaniment.

It is evident that poetry was originally meant to be sung, and, since the lyre was used as the accompanying instrument, the term "lyric" signified poetry intended to be sung, and accompanied on the lyre. A third art, the dance, was closely linked with music and poetry, and while the chorus sang its strophes it also executed dances. These dances were

* - page 114 of English Lyrical Types by B.J.Pendlebury
Blackie & Sons, Ltd., London, 1934.

not mere rhythmical gestures, but an elaborate mimetic expression of the ideas in the poem. This practice has been instrumental in the development of one of our lyric forms, as we will now see.

The Greek poet Pindar (c.522 B.C.) has been called the father of lyric poetry. His great choric songs, involving the dance, music, and poetry, were based on the dithyramb, one of the poetic genres very important from a musical point of view. "Performed by a large circularly grouped chorus, it was composed of the repetitions of voluminous strophic constructions (strophe, antistrophe, epodos)." * The movements of the chorus are reflected in the structure of the poem, as the musical form of the strophe (turn) and antistrophe (counter turn) was identical to permit the chorus to move across the scene during the singing of the strophe, and back again during the antistrophe. The change of stanza form in the epode (or finale) denotes the conclusion of the dance, and called for a concluding section of music.

This choral song was usually serious and dignified, and was frequently performed to celebrate an auspicious event. It was called the Dorian Ode (from the Dorian tribe of Greeks), and often resembled a public oration. We have since called it the Pindaric Ode, and many poets have attempted imitations. Due to misunderstandings about the musical structure, many irregular poems were misnamed Pindaric Odes. The best

* page 11 of Music in Western Civilization. Paul Henry Lang.
W.W. Norton & Co. N.York, 1941.

examples of correct structure are by Gray and Ben Jonson, for later the term is applied freely by poets to denote sustained lyric poems which are simply about an elevated theme. Breaking away from the musical dance form, the rhythm, meter and rhyme have been altered to suit the mood of the writer. This contrast is shown by comparing Wordsworth's "Ode on Intimations of Immortality", with the Pindaric Ode by Jonson, quoted here in part:

"A Pindaric Ode
(On the Death of Sir H. Morison)
To the immortal memory and friendship of that noble
pair, Sir Lucius Cary and Sir H. Morison.

I
(The Strophe; or Turn)

Brave infant of Saguntum, clear
Thy coming forth in that great year,
When the prodigious Hannibal did crown
His rage with razing your immortal town.
Thou looking then about,
Ere thou wert half got out,
Wise child, didst hastily return,
And mad'st thy mother's womb thine urn.
How summed a circle didst thou leave mankind
Of deepest lore, could we the centre find!

(The Antistrophe, or Counter-Turn)

Did wiser, nature draw thee back,
From out the horror of that sack;
Where shame, faith, honor, and regard of right,
Lay trampled on, the deeds of death and night
Urged, hurried forth, and hurled
Upon the affrighted world;
Fire and famine with fell fury met,
And all on utmost ruin set:
As, could they but life's miseries foresee,
No doubt all infants would return like thee.

(The Epode, or Stand)

For what is life, if measured by the space,
 Not by the act,
 Or masked man, if valued by his face,
 Above his fact
 Here's one outlived his peers
 And told forth fourscore years;
 He vexed time, and busied the whole state;
 Troubled both foes and friends;
 But ever to no ends;
 What did this stirrer but die late,
 How well at twenty had he fallen or stood!
 For three of his fourscore he did no good."

Before leaving our discussion of the Ode, reference to the Lesbian Ode should be included. The island of Lesbos was the centre of a simpler form which consisted of an indefinite number of regular stanzas, which were usually short. It was lighter, and more personal in tone, and required a more simple melodic structure. Alcaeus and Sappho perfected this type in Greece, while it was copied to a great extent in Latin by Horace and Catullus.

A definite imitation of this ode in English is Marvell's Ode on Cromwell's Return from Ireland". It is composed of a series of regular stanzas, with a patriotic idea expressed in a clear cut and dignified manner. This type is called a "Horatian" ode because of Horace's particular artistry in this form.

"Horatian Ode Upon Cromwell's Return from Ireland

The forward youth that would appear
 Must now forsake his Muses dear,
 Nor in the shadows sing
 His numbers languishing.

'Tis time to leave the books in dust,
 And oil the unused armor's rust,
 Removing from the wall
 The corslet of the hall.

So restless Cromwell could not cease
 In the inglorious arts of peace,
 But through adventurous war
 Urged his active star;

And like the three-forked lightning, first
 Breaking the clouds where it was nursed,
 Did through his own side
 His fiery way divide;

For 'tis all one to courage high,
 The emulous, or enemy;
 And with such to enclose
 Is more than to oppose;

Then burning through the air he went
 And palaces and temples rent;
 And Caesar's head at last
 Did through his laurels blast.

'Tis madness to resist or blame
 The face of angry heaven's flame;
 And if we would speak true,
 Much to the man is due.

Who, from his private gardens, where
 He lived reserved and austere,
 (as if his highest plot
 To plant the bergamot,)

Could by industrious valor climb
 To ruin the great work of time,
 And cast the kingdoms old
 Into another mould;

Though Justice against Fate complain,
 And plead the ancient rights in vain -
 But those do hold or break
 As men are strong or weak;

Nature that hateth emptiness,
 Allows of penetration less,
 And therefore must make room
 Where greater spirits come.

What field of all the civil war
 Where his were not the deepest scars?
 And Hampton shows what part
 He had of wiser art,

Where twining subtle fears with hope,
 He wove a net of such a scope
 That Charles himself might chase
 To Carisbrook's narrow case,

That thence the Royal actor borne
 The tragic scaffold might adorn:
 While round the armed bands
 Did clap their bloody hands.

He nothing common did or mean
 Upon that memorable scene,
 But with his keener eye
 The axe's edge did try;

Nor called the Gods, with vulgar spite
 To vindicate his helpless right;
 But bowed his comely head
 Down, as upon a bed.

.

But thou, the war's and Fortune's son,
 March indefatigably on;
 And for the last effect
 Still keep the sword erect.

Besides the force it has to fright
 The spirits of the shady night,
 The same arts that did gain
 A power, must it maintain."

In contrast with the most formal type of lyric poetry, the song is more informal and at the same time the most original type. The song embodies the most essential qualities of lyrical poetry, for it is a combination of two arts, music and poetry. The two cannot be separated because the accompanying music is to a great degree responsible for the disposition of the verses and strophes of the poem.

Medieval lyric poets were in reality musicians and created melody and poetry simultaneously, fitting their lines to the musical cadences. We have seen how poetry and music lived together, inseparable and indivisible, in Greek antiquity. That this state of affairs has continued up to the seventeenth century is shown by an eminent historian in this quotation:

"Let it be remembered that lyric and narrative poetry were originally always sung, or rather chanted; in consequence, the criticism of poetry has been very much confused and entangled with musical terms. The words "Melodious", "tuneful", "singing", "harmonious", are applied to the structure of verse in a sense quite different from their meaning in the tone-art; it is only since Dunstable invented polyphony that music has acquired an independent life of its own, and any references to music in previous ages must be taken to mean, not an art of sounds, but an art of delivering words effectively. The connection between poet and musician has been sundered since the 17th century; till then they were not only closely connected, but were even identical in most cases." *

It was the troubadour Folquet of Marseilles who said "A verse without music is a mill without water". So it is to our poet-musicians we look for our examples of the best

lyrics, for Ezra Pound has written: "Poetry withers and dries out when it leaves music, or at least imagined music, too far behind it. Poets who are not interested in music are, or become, bad poets."

Henry VIII, in spite of his faults, encouraged song writers. On his accession to the throne, he put William Cornysse in charge of the music at the Field of the Cloth of

* page 7 of History of English Music - Henry Davey.

Gold. Cornysse, a poet and musician, is responsible for this lovely lyric:

"The Little Pretty Nightingale

The little pretty nightingale
Among the leaves green,
I would I were with her all night;
But yet ye wot not whom I mean.

The nightingale sat on a briar
Among the thornes sharp and keen
And comfort me with merry cheer;
But yet ye wot not whom I mean.

She did appear of all her kind
A lady right well to be seen;
With words of love told me her mind;
But yet ye wot not whom I mean.

It did me good on her to look,
Her corse was clothed all in green;
Away from me her heart she took;
But yet ye wot not whom I mean."

We have noted the importance of the dance as a medium of expression in the choric song. Here the melody had to be suitable for both the poetry, and a form of physical representation. Hence it is that the original meaning of ballad, is "dance-song". This explains the recurrence of rhythms in the ballad metre, which go back to the original dance-song measures. In the book by Webbe "Discourse of English Poetry" (1580) we find "Neither is there any tune or stroke which may be sung or played on instruments which hath not some poetical ditties framed according to the numbers thereof: some to Rogero, some to Trenchmore, to Downright Squire, to Gaillardés, to Pavaues, to Jige, to Brawles, to all manner of tunes which every fiddler knows better than myself." * It used to be

* Quoted from p.59 of The Melody and the Lyric
John Murray Gibbon

thought that dance tunes were adapted to dances from ballads, but the reverse has been true. In 1588 Anthony Munday published "A Banquet of Dainty Conceits", a group of twenty-two ballads written for the most part to "Allemaignes", "Galliardes", and "Pavanes". His introduction consisted of these quaint words - "furnished with very delicate and choice inventions to delight their minds who take Pleasure in Musique, and therewithal to sing sweet Ditties, either to the Lute, Bondora, Virginals or any other Instrument."

Munday is reputed to have written the lyric "Beauty sat Bathing by a Spring". His knowledge of music was probably typical of many other writers of lyric poetry, then and now.

In the preface, he states his ability thus "If any ditty shall chance to limp a little in the note - yet I pray thee condemn me not, in that I have no jot knowledge of music, but what I have done and do is only by the ear; for had I skill in musique, they should have been far better than they be."

"Beauty Sat Bathing"

Beauty sat bathing by a spring
 Where fairest shades did hide her;
 The winds blew calm, the birds did sing,
 The cool streams ran beside her.
 My wanton thoughts enticed mine eye
 To see what was forbidden:
 But better memory said Fie!
 So vain desire was chidden -
 Hey nonny nonny O, hey nonny nonny!

Into a slumber then I fell,
 When fond imagination
 Seemed to see, but could not tell
 Her feature or her fashion;
 But even as babes in dreams do smile
 And sometimes fall a-weeping,
 So I awaked, as wise that while
 As when I fell a-sleeping."

Dancing was a popular pastime in Tudor days in every class of life. Shakespeare has many allusions to them in his plays. Consequently it is easily discernible why so many of these tunes would have an effect upon poets accustomed to writing lyrics to music. In this era we are introduced to John Dowland, famous composer and lutenist. One of his songs is referred to as the "Frog Galliard". Chappell thinks that Dowland wrote the music originally and added the words later.

"The Frog Galliard

Now, O now, I needs must part;
Parting, though I cease to mourn.
Absence can no joy impart,
Joy once fled cannot return
While I live I needs must love;
Love dies not when Hope is gone.
Now at last Despair doth prove
Love divided loveth none.

Sad despair doth drive me hence;
This despair unkindness sends.
If that parting be offence
It is she that then offends.

Dear, when I am from thee gone,
Gone are all my joys at once.
I loved thee and thee alone
In whose love I joyed once
And although your sight I leave,
Sight wherein my joys do lie,
Till that death do sense bereave,
Never shall affection die.

Sad despair, etc."

The author of these words has been in question as some authorities do not believe Dowland wrote both words and music.

However there are grounds to prove that such is the case, and Davey, writing of his poems says: "It appears to me that, as a rule, the poems and the music were simultaneously conceived; I ground this belief on the detailed paralleling in the metre of the successive stanzas in the ayres, through which the same music easily fits them all. As good an instance as I can find is No. 7 of Dowland's Ayres (1597), where the fifth line begins 'Dear, sweet, fair, wise', and the fifth line of the other stanza, 'Earth, heav'n, fire, air,' the music being adapted only for monosyllables." *

We give these verses for comparison:

"Dear, if you change, I'll never choose again;
 Sweet, if you shrink, I'll never think of love;
 Fair, if you fail, I'll judge all beauty vain;
 Wise, if too weak, mee wits I'll never prove.
 Dear, Sweet, Fair, Wise, change, shrink not;
 be not weak;
 And, on my faith, my faith shall never break!

Earth with her flowers shall sooner heaven adorn;
 Heaven her bright star through earth's dim globe shall
 move;
 Fire heat shall lose, and frosts of flames be born;
 Air, made to shine, as black as hell shall prove.
 Earth, Heaven, Fire, Air, the world transformed shall
 view,
 Ere I prove false to faith, or strange to you."

This ayre appeared in the first book of its type to be published in England. The preface reads: "The First Booke of Songes or Ayres of fowre partes with Tableture for the Lute: So made that all partes together, or either of them severally may be song to the Lute, Orpherian or Viol de gambo -- Also an inuention by the sayd Author for two to play upon one Lute." This referred to a peculiar form of full-choir-book, the lute accompaniment being placed under the highest voice, and the other parts facing different ways, so that performers might read them sitting around a

* pages 175-6, History of English Music by Davey.

table. Dowland's songs were excellent lyrics, and like the modern lyrico-dramatic songs in the fullest sense of the word. While the melodies were important, they were harmonized with an accompaniment which allowed the essential musical material to be concentrated in the tune, and the tune followed the words, rendering the poetry with utmost faithfulness.

Other song books of the Elizabethan period have unearthed a wealth of lyric poetry. Unfortunately, as the songs were seldom published with the author's name, it so far has prevented critics from ascertaining, in many cases at least, the true identity of the writer. However, a lot has been accomplished. Most of the books which published Ayres, were edited by Lutenists. In 1596 William Barley brought out "A New Booke of Tabliture" which contains a lyric by Sir Walter Raleigh. This poem shows the faculty of a true song writer, with a simple form of stanza which can easily be repeated, and a simple type of rhythm. It must be remembered in this connection, that the same music was repeated for each stanza, the first stanza being set up with the music in the song-book, while the subsequent stanzas were printed in metrical form on another part of the page.

"Your face, your tongue, your wit,
 So fair, so sweet, so sharp,
 First bent, then drew, so hit
 Mine eye, mine ear, my heart.

Mine eye, mine ear, my heart
 To like, to learn, to love,
 Your face, your tongue, your wit
 Doth lead, doth teach, doth move.

Your face, your tongue, your wit,
 With beams, with sound, with art
 Doth blind, doth charm, doth rule
 Mine eye, mine ear, my heart.

Mine eye, mine ear, my heart,
 With life, with hope, with skill
 Your face, your tongue, your wit
 Doth feed, doth feast, doth fill.

O face, O tongue, O wit,
 With frowns, with checks, with smart
 Wrong not, vex not, wound not
 Mine eye, mine ear, my heart.

This eye, this ear, this heart
 Shall joy, shall bend, shall swear
 Your face, your tongue, your wit
 To serve, to trust, to fear."

In 1610 William Corkine published a book of Ayres which
 included this lyric by Sir Philip Sidney:

"The fire to see my woes for anger burneth
 The air in rain for my affliction weepeth,
 The sea to ebb for grief his flowing turneth,
 The earth with pity dull his centre keepeth,
 Fame is with wonder blessed.
 Time runs away for sorrow.
 Place standeth still amazed
 To see my night of ills which hath no morrow.
 Alas, all only she no pity maketh!
 To know my miseries, but, chaste and cruel,
 My fall her glory maketh.
 Yet still her eyes give to my flames their fuel.

Fire, burn me quite till sense of burning leave me.
 Air, let me draw thy breath to sore in anguish.
 Sea, drowned in thee, of tedious life bereave me.
 Earth, take this earth wherein my spirits languish.
 Fame, say I was not born.
 Time, hate my dying hour.

Place, see my grave upturn.
 Fire, Air, Sea, Earth, Time, Place, show thy power.
 Alas, from all their helps I am exiled,
 For hers am I, and Death fears her displeasure.
 Fie, Death thou art beguiled,
 Though I be hers, she sets by me no Treasure."

This excerpt from the Arcadia, Book III (1598 ed., p.289), proved Sidney to have been an excellent writer of lyrics. In his "Apologie for Poetrie" he wrote "The poet cometh to you with words set in delightful proportion, either accompanied with or prepared for the well-enchanting skill of music." He wrote a lyric about his esteemed friend, the Dutch Prince William of Nassau, and patterned it to a tune borrowed from the French, which later became the Dutch national anthem. Sidney must have had a musical ear, for there were two rhythms to the melody, and yet the words fitted the music perfectly. He also showed the musical influence of the Huguenot Psalter, when he came to translate the psalms.

"The Huguenot Psalter incorporates tunes of popular airs selected by Clément Marot as 'timbres' for his psalm translations, and it was with these in his head that Sidney translated." * This explains the lyrical treatment of his translation of psalm 32.

Thomas Campian, a contemporary of Shakespeare's, is now considered to be one of the major lyric poets of the English language. In all, he wrote one hundred and eighteen "ayres" or songs for the lute. For more than two centuries Campian remained unknown, and then his poems were again uncovered for

* page 71. Melody and The Lyric - John Murray Gibbon

the world by the efforts of a critic and publisher A.H. Bullen. The modern tendency is to consider the words as an end in themselves, but we must remember that they were written to be sung. It seems that the first poems written by Campian were set by contemporary musicians, such as Robert Jones, Thomas Morley and Philip Rosseter. The latter was a famous lutenist and in his book of ayres, at the beginning of the volume, we find an address "To the Reader"

written by Campian, which reads: "The lyric poets among the Greeks and Latins were the first inventors of airs, tying themselves strictly to the number and value of their syllables: of which sort you shall find here, only one song in Sapphic verse: the rest are after the fashion of the time, ear-pleasing rhymes, without art." Elsewhere he writes: "In these English Ayres, I have chiefly aimed to couple my words lovingly together, which would be much to do for him who had not power over both." This modesty was soon to grow

in confidence, for Campian is remembered for his music as well. He became the perfect example of the poet-musician of his age. His lyrics were written simultaneously with his music, combining a simplicity and charm of melody with a delicacy of phrasing and personal sentiment.

From Rosseter's "Book of Airs", we quote a poem by Campian, which is notable for its word music:

"When Laura smiles, her sight revives both night and day;
The earth and heaven views with delight her wanton play;
And her speech with ever-flowing music doth repair
The cruel wounds of sorrow and despair.

The spirits that remain in fleeting air
Affect for pastime to untwine her tressed hair;
The birds think sweet Aurora, Morning's queen, doth shine
From her bright sphere, when Laura shows her looks divine.

Diana's eyes are not adorned with greater power
 Than Laura's, when she lifts awhile for sport to lure.
 But when she her eyes encloseth, blindness doth appear
 The chiefest grace of beauty sweetly seated there.

Love hath no fire but what he steals from her bright eyes.
 Time hath no power but that which in her pleasure lies.
 For sheweth her divine beauties all the world subdues,
 And fills with heavenly spirits my humble Muse."

Campian was famous as a lutenist, and wrote four books of his own, the songs to be accompanied on the lute. From his fourth book we quote an example of a lyric which was written at the same time as the melody, and by the author.

"There is a garden in her face,
 Where roses and white lilies grow;
 A heavenly paradise is that place,
 Wherein all pleasant fruits do flow.
 There cherries grow that none may buy,
 Till 'cherry-ripe' themselves do cry.

Those cherries fairly do enclose
 Of orient pearl a double row,
 Which when her lovely laughter shows,
 They look like rosebuds filled with snow.
 Yet them nor peer nor prince can buy,
 Till 'cherry-ripe' themselves do cry.

Her eyes like angels watch them still;
 Her brows like bended bows do stand,
 Threatening with piercing frowns to kill
 All that attempt with eye or hand
 Those sacred cherries to come nigh,
 Till 'cherry-ripe' themselves do cry."

In 1609 Alfonso Ferrabosco, a celebrated lutenist, published a book of Ayres which included several lyrics by Ben Jonson. These songs prove that Jonson had lyrical ability, and were taken from the masques in which Ferrabosco and Jonson collaborated. Apparently they were good friends, for Jonson

called him "my loved Alfonso", and wrote of him "Mastering all the spirits of music: to whose judicial care, and as absolute performance, were committed all those difficulties both of song and otherwise. Wherein, what his merit made to the soul of our invention, would ask to be expressed in tunes no less ravishing than his." Then he further expressed his admiration by means of an epigram on Ferrabosco's book

An epigram is the highly concentrated expression of a single emotion, and thus a specialized type of lyric.

Jonson's epigram really could be considered to be about music in general, and bears quoting here:

"To urge, my loved Alfonso, that bold fame
Of building towns and making wild beasts tame
Which music had, or speak her own effects,
That she removeth cares, sadness ejects,
Declineth anger, persuades clemency,
Doth sweeten mirth and heighten piety,
And is to a body, often, ill inclined,
No less a sovereign care than to the mind;
T'allege that greatest men were not ashamed,
Of old, even by her practice to be famed;
To say indeed she were the soul of heaven,
That the eighth spere, no less than planets seven,
Moved by her order, an the ninth, more high,
Including all, were thence called harmony;
I yet had uttered nothing on thy part
When these were but the praises of the art;
But when I have said the proofs of all these be
Shed in thy songs: 'tis true: but short of thee."

A song appearing in this Book of Airs appeared in the Masque Volpone, written for the King's Men. The lyric is as follows:

"Come, my Celia, let us prove,
While we may, the sweets of Love.
Time will not be ours for ever;
He at length our good will sever.
Spend not then his gifts in vain;
Suns that set may rise again,

But if we once lose this light,
 'Tis with us perpetual night.
 Why should we defer our joys?
 Fame and Rumour are but toys.
 Cannot we delude the eyes
 Of a few poor household spies?
 Or his easier ears beguile
 Thus removed by our wile?
 'Tis no sin Love's fruits to steal;
 But the sweet theft to reveal,
 To be taken, to be seen,
 These have crimes accounted been."

Another composer, Nicholas Lanier worked with Jonson in preparing the then popular masques. John Playford in his "Select Ayres" gives the setting by Lanier of a song from Jonson's masque "The Sad Shepherd", which reads thus:

"Though I am young and cannot tell
 Either what Love or Death is well,
 And then again I have been told
 Love wounds with heat, and Death with cold;
 Yet I have heard they both bear darts
 And both do aim at human hearts;
 So that I fear they do but bring
 Extremes to touch, and mean one thing."

Jonson owed his interest in music to his training as a Westminster schoolboy. That he maintained his affection for it is shown in his preface to Edward Filmer's "French Court Airs" (1629). We read:

"What charming peals are these
 That while they bind the senses do so please!
 They are the marriage rites
 Of two, the choicest pair, of Man's delights,
 Music and Poesy!
 French air and English verse here wedded be.

Who did this knot compose
 Again hath brought the Lily to the Rose;
 And with their chained dance
 Re-celebrates the joyful Match with France.

They are a School to win
 The fair French Daughter to learn English in;
 And, graced with her Song,
 To make the language sweet upon her tongue."

The songs referred to so far in this chapter have been "ayres", and must not be confused with the then popular madrigals. The madrigal took the form of an unaccompanied song for at least three, and rarely for more than six, voice parts. It was seldom set to more than one stanza of poetry, for the musical treatment was constructed mainly upon short poetic phrases which were repeated by each voice part in a contrapuntal treatment. Since each voice part had an equal share of melodic interest, the musical phrases were taken up consecutively rather than simultaneously, thus calling for a repetition of verbal phrase. The composer expressed himself with such intimate regard to the particular meaning of each phrase and word, that repetition of his music to another stanza was seldom possible. "The poetry of the period is admittedly of the first rank, but the fine imagination of the greatest of the English madrigal - composers may be said without exaggeration to have been equal to that of the poets, with the result that the music added new beauty to the 'golden vowelled' lyrics, and intensified their meaning so that Elizabethan music was indeed 'married to immortal verse' in equal partnership." *

Fellowes

* page X of Preface to English Madrigal Verse by E.H.
 Oxford at the Clarendon Press 1920

William Byrd, the famous madrigal writer, expresses his views about the interpretation of a poem by means of music, in his Latin address which prefaces "Gradualia". He writes:

"There is a certain hidden power, as I learnt by experience, in the thoughts underlying the words themselves: so that as one meditates upon the sacred words and constantly and seriously considers them, the right notes, in some inexplicable manner, suggest themselves quite spontaneously." * This

interchange of ideas between musician and poet furthered the development of the lyric, for the intimate study of verse was necessary to the interpreting of the exact intention of the poet. The reproduction of these madrigals was done without aid of bar lines, so that the laws of true accent as employed in speech, would be maintained in singing. Unfortunately, later editions have introduced bar lines, thus leading to the error of believing that Elizabethan musicians wantonly disregarded the true "ictus" of the words.

Ben Jonson also wrote lyrics for madrigal singing. In Act I, scene 1, of the "Silent Woman", he introduces this madrigal, which was an imitation of a Latin poem, and called "The Sweet Neglect".

"Still to be neat, still to be drest,
As you were going to a feast:
Still to be pou'dred, still perfum'd:
Lady, it is to be presum'd,
Though art's hid causes are not found,
All is not sweet, all is not sound.

* Translation by E.H. Fellowes

Give me a looke, give me a face,
 That makes simplicitie a grace;
 Robes loosely flowing, haire as free:
 Such sweet neglect more taketh me,
 Than all th'adulteries of art,
 That strike mine eyes, but not my heart."

Richard Carlton, a friend and contemporary of Spenser at Cambridge, wrote four madrigals from stanzas in the "Faerie Queene". This one was written for five voices, and was published in 1601.

"Ye gentle ladies, in whose sovereign power
 Love hat' the glory of his kingdom left,
 And the hearts of men as your eternal dower,
 In iron chains of liberty bereft,
 Delivered hath into your hands by gift;
 Be well aware how you the same do use,
 That pride do not to tyranny you lift;
 Lest if men you of cruelty accuse,
 He from you take that chiefdom which you do abuse."

Spenser's stanzas were very suitable for this type of musical setting, and we find a madrigalist, George Kirbye, has taken two of them from the November eclogue of Spenser's "Shepherd's Calendar."

Thomas Lodge went to the same school as Spenser, at Merchant Taylors', and received the same musical education. His lyrics have received treatment as madrigals and in a pastoral called "Rosalynd" he gives the title of "Rosalynd's Madrigal" to one of the lyrics which was to be sung. It reads:

"Love in my bosom like a bee
 Doth suck his sweet;
 Now with his wings he plays with me,
 Now with his feet.
 Within mine eyes he makes his nest,
 His bed amidst my tender breast;

His kisses are his daily feast,
 And yet he robs me of my rest;
 Ah, wanton, will ye?"

Thomas Morley, a musical friend of Shakespeare described a madrigal as "a kind of music made upon songs and sonnets such as Petrarcha and many poets of our time have excelled in." In 1601 he published a famous collection of madrigals "composed by divers several authors" which were all written in honour of Queen Elizabeth. We note one of them by John Milton, a poet and accomplished musician, the father of the famous poet. In all of these madrigals the last two lines are the same, referring to her majesty.

"Fair Orian in the morn,
 Before the day was born,
 With velvet steps on ground,
 Which made nor print nor sound,
 Would see her nymphs abed.
 What lives those ladies led!
 The roses blushing said:
 O stay, thou shepherd's maid.
 And on a sudden all
 They rose and heard her call.
 Then sang those shepherds and nymphs of Diana:
 Long live fair Oriana."

Many other poets and musicians worked together to produce this type of lyric. Orlando Gibbons, one of our foremost musical ancestors set this poem by Sir Walter Raleigh to a madrigal. *

* Harl. M.S.S. 733 in British Museum gives the ascription to Raleigh.

"What is our life? a play of passion.
 Our mirth the music of division.
 Our mothers' wombs the tiring-houses be,
 Where we are dressed for this short comedy.
 Heaven the judicious sharp spectator is,
 That sits and marks still who doth act amiss.
 Our graves that hide us from the searching sun
 Are like drawn curtains when the play is done.
 Thus march we, playing, to our latest rest,
 Only we die in earnest, that's no jest."

Other poets we refer to in passing, whose lyrical works have been made into madrigals or Canzonets, * include Sir Philip Sidney, Thomas Campian, Michael Drayton, Robert Greene and John Donne. An example of a Canzonet arranged by Henry Youll and with lyric by Sir Philip Sidney is given here:

"Only joy, now here you are,
 Fit to hear and ease my care.
 Let my whispering voice obtain
 Sweet reward for sharpest pain.
 Take me to thee and thee to me.
 No, no, no, no, my dear, let be."

The madrigal has not exerted as great an influence upon lyric poetry of later years, for it was based upon the contrapuntal art, which gave way to the more vertical treatment of harmony. Thus the golden age of the madrigal continued for only about thirty years, and was absorbed in the continual evolution of the development of song. Let us not forget the words of Davey "The best Elizabethan madrigals are, like Shakespeare's sonnets, priceless gems, imperishable, flawless art-works. To know something of the poetry, something of the music, ought to be a part of every Englishman's and Englishwoman's education." **

* A lighter form of madrigal

** page 245, History of English Music by Henry Davey

Lyric poetry, as we have seen, received a great impetus from secular forms of music. It is also intimately connected with religious music, which developed a corresponding religious lyric. While the madrigal was sacred, a similar type of contrapuntal piece developed, called the "Motet," which was suitable for religious occasions. This type of lyric was usually more restrained as is witnessed in this selection by Fulke Lord Brooke:

"O false and treacherous Probability,
 Enemy of Truth and friend to Wickedness,
 With blear-eyed opinion learn to see
 Truth's feeble pity here and barrenness,
 When thou hast thus misled humanity,
 And lost obedience in the pride of wit,
 With reason durst thou judge the Deity,
 And in thy flesh make bold to fashion it.
 Vain thought! the word of power a riddle is,
 And till the veils be rent, the flesh new-born,
 Reveals no wonders of that inward bliss,
 Which is where faith is, everywhere finds scorn.
 Who therefore censures God with fleshly sprite,
 As well in Time may wrap up Infinite."

John Donne is also identified with religion, for although he wrote secular verse, as Dean of St. Paul's, his interest helped develop the sacred music and poetry. After writing the "Hymn to God the Father" and setting it to a solemn tune by John Hilton, he wrote "The words of this hymn have restored me to the same thoughts of joy that possessed my soul in my sickness when I composed it. And O the power of church music!. That harmony added to it has raised the affections of my heart." A musical setting of my own of this hymn will be found in the last chapter of the book.

"Wilt Thou forgive that sin where I begun,
 Which was my sin though it were done before?
 Wilt thou forgive that sin through which I run
 And do run still, though still I do deplore?
 When Thou hast done, Thou hast not done,
 For I have my more.

Wilt Thou forgive that sin by which I won
 Others to sin and made my sin their door?
 Wilt Thou forgive that sin which I did shun
 A year or two, but wallow'd in a score?
 When Thou hast done, etc.

I have a sin of fear that when I've spun
 My last thread, I shall perish on the shore;
 Swear by Thyself that at my death Thy Son
 Shall shine as he shines now and heretofore,
 And having done that, Thou hast done,
 I fear no more."

George Wither also added to the religious lyric poetry of the times by writing "Hymnes and Songs of the Church"(1623) and his "Haleluiah" (1641). He also realized the music of lyric poetry, for in his tract "The Scholar's Purgatory" he says "how many differences must be observed between lyric verse and that which is composed for reading only." That Wither wrote his hymns to specified tunes so that they could easily be sung, is shown in his remarks to the reader found in his "Haleluiah" before Hymn 1.

"As in the language, so in the sorts of verse I have affected plainness, that I might the more profit those who need such helps: this I have done also, that they may be sung to the common Tunes of the Psalms, and such other as are well known; to which I have directed my reader, not to confine him to such Tunes; but that he may have those, until he may be provided of such as may be more proper; which perchance may by some devout Musician be hereafter prepared.

HYMN 1

Come, oh come, in pious lays
 Sound we God-Almighty's praise,
 Hither bring in one consent
 Heart and Voice and Instrument,
 Music add of every kind;
 Sound the trump, the cornet wind,
 Strike the viol, touch the lute,
 Let not tongue nor string be mute.

.

Come ye sons of human race
 In this chorus take a place;
 And amid this mortal throng
 Be you masters of the song.
 Angels and supernal powers,
 Be the noblest tenor yours;
 Let in praise of God the sound
 Run a never-ending round;
 That our song of praise may be
 Everlasting as is He.
 From Earth's vast and hollow womb
 Music's deepest bass may come;
 Seas and floods from shore to shore
 Shall their counter-tenors roar.
 To this consort (when we sing)
 Whistling winds your descants bring,
 That our songs may ever climb
 All the bounds of place and time,
 And ascend from Sphere to Sphere
 To the great Almighty's ear."

One of the most charming lyrical pieces, is Wither's Hymn 50, which is a lovely lullaby for children - "Sleep, Baby, Sleep". His comment shows its simplicity, and the author's naïveté.

"Nurses usually sing their children asleep, and through want of pertinent matter, they oft make use of unprofitable (if not worse) songs. This was therefore prepared, that it might help acquaint them and their nurse-children with the loving care and kindness of their Heavenly Father.

Sleep, baby, sleep! What ails my dear
 What ails my darling thus to cry?
 Be still, my child, and lend thine ear
 To hear me sing thy lullaby.
 My pretty lamb, forbear to weep;
 Be still, my dear! Sweet baby, sleep.

.

When God-with-us was dwelling here
 In little babes He took delight;
 Such innocents as thou, my dear,
 Are ever precious in His sight.
 Sweet baby, then forbear to weep;
 Be still, my babe! Sweet baby, sleep!

.

A little infant once was He;
 And, strength in weakness, then was laid
 Upon His Virgin Mother's knee
 That power to thee might be conveyed.
 Sweet baby, then forbear to weep;
 Be still, my babe! Sweet baby, sleep!

.

The King of Kings when He was born
 Had not so much for outward ease;
 By Him such dressings were not worn,
 Nor such like swaddling-clothes as these.
 Sweet baby, then forbear to weep;
 Be still, my babe! Sweet baby, sleep!

Within a manger lodged thy Lord,
 Where oxen lay and asses fed;
 Warm rooms we do to thee afford,
 An easy cradle for thy bed.
 Sweet baby, then forbear to weep;
 Be still, my babe! Sweet baby, sleep!"

Sacred lyric poetry has continued to give much to the musical world, as well as the religious world. William Cowper, in his "God moves in a Mysterious Way", and William Blake in his "And did Those Feet", are just two examples of more modern music of lyric poetry.

Before leaving this chapter, we must consider the special case of lyrical form - the sonnet. Before the days of

modern European literature, the poets of Provence invented several peculiar kinds of lyrics in which the form was set beforehand. This was due to the musical accompaniment, and required the matter to be fitted into whatever form was demanded by the music. Only in these Provençal kinds of poetry does this occur, and the sonnet is one of them, the only one which has established itself in England. The sonnet is first found in Italian poetry, but it is in Italian poetry imitating Provençal. The fourteen lines of the sonnet have been determined by the music to which this form was set. Originally, a melody of four lines was composed, which was repeated, followed by another melody three lines long, which was also repeated. This divided the sonnet into two main parts, the first with eight lines, and the second with six lines, and this division naturally explains why there is often a division of sense in these two groups. The effect of this form has been aptly compared to the ebb and flow of a wave, while the melodies used were also in direct contrast, one with the other. This particular form of sonnet has been called the "Petrarchian" because of its Italian origin, and was first introduced into England by Sir Thomas Wyatt, and a little later, by Surrey. Both these men turned their lyrics to the lute, and Surrey excelled on the instrument, for an early biographer wrote that he "composed to it several elegant airs." Many of the best English sonnets

written later are of the Italian pattern, notably those of Milton and Wordsworth.

The sonnet gave a great impetus to the lyric, for it was the direct expression of personal feeling. This form disciplined the use of language calling for the use of the correct word, and demanding condensation and brevity. The feeling for climax and power of expression led to the development of the Shakesperian sonnet, which regrouped the lines into three quatrains and a final couplet. This form was not based upon musical practice, and was a purely poetic achievement, to help develop the climax to the fullest, and express more powerful feeling. Shakespeare, Rossetti, and Swinburne have developed this form to a high degree of excellence.

Matthew Arnold in his sonnet about Shakespeare, uses the Petrarchian form, but at the same time gains a climax in the last two lines.

"Shakespeare

Others abide our question. Thou art free
 We ask and ask: thou smilest and art still,
 Cut-topping knowledge. For the loftiest hill,
 Who to the stars uncrowns his majesty.

Planting his steadfast footstep in the sea,
 Making the heaven of heavens his dwelling place,
 Spares but the cloudy border of his base
 To the foiled searching of mortality.

And thou, who didst the stars and sunbeams know,
Self-schooled, self-scanned, self-ho.ored, self secure,
Didst tread on earth unguessed at -
Better so!

All pains the immortal spirit must endure,
All weakness which impairs, all griefs which bow,
Find their sole speech in that victorious brow."

This chapter has sought to prove how music has been of great importance in the development of English lyric poetry. It is to be hoped that more reference to this association will be made by the teachers of English. It seems unfortunate that poetry and music have lost most of that close inter-relation which existed until the end of the seventeenth century. The modern poet may like to be thought of as a "maker of music", but his claim to this honour is only true in regard to "verbal music." And so we turn to this "music of language" in chapter six.

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Chapter SixThe Music of Language and the Language of Music

"Music is well said to be the speech of angels; in fact, nothing among the utterances allowed to man is felt to be so divine."

Carlyle

The close analogies that can be developed between language and music are due to their ability to convey meaning by the use of sound. This sound is produced in each case, by at least three things - a motive power, a vibrating power, and a resonating power. The musician motivates his instrument, either by the motion of his fingers, as in the violin, or by providing a column of air by blowing, as in the flute. The vibrations produced by the moving portion of the instrument proceed through the air to the ear-drum, which acts as the resonator, vibrating in sympathy with these frequencies, and thence to the brain via the nervous system. It is our brain which decides whether or not the music is "pleasing to the ear".

The divine instrument, the human voice has the same three things (a motivator, a vibrator and a resonator) and an articulator as well. The tongue, with the teeth and the lips, moulds the air after it has come to the mouth cavity from the vibrations of the vocal chords. The main object of speech is not to create sounds, for sounds are at times involuntary, but to frame sounds into words. The baby could speak at once, if he had developed the element of articulation. It takes years to co-ordinate the operations

of the lips and tongue in the production of a clear out enunciations. Sometimes it is never achieved, for we are continually straining our ears to catch the language of people who merge their words, slur over their consonants and completely leave out many of their vowels. This state of affairs is even worse in the modulation of the speech medium to music. An old teacher declared that "There are

some who sing in the Church as if they were on the stage, some a perpetual chanting which is insufferable. Some overdo it and make it a barking; some whisper it, and some sing it confusedly; some push and force it, and some sink it, some sing it blustering, and some as if they were thinking of something else: some in a languishing manner, some in a hurry. Some bite it, other nose it. Many do not pronounce the words, and others do not express them. Some sing as if laughing, and some crying. Some speak it, some kiss it: some holla, bellow and sing it out of tune: and, together with offences against nature, are guilty of the greatest fault, in thinking they know what they are doing, and stand above correction." *

It is well to remember that language is composed of a body of words, forms and idioms. The word language comes from the Latin "lingua" meaning tongue, which suggests the importance of this organ in the articulation of the words by means of speech. Oral expression, of course preceded written expression, for the art of writing was greatly retarded, and, as we are disgracefully aware, is still backward in some parts of the country. When a language is recorded, it becomes known as literature. In this respect

* Page 61 of The Music of Language by
J. Campbell McInnes
Frederick Harris Co. Oakville, Ont. Can. 1939

English Literature is rather young, for it was but an isolated dialect in England about five hundred years ago.

There are a great many languages in the world, ancient and modern, but the English we use to-day may be said to have had its foundation in the translation of the English Bible of 1611 - a very short time ago, when the language as a whole is considered. Already many of the usages of English words on this continent are different from those of the Mother Country, and if we go further, local usage of a word varies even in a country as small as Prince Edward Island.

In spite of this variation from the local dialect beginning of English in the 14th Century, it has become so popular and so well-known, that it is now spoken by upwards of three hundred million people, and by means of its literature, influences the lives of over five hundred millions or one fourth of the total population of the world.

"Music", so goes the quotation, "is the universal language of the human race." Therefore, its effect is upon all languages and races of men. As a language it can express the various moods and emotions of individuals, and has been intimately connected with their ability to express themselves by audible means. In fact Herbert Spencer in an essay on "The Origin and Functions of Music" claims that speech was

the parent of music and says "utterance, which when language is speech, gave rise to music".

Each language has its own literature including that of music. It was, however, the latest of the arts to be developed, because of the difficulty of forming a system whereby the sounds could be recorded. Most of this was accomplished within the Church, which established a system of neumes that were very indefinite in meaning, resulting in only approximate sounds to those originally played or sung. Later, by means of succeeding steps, they became notes and other signs which now are collectively called notation.

Language is written in an acceptable form or plan of construction, in order to satisfy the logical requirements. Books are divided into chapters, which deal with one aspect of a situation, and are usually not too long so that they may be read at one time. Now the language of music is similar in that the whole selection is divided into movements, although there would be fewer movements, than chapters in a book, for it is possible to write a vast amount of music in one form. If a chapter is removed and deals with a complete theme, it is then more like a short story, an essay, or even a moderately long poem. As such it will be a complete expression of language with its own plot and even with its

counter plot. Similarly in music, a single movement form, will be a complete musical expression, with its own musical design, in which one may hear both the main melodic theme, and one of secondary interest provided for contrast.

"Finlandia" by Sibelius is a tone poem in music which would afford a parallel in language to Goldsmith's "Deserted Village". Comparing a selection of several movements, such as a Symphonic Suite, to a literary piece having several Chapters, we could suggest the comparison of "Scheherazade", by Rimsky Korsakow, to the stories appearing in the chapters of the "Arabian Nights". Here the tones of the musical language can be easily translated into the themes of the stories in the book.

The theme of the beautiful narrator in the trembling, diffident notes of the violin as it sings to the rich chords from the harp, is heard introducing each of the stories: the sea and the vessel of Sinbad: the tale of the Prince Kalender: the young Prince and the young Princess: the festival at Bagdad followed by the wrecking of the vessel. Here truly is where the language of music has intensified the emotional appeal even more than the music of language. In this comparison, "music is a language more subtle than any spoken language, conveying its meaning by tones and harmonies".

*

The chapter, or short story, can be further subdivided into paragraphs, which give the individual ideas that are really the component parts of the unified thought of the whole chapter. In the case of poetry, the stanza corresponds to the chapter. Now in music every movement can be analyzed into well-defined sections, each presenting a particular theme. Since music is less easily comprehended, repetition of thematic material is required to gain familiarity with the idea. Because of this and for contrast, certain forms have evolved from the repeated paragraph. Ternary form applies to the form involving the first paragraph, a contrasting paragraph or theme, and the first paragraph repeated. If there are only two paragraphs the form is called binary. Rondo form is when the first paragraph is heard three or more times, with contrasting paragraphs between each repetition. If a musical work ends with a coda, or an extra section added to the main part like a postscript in a letter, it often contains a musical reference to the first paragraph.

In the English language, the sentence is considered to be the most effective means of conveying thought. It is the very backbone of our writing. The ability to construct sentences correctly enables one to form a paragraph. Sentences may be simple, compound, or complex, and each one is usually subdivided into phrases and subordinate clauses, all

of which add to the sum total of meaning expressed. In the musical language are also sentences which correspond roughly to the types mentioned above. With these sentences in both languages, are found punctuation marks. In literature they often go unobserved, but in music they are very definite in character and are part of the music itself. The period at the end of the sentence is extraneous to the alphabet, and marks a falling inflection denoting finality. This sense of completeness occurs in music by the use of chords which form a distinctive grouping called a perfect cadence, or a plagal cadence (the Amen in Church music).

Sometimes a sentence is divided by a comma, into two complete clauses or, for the sake of the analogy, phrases. In both literature and music a phrase is a quantity of words or music that can be spoken or sung in one breath, in other words a brief statement of a verbal or musical thought. The phrase is the main term used in measurement of musical patterns, and is usually the distance from cadence to cadence. Now as the sentence referred to has two phrases, two cadences are required. The final cadence or perfect will come at the period, as we have seen, while at the comma what is known as an imperfect cadence is encountered. While the reader of literature would pause for breath at this point, so would the listener notice a point of rest or relaxation in the music.

It is often observed that in a longer sentence a colon or semi-colon is inserted, unexpectedly causing a pause, not as long as a period, but then letting the sentence go on for another spurt until the close. This device is also used in music, allowing the theme to come to a deceptive pause, which does not turn out to be the end after all. This is called a deceptive cadence, and is also a chordal progression and an integral part of the music.

Punctuation marks, as we have seen, are imperative both in music and language. Without them all would be a confused muddle of sound and nonsense, consisting of meaningless words and chords or notes.

There would be no sentences without words, and no music without notes or chords. We include the idea of notes or chords together, because a chord is simply a group of notes which harmonize, and which are all played at the same time. When a "Sanctus" is rendered there is a chord played for each word that synchronizes with it. When combined tones or chords are used in a vertical succession and arranged in an orderly fashion, as in this piece, it is said to be harmonized. Accordingly when a group of words are assembled so that the parts of speech are placed in an order to make good sense, the sentence is said to be grammatically arranged. In noting this comparison it is observed that

"music has an advantage over words in its ability to intensify emotion. It has the further advantage over the written or spoken word that it can express thoughts in so many voices at the same time with cumulative effect, without causing Babel." *

Separate parts of speech carry out their function in a sentence only if they are associated with other parts of speech in the correct relationship. They have less meaning when they stand alone. Words have been called "decayed sentences", a reference to the formative period of our language, and also to our early years when one word signified so much. In reality a word is the symbol of an idea, which in itself conjures up a mental association. Just as a word was originally a sentence, so was a tone in music something of a melody. Now, however, a tone or chord played by itself signifies little and has no meaning in itself, except when joined to another. The musician Dr. Horwood puts his years of experience into these sentences.

"The joining of chords is not a haphazard business, but requires very great skill and sound musicianship. Certain chords follow very well, while others sound atrocious. It is generally best to join chords whose roots are a fourth or fifth apart, although other combinations can often be most effective. When some of the strongest progressions are used, they frequently give an effect of pause or peroration, and are known as cadences when they occur at the end of musical phrases."**The strongest chords mentioned are of tonic har-

mony, and would correspond to nouns in verbal language. These

* Page 5 of The Magic of Melody by John Murray Gibbon
J.M. Dent & Sons, Toronto

** Page 56 of Listening to Music by (1933)
F.J. Horwood, J.M. Dent & Sons, Toronto 1939.

chords of rest are often anticipated by auxiliary chords which could be like adjectives, for they modify the meaning of the main chord.

Following the chord of rest, comes the chord of motion, usually of dominant harmony, based on the fifth tone of the scale. This is the verb of musical language and, like the noun, is often modified by the adverb, a chord subordinate to the dominant. Now a verb of motion calls for a completion and it is always found in music, for no piece ever ends on the dominant. It is always resolved by a completion or object, which is usually another noun. If the dominant goes to the submediant, or the next tone of the scale, it is an imperfect close or cadence, and the chord would be a pronoun, for it has taken the place of the noun.

Good music, like good literature, is free from profanity and slang and contains something of intellectual worth. The material of both should be constructed logically. In a novel or play there are one or two leading characters with a number of others which help to give the background to the plot. Each situation is developed in systematic succession so that the reader can follow readily. So in music there are primary and secondary themes with other auxiliary themes of lesser importance that all make a contribution to the plan of the whole movement. These musical thoughts are connected

in a progressive order, with numerous references to the musical idea, so that the fundamental thought in the music will be coherently presented. Prokofieff, the modern Russian composer, in his "Peter and the Wolf" carries the idea of musical representation further, by giving each of the characters in the tale a theme associated with an instrument. The grandfather is represented by a bassoon playing a cautious tune, while the clarinet plays rather furtively and in a feline fashion. Whenever any of the characters perform any action in the tale, the music immediately suggests that character by replaying the theme, or part of it, on the instrument associated with the character.

Music in language, as in the art of music, means ordered patterns of sound in some sort of consonance. Noise means unequal waves of sound, and suggests dissonance. It is our duty to speak effectively so that our spoken language will be a form of music addressed to the ears of men. It was the poor Polish lad, Joseph Conrad, who said "I was so conscious of the beauty of the English language that I learned to become its slave". Many people do not realize the music in words, or what fine prose is attempting to do; hence the full values of language are not attained, because particular attention is not paid to its musical value. It is unimpas- sioned speech that has remained the vehicle for the smaller

emotions of life, the everyday expression of everyday emotions, while impassioned speech has become the parent of music.

Poetry is impassioned speech; it is speech in a particular musical setting. Poetry is on a higher plane than ordinary language, and is usually the result of a very deep or intense emotional experience. Such feelings generally tend to produce a rhythmical expression of some kind, coupled with the greatest possible appropriate use of the sound of language. If spoken and written language have a music of their own, poetical language is even more beautiful and musical. Many people who play upon the vocal instrument are extremely sensitive to sound, and in this sense, the great poets are the supreme master-musicians of language.

It has been said that all language is potential poetry, and all poetry potential music. Then the relation between poetry and music is even more apparent than between prose and music. The musical element of early verse is in reality the natural overflowing into sound of a heart charged with joy or sorrow. Thus, while poetry and music may have no common root in expression, they have a common inspiration. Tschaikowsky wrote: "How interpret these vague feelings which pass through one during the composition of an instrumental work without reference to any definite subject? It is a purely lyrical process, a kind of musical shriving of the soul, in which there is an incrustation of material of material which flows forth again in notes, just as the lyrical poet pours himself out in

verse. The difference consists in the fact that music possesses far richer means of expression, and is a more subtle medium in which to translate the thousand shifting moments in the mood of a soul." This of course, is a

musician's opinion, and in contrast to that of Shelley, who

writes of verse - "A man cannot say, 'I will compose poetry', The greatest poet even cannot say it; for the mind in creation is as a fading coal, which some invisible influence, like an inconstant wind, awakens to transitory brightness."

The essential fact of poetry and music is rhythm. It appeals to the deep instinct of the mind for a sense of design and the love of patterns. In both music and poetry the use of accents is associated with time rhythm and metre.

It is the metre or the marked rhythm or beat of the sound of words that puts poetry in a class by itself. Rhythm and metre should not be confused. Any noticeable series of

accents gives rhythm to a line. The sentence "We are the sons of men" has two possible rhythms, either with the accents on "we", "sons" and "men", or on "are", "sons" and "men". Metre is a series of accents that are not only noticeable, but also form a definite repeating pattern. If we added a line to the above sentence thus:

We are the sons of men,
Conquering ten by ten.

there would be formed a definite metre, of three main accents for each line. In music the accent always comes at the beginning of a "bar" or "measure", while in poetry, this corresponds to the "foot" or the distance from accent to accent. The

foot is usually divided into syllables which compare to the unaccented beats of music. In our example we find that there is a variation within the accents, which has, however, not disturbed the beat of the time, nor disturbed the rhythm. The first foot is trisyllabic, followed by two disyllabic feet. This variation is common, although the normal foot is an unaccented followed by an accented syllable called the "Iambic" foot, or an accented syllable followed by an unaccented, called the "Trochee". The latter no doubt has developed from the triple rhythm of the dance, where "feet" were extremely important, and where music exerted such an influence upon the poetry.

The main bulk of poetry from Chaucer to Thomas Hardy and Robert Bridges uses the iambic foot in what is called the "iambic pentameter" or a line of five feet. "These are called rising feet, because the tone of the voice tends to rise from the unaccented to the accented syllable. Lines of five rising disyllabic feet may be called the staple metre in English poetry." * Gray's "Elegy in a Country Churchyard" is an excellent example of this type.

Poetry and music both give expression to emotion through the medium of sound. Wilfulness, gaiety, longing, frivolity, ecstasy, exultation, grief, weariness, peace, agitation, all can be graphically expressed by means of verbal "imagery"

* Page 24 of Poetry; its Music and Meaning
Lascelles Abercrombie - 1932 - Oxford University
Press

and all have their musical counterparts. When rapidity is suggested in language, the energetic trisyllabic pattern is used which makes it eminently suitable for the expression of excited or pathetic moods:

"The poplars are felled, farewell to the shade,
 And the whispering sound of the cool colonnade;
 The winds play no longer and sing in the leaves,
 Nor Ouse in his bosom their image received." *

Likewise rapidity in music is associated with rhythm, particularly that of 6/8 time, where six eighth notes or their equivalent appear in every bar. Many dance forms have this type of rhythm.

Rhythm is also affected in music by the type of harmony obtained in the use of chords. In relation to poetry we find "an extraordinary interplay of vowel and consonantal accord and discord takes place in much of the best poetry, all of which has its subtle effect upon the rhythm. Indeed, this may be justly compared with the effect of harmony on rhythm, which in the case of all complex music becomes very great." **

Metre, rhyme and alliteration are musical effects in poetry, and are all dependent upon points of similarity or regularity. Of these three, metre is by far the most important, and has been dealt with more fully. Rhyme is the similarity of verbal sound in the endings of words, though the similarity is not always exact. It may involve three

* William Cowper

** Page 40 of Facing the Music by W.J. Turner
 G. Bell and Sons Ltd., London 1933

syllables (follower-hollower), or two syllables (running-sunning), but should at least include one syllable (sigh-nigh). Very often two lines are grouped to provide rhyme, and from this type (refer to previous example) comes the name rhymed couplet. Numerous others rhyme schemes have been evolved with the purpose of joining together or linking larger masses of continuous rhythm which the metres of individual lines exist to create. Stanzas having no rhyme are said to be in blank verse. In music, "rhymes" are "imitations" associated with melodic or rhythmic resemblance. "Melodic tautology" is the exact repetition of a musical phrase, a device sparingly used because of its lack of variety. An example of this "rhyme" in music is found in Chopin's Valse in G# minor, where the second four bar phrase repeats exactly the melodic and rhythmic patterns of the first four bar phrase. The contrast is achieved by the tonality and harmony.

In Music "alliteration" is more frequent than "rhyme", because groups of phrases more frequently show points of similarity, or identity at the beginning than at the end. An example of "alliterative" music is found in the second theme from the first movement of Schubert's Unfinished Symphony.

A Alliteration in poetry, was originally a structural

device. "In medieval English poetry, the repetition of the same initial consonant sound, or of any initial vowel sound, in a series of accented syllables, served to connect into one structure two half-lines divided by a distinct pause." *

It has survived as a purely ornamental device, and has been used to skilful effect by Swinburne in these lines.

"The full streams feed on flower of rushes
Ripe grasses trammel a travelling foot,
The faint fresh flame of the young year flushes
From leaf to flower and flower to fruit." **

"Poetry needs a new criticism based upon its changed standards. And what these standards are can best be determined by a close observation of the sister art of music."

It is hoped that this chapter will draw more attention to the music of poetic language, and the language of poetic music. We have suggested points of comparison for purposes of further enlightenment, but we must not lose sight of the main purpose. "The glory of music and poetry is to make glad the heart of man, to make common-place things significant: but as in all art, music and poetry only yield their delights to the true seeker." ****

* Page 38 of Poetry: its Music and Meaning -

Lascelles Abercrombie, Oxford University Press 1932

** Atlanta in Calydon.

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The English Drama and Music

"How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony."

Shakespeare

From the days of the Greeks, music has played an important role in the drama. Choral song and narrative speech were presented with artistic unity, in spite of the fact the choruses often extended to considerable length. To a person reading Sophocles and Euripides, the choric passages seem to destroy the continuity of the drama, but we must remember that these were sung. It is in the very nature of the simplest and oldest form of drama that, at the height of intensity of feeling and excitement, it turns into music, for music can continue to express emotions when man can utter only inarticulate cries. Music, then serves to heighten the emotions expressed in drama.

The chorus prefaced scenes and accompanied them, while individual actors broke into song, and the aulos played during the action. "Agamemnon" by Aeschylus shows the force of tragedy born from the spirit of music, and is a consummate example of how music and lyricism were simultaneously created by means of word and tone, poem and melody. Tragedy and comedy took their rise from religious ceremonial, and were considered part of it. The audience was filled with awe and majesty befitting the occasion, and, as a result, only a

certain august tone could be allowed in the development of action and dialogue. The choral dialogue took place between a leader, dressed in robes of the god, and the chorus. As the song elaborated, narrative elements were introduced which told some story of the deity. Later two leaders appeared and the chorus gradually sank into the background, - simply a medium for the introduction of lyrical and musical passages often unrelated to the tragedy.

English drama took its rise, as did the drama of the Greeks, from religious worship. The Church, in the Middle Ages, was the centre of entertainment and education, as well as religion. It was ready and eager to provide for the people all the delight as well as the spiritual grace that it could by means of art and letters. Besides, it was ready to show an uneducated people the Scriptural story visually, and in music, thus counteracting the lack of vernacular versions of the Holy Writ.

The Mass itself, with its accompanying ritual, is a symbolic representation of the most significant episodes in the life of Christ, and, as the knowledge of Latin among the ordinary people grew less, the service grew more and more symbolic. This was especially important with the great New Testament stories of Christmas and Easter, when portions of the Mass were elaborated by the introduction of tropes, or additional texts to the ecclesiastical music. A trope then

was really an interpolation in the Mass consisting of music, dialogue, and later mimetic action. This dialogue was a dramatic form and, invariably, was sung to the musical forms used in the service. An example of a slight dramatization of the coming of the three Marys to the tomb of Christ is the "Quem Quaeritis." One choir personating the angel sings

"Quem quaeritis in sepulchro, Christicolae?"

Another choir or group answer:

"Iesum Nazarenum Crucifixum, O Caelicolae"

to which the angel sings:

"Non est hic, surrexit sicut praedixerat,
Ite, nuntiate quia surrexit de sepulchro." *

Thus we see that the attempt to bring home to the unlettered people the reality of the chief events connected with the Christian religion was the point of departure for the medieval stage. The actors were, in the beginning, the ministers of the cult and this liturgic drama was, to a great extent, if not completely, executed in music. For a text borrowed from the liturgy, the music used was of course that which corresponded to the chant, but, as tropes became more numerous, the author of such a drama would compose the melodies in the Gregorian style to the new texts.

-
- * "Whom do you seek in the sepulchre, O Christians?"
 - "Jesus of Nazareth who was crucified, O heavenly ones."
 - "He is not here; He has risen even as He said before.
Go; proclaim He has risen from the grave."

The musical character of these dramas has been ascertained by the study of manuscripts which contain the music in notation. Judging from the requirements of these ancient libretti, particular emphasis was laid upon the vocal qualities of these actors. The lector of the Epistles, who usually took the role of Jesus, was to have a soft voice, while the cleric who impersonated Judas was to have a sharp and disagreeable voice.

Mary Magdalen was an important figure in the history of drama and music. Her "lamento aria" goes back to the fifth century, and presented an aspect of penitence. These laments were set to music with great care, and dramatic inflection. It should of course be mentioned that women were played by men and boys, dressed accordingly. In the slaying of the Innocents, the children (whose parts were played by choirboys), after having been killed by the soldiers, lay on the floor and sang antiphons with the angels, who were placed on a higher platform.

The drama slowly moved towards the people. Due to the gradual increase in the number of dramatic personages, the clergy were unable to play all the roles, and lay actors were admitted. Then the vernacular was gradually introduced, for the more lay people that were admitted the less strictly was the use of Latin enforced. As these dramas became more popular, the churches were found to be inadequate for

accommodating the tumultuous bands of men and women intent on witnessing the various plays. Secular influence became stronger until the very dignity of church office became disregarded, and religious sanctity disturbed. The performances were carried on outside of the church in its environs, and finally passed from the hands of the priests and monks into the control of guilds or trade-unions, who produced the plays in the open air on pageant-wagons.

These dramas became known as miracle plays, or mysteries, and, while these two terms are practically synonymous in England, strictly speaking the miracle dealt with the lives of saints, while the mystery was a theme taken from the bible. The mystery was the first to originate. In 1264 Pope Urban IV decreed a Corpus Christi Festival. This was to be used for the performance of those plays dealing with the chief incidents of the Old and New Testaments, and, by binding them together into cycles, present the whole story of the world from the creation of Adam to the resurrection of Christ. With the elaboration of cycles of plays, the pageant or wagon on which they were performed was taken bodily to different stations throughout the town. Musicians played at times during their performance, and the plays contained antiphons, canticles, and a few lyrics - the earliest specimens of the English dramatic song.

In the York play of "The Creation", a chorus of angels sings canticles, the Te Deum Laudamus and the Sanctus.

In the Chester play "The Creation and Fall" minstrels play to enhance the emotional effect. After Adam and Eve have eaten the fruit, the directions say "Then Adam and Eve shall cover their members with leaves, hyddinge themselves, under they treeyes; then God shall speake, and mynstrelles playinge." *

In the Norwich play "The Creacion of Eve etc." music is played when Adam and Eve are driven out of Paradise. They then sing an English lyric with a minor mood --

"Wythe dolorous sorowe, we may wayle and wepe
Both nyght and daye in sory sythys full depe,"
etc. **

The towneley plays also used music. This cycle contained thirty-two, of which the "Second Shepherd's Play" is one of the best plays in the whole history of drama. In line 182 the first shepherd says:

"That is right. By the
Road, these nights are long!
Ere we go now, I would someone gave us a song.
Second Shepherd: So I thought as I stood, to beguile us along.
Third Shepherd: I agree.
First Shepherd: The tenor I'll try.
Second Shepherd: And I'll treble so high.
Third Shepherd: Then the mean shall be I
How ye chant now, let's see!
(They sing)

and in line 194:

First Shepherd: Who is that pipes so poor?
Mak Would God ye knew what I endure."

* Chester Plays, Shakespeare Society (1843) pp.23,30.

** Non Cycle Mystery Plays, Early English Text Society
(1909) p.10

Previous to this, songs had been introduced without any dialogue, and thus seemed forced into the context. Here we see an introduction, and also a reference to types of singing, - a three part song with the tune in the tenor, the treble as a descant, and "the mean" or part in between. The musical expression "pipes so poor" refers to Mak's poor use of his windpipe, in unmusical utterances.

A further marked use of musical illustration is seen in this play in line 656 where the second shepherd remarks of the Angel's singing of "Gloria in excelsis":

	"Say what was his song - how it went, did ye hear? Three breves to a long -
Third Shepherd:	Marry, yes, to my ear There was no crotchet wrong, naught it lacked and full clear!
First Shepherd:	To sing it here, us among, as he nicked it, full near, I know how -
Second Shepherd:	Let's see how you croon! Can you bark at the moon?
Third Shepherd:	Hold your tongues, have done! Hark after me now!" (They sing)

For shepherds, these men knew their music rather well. The "crotchet" is used to represent a note in the melody of the song, and really means a quarter note. "Three breves to a long" was a musical description of the metrical length of the tune, and showed familiarity with the type of canticle in the Church, to which it would be sung by the Angel. Apparently there were crooners during the first half of the fourteenth century.

This important play also ends with a song, probably one of rejoicing after having seen their Saviour. In line 751-

"First Shepherd: What grace we have found!
 Second Shepherd: Now are we won safe and sound.
 Third Shepherd: Come forth, to sing are we bound,
 Make it ring then aloft!(They depart singing)
 Explicit pagina Pasterum."

It is likely that this song would be a carol, for in the corresponding Coventry "Nativity" play the shepherds sing these charming words:

"As I outrode this enderes night,
 Of three jolly shepherds I saw a sight,
 And all about their fold a star shone bright;
 They sang Terli, Terlow;
 So merrily the shepherds their pipes can blow."

From this same play, comes the enchanting "Coventry Carol". The mothers are singing a lullaby to their children, as they lament Herod's decree about the "Slaughter of the Innocents":

"Lully, lulla, thou little tiny child,
 By, by, lully lullay.

O sisters too,
 How may we do
 For to preserve this day
 This poor youngling
 For whom we do sing,
 By by, lully lullay?

Herod, the king,
 In his raging,
 Charged he hath this day
 His men of might,
 In his own sight,
 All young children to slay.

That woe is me,
 Poor child for thee!
 And ever morn and day,
 For thy parting
 Neither say nor sing
 By by, lully lullay!"

Most of the Nativity plays closely associated music with their dramatic production. It is interesting to note some of the modern Nativity plays. "When Herod Heard" by L. Cheshire, * gives the suggestions for the performance of certain musical selections, which are in sympathy with each scene in the play. The Prologue is scened "In the Highway of the Fuller's Field" and requires the second movement of Beethoven's Sonata Pathétique". Scene one is located in the Garden of Mary's home in Nazareth and calls for the beautiful "Le Cygne" by Saint-Saëns. Tschaikowsky's "Andante Cantabile" (Opus 11) introduces Scene two "Outside the Inn at Bethlehem". The sinister and wicked atmosphere of "The Private Apartment of Herod" in Scene three, is characterized by the potent and gruesome music of "Danse Macabre" by Saint-Saëns. Bach's "Air for the G String" provides a freshness and purity to Scene four "A Room in Bethlehem" and the whole play closes with the Finale "For unto us a child is born" from Handel's Messiah. This musical treatment is inspirational, and effectively enhances the psychological and emotional elements in the drama.

From the Mystery plays, of the fourteenth century, we turn to the Morality plays which were allegorical and didactic plays, dealing not with real persons but with symbolical and abstract characters. "Persons such as Truth,

* From Book of Nativity Plays - Burns Oates and Washbourne Ltd., London 1937.
Publishers to the Holy See

Justice, Peace, Mercy, Mankind, the seven Deadly Sins, Vice, and the like, carried on scholastic disputations and fought exemplary battles in which virtue always won, and vice was driven into Hell. They were played on elaborate stages; but, from the nature of the plays, singing was rare, though it is not impossible that minstrels played during their performance." * Music to these plays was more important on the Continent, for in Rome in 1600, "La Rappresentazione del 'Anima e del Corpo" was a Morality play set to music.

A further advance from the Morality play was made by John Heywood, a musician and playwright in the court of Henry VIII. His persons stood for a class of people such as a Pedlar, instead of abstractions like Truth and others. These so called Interludes were simply discussions like the Morality plays, but as they dealt with personalities rather than abstractions, the introduction of songs helped promote human interest. Doubtless, the fact that he was one of a large band of musicians - retainers at court, would influence the association of music with his drama, and would pave the way for its further use. In his "Interlude of the Four Ps", which deals with the meeting of a Palmer, a

* Page 12 of Music on the Shakesperian Stage
G.H. Cowling - Cambridge University Press 1913

'Pothecary, a Pardoner and a Pedlar, the 'Pothecary,
when they are assembled enquires if the Pedlar can sing:

"Pothecary: I pray tell me, can you sing?
Pedlar: Sir, I have some sight in singing
Pothecary: But is your breast anything sweet?" *

"Ralph Roister Doister," by Nicholas Udall, is a further
progression for, although it is called an Interlude, it is
in reality the first extant English comedy. A number of
comic songs appear in the dialogue, as for example the song
in Act I, Scene 3, sung by Dame Custance's maidens. In the
following scene the song "Whoso to marry a minion wife" is
introduced thus -

"R. Roister: Go to it, sirs, lustily,
M. Mumble: Pipe up a merry note,
Let me hear it played, I will foot it
for a groat."

We observe that musicians were present to play the
accompaniment, and from the last line we gather that the
time was that of a dance measure - a distinct breaking away
from the plain - song carols and canticles of the Mysteries.

The further use of music in the development of the drama
is concerned with an imitation of an Italian form of art
called a "dumb-show", originating in England in the sixteenth
century. These spectacles were performed at the beginning
of each act in order to illustrate the plot. This musical
pantomime was to whet the curiosity of the audience. It

* "Breast" means a chest-voice.

should be noted that here is probably the beginning of the musical form called the "Overture" which precedes a dramatic performance. As this part of the music was purely instrumental, it developed according to the capabilities of the players, and by means of suggestive themes portrayed in music the main events that were to follow. Sometimes of a whole musical and dramatic performance all that has lived is the "Overture." This is true in the case of the "Overture" to the "Merry Wives of Windsor." by Nicolai, for his musical setting has lost its appeal.

"Gorboduc" written by Norton and Sackville, and produced by gentlemen of the Inner Temple at Whitehall during 1562 used the order of the dumb-show before each Act. To begin with, violins played music to accompany the show before Act I; cornets played for the dumb-show before Act II; flutes accompanied the one before Act III, probably because their mournful association portended the murder, hautboys played for the fourth; finally drums and flutes for the last suggesting wars and tumults. "First, the drums and flutes began to sound, during which there came forth upon the stage a company of harquebussiers, and of armed men, all in order of battle. These after their pieces discharged, and that the armed men had three times marched about the stage departed, and then the drums and flutes did cease." * It should be obvious that the musical implications involved in dramatic procedure not only strengthened dramatic unity, but became a necessary form of entertainment connected with it.

* Quoted from page 18 of Music on the Shakesperian Stage
G.H. Cowling-1913 Cambridge University Press

We have now reached the Elizabethan period, which of course is famous for the University Wits and the greatest of all dramatists, William Shakespeare. The theatre of this era was beginning to cope with its tremendous popularity, and we find the erection of a standard stage with, of course, the development of a standard use of stage music. There was a huge band of musicians at Elizabeth's court which, being the centre of the fashionable and best society of the age in England, meant that the aristocracy were accustomed to play and listen to music and song. Thus it is not surprising that music became popular in the theatre. There was in fact, after 1600, a special room or box reserved for musicians at the side of the stage in most private theatres, and in some of the public ones. The Swan Theatre must have had one for Middleton's play "Chaste Maid in Cheapside" has the stage-direction "A sad song in the Music Room."

"The Spanish Tragedy" by Thomas Kyd was performed from 1588, and was one of the most popular tragedies of the time. Kyd's knowledge of music is shown by his numerous musical allusions and stage directions. In Act I, Scene 2, the General is telling the Spanish King about the meeting of the armies. In line 28 he associates music with the sound of war:

"Both cheerly sounding trumpets, drums, and fifes,
Both raising dreadful clamours to the sky."
and later in line 83

"Till, Phoebus waving to the western deep,
Our trumpeters were charg'd to sound retreat."

The King, having heard, says
 "Nor thou, nor he, shall die without reward
A tucket afar off.
 What means this warning of this trumpet's sound?"

These three references show three separate uses of trumpets, understood by Kyd. The "tucket" was a special flourish of trumpets. A fourth use is observed in the stage directions to Scene 5, of that Act "Enter the Banquet, Trumpets, the King, and Ambassador."

In contrast to scenes of war, music enters the love scene between Horatio and Bel-Imperia in Act II, Scene 4, line 28

"Hor. Hark, madam, how the birds record * by night
 For joy that Bel-imperia sits in sight.
 Bel: No, cupid counterfeit the nightingale
 To frame sweet music to Horatio's tale.
 Hor: If Cupid sing, then Venus is not far:
 Ay, thou art Venus, or some fairer star."

In the same scene tragedy strikes and the tune changes.

Line 182 "Hieronimo: I'll say his dirge; singing fits not this case."
 Isabella refers to this murder of her son in Act III, Scene 8, line 16 with these words:-

"Ay, there sits my Horatio,
 Back'd with a troop of fiery Cherubims,
 Dancing about his newly healed wounds,
 Singing sweet hymns and chanting heav'nly notes,
 Rare harmony to greet his innocence."

And in scene 13 of the same Act, Hieronimo again refers to Horatio with musical allusion. Line 170

"And thou, and I, and she will sing a song,
 Three parts in one, but all of discords fram'd -
 Talk not of chords, but let us now be gone,
 For with a cord Horatio was slain. Exeunt."

* sing

This play on words shows that Kyd was familiar with the harmony of chords in the three part songs, and knew how to use his knowledge for purposes of illustration.

Another famous tragedy was that of "Dr. Faustus" by Marlowe. Occasional references are made by him to music. In Scene six Faustus is talking to Mephistophilis about his hardened heart, and refers to the pleasure obtained by sweet music.

"And long ere this I should have slain myself,
Had not sweet pleasure conquer'd deep despair,
Have I not made blind Homer sing to me
Of Alexander's love and OEnon's death?
And hath not he that built the walls of Thebes
With ravishing sounds of his melodious harp,
Made music with my Mephistophilis?"

Later Faustus and his devil servant visit the Pope in Rome. They are invisible, and cause a great deal of mischief. A dirge is sung by the Friars and in the production of the play probably would go to a chant. In line 92, Scene 7 we find:

"Re-enter all the Friars to sing the Dirge.
1 Friar. Come brethren, let's about our
business with good devotion.
They sing:
Cursed be he that stole away his Holiness'
meat from the table! Maledicat Dominus!
Cursed be he that struck his Holiness a
blow on the face! Maledicat Dominus!
Cursed be he that took Friar Sandelo a blow
on the pate! Maledicat Dominus!
Cursed be he that disturbeth our holy
dirge! Maledicat Dominus!
Cursed be he that took away his Holiness'
wine! Maledicat Dominus! Et
omnes sancti! Amen! "

Marlowe uses music to intensify the dramatic effect obtained when he conjures up the spirit of Helen of Greece, for the group of Scholars. As this is the only stage-direction in the whole play calling for music, his own power of expression is amplified by the music, while the beauty of Helen is also subtly accentuated. In Scene 13, we read "Music sounds, and Helen passeth over the stage."

George Peele also shows the importance of music in the Elizabethan drama. A reference to part singing is found in "The Old Wives Tale", line 83. Fantastic is talking to Frolic and Clunch the smith:

"Fan. This smith leads a life as merry as a king with Madge his wife. Sirrah Frolic, I am sure thou art not without some round or other; no doubt but Clunch can bear his part.
Fro: Else think you me ill brought up:
so set to it when you will. They sing

Song

Whenas the rye reach to the chin,
And chopcherry, chopcherry ripe within,
Strawberries swimming in the cream,
And school-boys playing in the stream;
Then, O, then, O, then, O, my true-love said,
Till that time come again
She could not live a maid."

Peele is referring to the necessary musical accomplishments of his day, when he has Frolic mention about his education. This song was a three man song, such as was referred to in line 23 of the "Tale".

"Three merry men, and three merry men
And three merry men be we,
I in the wood, and thou on the ground,
And Jack sleeps in the tree."

Later Madge is talking to Frolic, when they seemen approaching.

Line 294 "Madge. But soft! who comes here? O,
 these are the harvest-men; ten to one
 they sing a song of mowing.
 Enter the Harvest-men a-singing with this
 song, doubly repeated.

All ye that lovely lovers be,
 Pray you for me.
 Lo, here we come a-sowing, a-sowing,
 And sow sweet fruits of love;
 In your sweet hearts well may it prove!
 Exeunt. "

Music of that age was prolific, and it is no wonder that it
 so affected drama, for it was present in all walks of life,
 and in all manner of work, as we have observed above. This
 idea is carried out still further in line 618.

"Enter the Harvest-men singing, with women in their
 hands
 Frolic. Soft! who have we here? Our amorous
 harvesters.
 Fantastic. Ay, ay, let us sit still, and let them
 alone.
 Here they begin to sing, the song doubled.
 Lo, here we come a-reaping, a-reaping,
 To reap our harvest-fruit!
 And thus we pass the year so long,
 And never be we mute.
 Exeunt the Harvest-men"

This song would have the same tune for the reaping, as it had
 for the sowing. Doubtless it helped give a unity to the
 action of the play.

John Lily, in his "Endymion, The Man in The Moon", also
 shows an interest in the musical appendages to drama. Three
 songs make their appearance in the play, which by their
 words, are original and not taken from popular ballads

of the day. Probably however, Lyly, like Shakespeare, would write the words so that they would fit a tune, already in his mind. In Act III, Scene 3, we have a three men song. Dares, Samias and Epiton are commenting on Sir Tophas who is having a nap.

"Dar. Well, Epi, dine thou with him, for I had rather fast than see her face. But see, thy master is asleep; let us have a song to wake this amorous knight.

Epi. Agreed.

Sam. Content.

The First Song

Epi. Here snores Tophas
That amorous ass,
Who loves Dipsas,
With face so sweet,
Nose and chin meet.

All three) At sight of her each Fury skips
) And flings into her lap their whips.

Dar. Holla, holla in his ear.

Sam. The witch, sure, thrust her fingers there.

Epi. Cramp him, or wring the fool by th' nose;

Dar. Or clap some burning flax to his toes.

Sam. What music's best to wake him?

Epi. Bow-wow, let bandogs shake him!

Dar. Let adders hiss in's ear;

Sam. Else earwigs wriggle there.

Epi. No, let him batten; when his tongue
Once goes, a cat is not a worse strung.

All three) But if he ope nor mouth nor eyes,
) He may in time sleep himself wise."

The second song is introduced in a comic manner, and the third is sung by fairies, over Corsites and Endymion. It would require skill on the part of Lyly to arrange these songs so that several individuals could join in line by line. This is observed in both songs. The latter is found in Act IV, Scene 3, line 40

"(The Fairies dance, and with a song pinch him, and he falleth asleep. They kiss Endymion and depart.)

The Third Song - by Fairies -

Chorus: Pinch him, pinch him, black and blue,
 Saucy mortals must not view
 What the Queen of Stars is doing,
 Nor pry into our fairy wooing.
 1 Fairy. Pinch him blue
 2 Fairy. And pinch him black;
 3 Fairy. Let him not lack
 Sharp nails to pinch him blue and red,
 Till sleep has rock'd his addle head.
 4 Fairy. For the trespass he hath done,
 Spots o'er all his flesh shall run.
 Kiss Endymion, kiss his eyes,
 Then to our midnight heidegyes. Exeunt Fairies."

Lily also gives directions for the performance of a Dumb Show representing the dream of Endymion in Act III. The music for this would be of a character suitable to the pantomime, and played by a group of instrumentalists. The directions simply say "Music Sounds". Lily's use of music as illustration is shown in Act III, Scene 4. Eumenides and Geron have entered.

"Eum. Father, your sad music, being tuned on the same key that my hard fortune is, hath so melted my mind that I wish to hang at your mouth's end till my life end.

Ger. These tunes, gentleman, have I been accustomed with these fifty winters

It is clearly seen that in the works of Lyly, Peele, Marlowe and Kyd, we have found many uses of music which Shakespear could imitate in the writing of his plays. There is no doubt that this has actually been the case, except that Shakespeare has been far more copious in his songs,

musical references, and in his stage directions, and has used music to a more telling effect than his contemporaries. His Tragedies and Histories make use of many stage directions, and include directions for the orchestration and combination of instruments, thus showing his knowledge of the importance of music for stirring effects,

In Shakespeare's day, no overture was played before the play began. A trumpet player would ascend to the top of the stage or balcony and blow three blasts. If more was required, a "flourish" was played. Titus Andronicus begins: "Flourish. Enter the Tribunes and Senators aloft." In Henry VI, the king is brought in "The Drum playing, and Trumpet sounding". In Edward III, direction in Act II, Scene 2 is "Trumpet within" followed by "Enter King Edward".

In Act 1, Scene 3 of Troilus and Cressida, we have the trumpet used as a challenge -

"Trumpet blow loud
Send thy brass voice through all these lazy
tents;
And every Greek of mettle, let him know,
What Troy means fairly shall be spoke aloud."

then the trumpet sounds. In Titus Andronicus the directions are "A long flourish till they come down" referring to the Tribunes who have just proclaimed "Saturnus the emperor. In Act IV of the same play we have "Trumpets sound within" to announce a birth.

"Demetrius. Why do the emperor's trumpets flourish thus?
Chiron. Belike, for joy the emperor hath a son."

In the last scene of Macbeth, a flourish of trumpets is used to announce the proclamation of a king. Macduff enters with Macbeth's head and says "Hail King of Scotland" whereupon all give the greeting followed by the flourish. That scene also has a flourish at the end to finish the action of the play. Trumpets were used on many occasions. A flourish heralds the victorious force in Act IV of Antony and Cleopatra. They were used for the welcoming of a great general or queen, at the exit of a king as in Hamlet, for coronations, tournaments and betrothals. If trumpets were to be sounded for a longer interval, the word "sennet" was used. In scene 7 of Marlowes' "Dr. Faustus", there is a direction for a sennet before the entrance of the Pope. A sennet precedes the third scene of Act I of Troilus and Cressida. It is also sounded in the first scene of King Lear, where he enters to divide his kingdom. The one in Act II, Scene 4 of Henry VIII during the procession to the consistory probably took about two minutes to play.

A "tucket" or trumpet fanfare, seems to have been a sort of personal trumpet call. In the Merchant of Venice it is indicated in the stage directions upon which Lorenzo remarks to Portia "Your husband is at hand; I hear his trumpet."

A combination of trumpets and drums was used for occasions of great pomp. This is observed in King Henry VI, Third Part, Act IV, Scene 3 during the deposition of King Edward by Warwick, and again in Act 1, Scene 1 of Titus Andronicus for the scene where Titus buries his sons.

The drum itself, supplied a great amount of military music. In Edward III, Act III, Scene 1, "Drum within" is followed by "enter King of Bohemia and forces." In Henry VI, Part III, Act 1, Scene 2, immediately after directions "A march afar off" Edward remarks "I hear their drums". Then in Hamlet, Act V, Scene 2 after "March afar off and shout within", Horatio says "Why does the drum come hither", and immediately Fortinbras enters "with Drum, Colours, and Attendants".

The "alarum" was the military signal for battle, or the sound for attack. In Henry V, Act II, at the siege of Harfleur, the directions are "Alarum. Scaling ladders at Harflew". Drums were also used as signals during battle and to rally the troops. Later authors have introduced them on many occasions, doubtless to appeal to the groundlings who revelled in noise. On one occasion an "Alarum with thunder and lightning" is introduced. This appears in Act I, Scene 4, Part I, Henry VI followed by these words "What stir is this? what tumult in the heavens?

Whence cometh this alarum, and the noise?"

In Antony and Cleopatra, Act IV, Scene 10, the direction "Alarum afar off, as at a sea fight", denotes an engagement at sea. The drums would be played behind the stage where they would sound more ominous and muffled. The drum also was used to accompany marching forces. In the plays three kinds of marches are played with various national rhythms. In Hamlet Act III, Scene 2, a Danish march is played to bring in the Danish King and Queen and others. In Henry VI, Part I, Act III, Scene 3, there is a reference to an English march which identifies the English forces, followed by a French march to show the arrival of the Duke of Burgundy and his forces.

In several of the plays we find directions for cornets. They were a sort of horn and not as brazen as trumpets. Shakespeare understood their musical potentialities and that is why they are seldom used. We find them in Henry VIII, Act I, Scene 2, the scene of the trial of Queen Katherine. They are also found in Act II of the Merchant of Venice, where they are used for the entrance and exit of the suitors and in the casket scenes. Besides cornets, hautboys were often used. There is quite a contrast of tone here, for the latter was more reedy, and provided a quieter type of music. Shakespeare knew its dramatic effect and was able to use it tastefully and forcefully. The directions were sometimes supplemented with suggestions as to their use e.g. "A lofty

strain or two to the hautboys".

In Macbeth "Hautboys and Torches" take Duncan to Dunsinane (Act I Scene 6) and, in the next scene, they play as the servants bring in the dishes for supper. They provide entertainment for Cardinal Wolsey in Henry VIII, Act I, Scene 4.

In Coriolanus Act V, Scene 4, we have this direction "Trumpets; hautboys, drums beat; all together." This is followed by these words:

"The trumpets, sackbuts, psalteries and fifes,
Tabor and cymbals and the shouting Romans
Make the sun dance. Hark you!"

Such a flourish produced the greatest possible volume of sound available with the grouping of instruments in Shakespeare's day. The romans were expressing great joy at the departure of Coriolanus. This was the only occasion where Shakespeare required such a mass of sound.

One of the simplest of all stage directions is the word 'Music' or 'Music plays' or 'Music within' etc. Just as most of the preceding examples have been found in tragedies or histories, so we find that the majority of these are found in comedies. In most of these cases the music is to heighten an effect, or to give a background which will enhance the dramatic situation. In Act II of the Tempest we find "Enter Ariel (invisible) playing solemn music." The effect of this music is to place the feeling of suspense in the subconscious

mind for immediately after Alonzo, Sebastian and Antonio hatch the plot to slay the king. Ariel fits into several situations of the play by providing more music. In Act III, Scene 2 the directions are "Ariel plays the tune on a taber and pipe" and Trinculo recognizes the song he was after. The following scene has these- "Solemn and strange music"- to which Alonzo remarks- "What harmony is this,- My good friend, hark" and Gonzalo says "Marvellous sweet music!" The last remarks show that Gonzalo lacks a musical education, but they show that Shakespeare knew what type of music he wanted to produce and heighten the effect of the supernatural. This introduced the spirits with the banquet which later mysteriously disappeared.

Further in the scene we have "Then to soft music enter Shapes again, and dance, with mocks and mows, and carrying out the table." The soft music would be a further effect in astonishing the onlookers, and would help cover up the sound of moving things off the stage. In Act IV the characters of Iris and Ceres are introduced to "Soft music". Shakespeare realized that music could be used to give a psychological characterization; Iris and Ceres were interpreted to the audience by the music. In the first part of Twelfth Night the "Musicians attending" provided music for the Duke which helps bring out one side of his character. His first remarks are in relation to it,- "If music be the food of love, play on." The impression is furthered later in the play by "Give me some music", and the directions follow "Music plays".

There are other occasions where "solemn music" is indicated, and in most cases it is where a supernatural "vision" occurs in the play. We find this in Henry VIII Act IV, Scene 2, where the vision appears to Queen Katherine. Another example of this direction is found in Act V Scene 4 of Cymbeline, where the apparition of Leonatus, father of Posthumus appears to Posthumus. Other music follows with the ghosts of his two brothers..

Shakespeare uses the idea of the power of music to restore the dead to life, in The Winter's Tale. In Act V Scene III Hermione is given as a statue to Leontes by Paulina and the latter commands "Music, awake her; strike!" Upon music being played, Hermione stirs and comes down. Another such case occurs in Pericles. This sort of melodrama is enhanced by the use of music, and is more striking than we realize, because at no other moment in the action of the play, do we find a musical background.

Beaumont and Fletcher produced plays in the seventeenth century that also showed their use of music. Their collaboration resulted in several masterpieces including "Philaster or Love Lies A Bleeding." In Act II, Scene 3, line 39 of this play, Arethusa asks Bellario about her capabilities for, as a supposed page, she was also supposed to entertain.

"Arethusa:
 Tell me thy name
 Bel. Bellario
 Are. Thou canst sing and play?
 Bel. If grief will give me leave, madam, I can."

Later in the play the King demands knowledge of Bellario from Arethusa asking in Act III, Scene 2, line 15

"He speaks and sings and plays?"

And in Arethusa's remarks to Philaster in the same scene, line 65:

"Who shall now sing your crying elegies,
 And strike a sad soul into senseless pictures,
 And make them mourn? Who shall take up his lute,
 And touch it till he crown a silent sleep
 Upon my eye-lids, making me dream, and cry,
 'Oh, my dear, dear Philaster!'"

Apparently Bellario was a really musical person, for in her own words in Act V, Scene 3, line 43 we hear Bel. speaking to the King:

"Bel. Right royal sir, I should
 Sing you an epithalamion of these lovers,
 But having lost my best airs with my fortunes,
 And wanting a celestial harp to strike
 This blessed union on, thus in glad story
 I give you all."

This shows that Bellario knew all the popular songs of the day, and probably also played the harp.

"The Knight of The Burning Festsle" by Beaumont and Fletcher introduces another musical character in the person of Merrythought. In Act II, Scene 4, line 151, we read:

"Mer. Farewell, good wife; I expect it not;
 All I have to do in this world, is to be merry;
 Which I shall, if the ground be not taken from me;
 and if it be, (Sings)

When earth and seas from me are reft,
 The skies aloft for me are left.
 Wife. I'll be sworn he's a merry old gentleman
 for all that."

He develops a musical philosophy as he muses about life, one which reminds us of Shakespeare. In Act II, Scene 8, he expresses it thus -

Line 20 Mer.....'Tis vile: never
 trust a tailor that does not sing at his work;
 his mind is of nothing but filching.
 Wife. Mark this, George; 'tis worth noting:
 Godfrey my tailor, you know, never sings and
 he had fourteen yards to make this gown:
 And I'll be sworn, Mistress Penicorne that
 draper's wife had one made with twelve.
 Mer. (sings)
 'Tis mirth that fills the veins with blood,
 More than wine, or sleet, or food;
 Let each man keep his heart at ease,
 No man dies of that disease,
 He that would his body keep
 From diseases, must not weep;
 But whoever laughs and sings
 Never he his body brings
 Into fever, gouts or rheums,
 Or ling'ringly his lungs consumes,
 Or meets with aches in the bone,
 Or catarrhs or griping stone;
 But contented lives for aye;
 The more he laughs, the more he may."

Again in Act IV, Scene 5, his care-free philosophy is again expressed in this song

line 14 "I would not be a serving man
 To carry the cloak-bag still,
 Nor would I be a falconer
 The greedy hawks to fill;
 But I would be in a good house,
 And have a good master too;
 But I would eat and drink of the best,
 And no work would I do.

This is that keeps life and soul together - mirth; this is the philosopher's stone that they write so much on, that keeps a man ever young."

Merrythought is familiar with many ballad airs of the times or he would not be able to sing all the songs appearing in this play. The authors have made the comedy much more effective by these tunes, for the words have been written to fit in with the situation. While most of them are happy, a dirge is sung by Luce, over the coffin holding the supposedly dead Jasper. Luce sings a song, which has been taken from current usage. In Act IV, Scene 4, line 47

Song

"Come, you whose loves are dead,
 And, whiles I sing,
 Weep, and wring
 Every hand, and every head
 Bind with cypress and sad yew;
 Ribands black and candles blue
 For him that was of men most true!

Come with heaving moaning,
 And on his grave
 Let him have
 Sacrifice of sighs and groaning;
 Let him have fair flowers enow,
 White and purple, green and yellow,
 For him that was of men most true!"

Fletcher is recognized as the musician of the two writers. In all there are over ninety songs cited in his plays, and over seventy parts of contemporary ballads are sung in the dramas with which he was associated. Some of these are catches or rounds, and were available for Fletcher to study in the group of songs, published in 1609, called "Pammelia".

Dumb shows, processions and pageantry were popular in the sixteenth century, but they were even commoner in the seventeenth century. In Massinger and Dekker's "The Virgin

Martyr" Sempronius enters "at the head of the Guard, soldiers leading three Kings bound". * A stage direction in Act II, Scene I of Massinger's "The Fatal Dowry" reads "Solemn Music. Enter the Funeral Procession", and in Act II, Scene 3, of the same play we find "Hautboys". Here a passage over the stage, while the Act is playing for the marriage of Charalois with Beaumelle". The prologue to Thomas Heywood's play "The English Traveller" declares the play to be strange because there was

"No drum, nor Trumpet, nor Dumbe show;
No Combate, Marriage, not so much to day
as Song, Dance, Masque, to bumbaste out a
(Play."

Masques had become quite important in the development of the drama. Shakespeare introduced one in "The Tempest", while there was one in Beaumont and "Fletcher 's. "The Maid's Tragedy". The libretto and often the whole conception of the masque offered an opportunity for the lyric poet, since it was an opportunity to include songs. Ben Jonsen's masques were very effectively written and performed. As masques were written in collaboration with a musician, we see that this type of dramatic work served as a great incentive to the musicians of England. Milton's famous masque, "Comus", was set to music by the renowned Henry Lawes, while other masques were composed by other important men. Opera in England has been traced to Sir William

* Act I, Scene I.

D'Avenant's production "The Siege of Rhodes", * which is really a series of masques. Several composers wrote for it including Henry Lawes, Captain Cooke, Matthew Locke, Charles Coleman and George Hudson.

A comprehensive treatment of the relationship existing between music and the English drama from the days of Milton to the present day, would require a separate volume. It is sufficient to note that by 1656, the foundations for all dramatic enterprise had been laid, with music performing an essential if not a vital role in each case. Since then music has continued to be an important factor in the development of drama, and, as we have shown in this chapter, it has been a source of illustration, has provided a suitable background for dramatic action, has enhanced dramatic situations, and has introduced a wealth of song material.

* 1656

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Chapter EightThe Irish and Scotch Literary Influence upon Music

"Dear harp of my country! in darkness I found thee
 The cold chain of silence had hung o'er thee long
 When proudly, my own island harp! I unbound thee
 And gave all thy chords to light, freedom and song.

The poet of all circles and the idol of his own."

Byron.

Literary art in Ireland was intimately associated with music, and from earliest times their poets and musicians were one and the same. We find that the systems of law, music, poetry and medicine were poetical compositions, set to music and performed by the bards. These Irish harpers travelled far and wide, exerting a tremendous influence over the other Celtic races, particularly those of Scotland and Wales. In 1185 the Welsh literary, Geraldus Cambrensis, intimately acquainted with the music of Wales, and with particular knowledge of the fine arts, had this to say about their harps and pipes: "The attention of this people to musical instruments I find worthy of commendation in which their skill is beyond comparison, superior to that of any nation I have seen; for in these the modulation is not slow and solemn, as in the instruments of Britain, to which we are accustomed, but the sounds are rapid and precipitate, yet at the same time sweet and pleasing." *

Bacon admits the excellence of their harping when he writes, "No harp has the sounds so melting and prolonged as the Irish harp". ** Dante also speaks with admiration of the

* Quoted from Page 279 of Irish Folk Music
 Capt. F.O'Neill, Regan Printing House, Chicago 1910
 ** From Sylva Sylvarium.

Irish harp, and, indeed, there is a chorus of praise for Irish minstrelsy all through early and medieval times. Drayton in his "Polyolbion" sums up this feeling in his lines

"The Irish I admire
And still cleave to that lyre,
As our Muse's mother;
And think till I expire
Apollo's such another."

Shakespeare showed considerable knowledge of Irish minstrelsy as it existed in Elizabeth's reign. We have observed his interest in ballads through the many snatches of them that appeared in his plays. It is easy to understand that some of them would be Irish, for Irish music was much in vogue in England during the sixteenth century. Dr. Flood claims eleven airs are mentioned which have an Irish origin, including "Fortune my Foe", "Peg a Ramsay", and "Light o' Love", to which we have alluded in a previous chapter. The tune "whoop! do me no harm, good man" which was referred to in Act IV, Scene 3, of "A Winter's Tale" is of distinct Irish origin, although called "Paddy Whack" in Erin. Others traced by Flood include the tune called "Yellow Stockings" referred to in "Twelfth Night", and "Come o'er the bourn, Bessie, to me" mentioned in "King Lear". It is evident that Shakespeare has used Irish tunes such as these as the melodies to which some of his lyrics were set. Thus the Irish have exerted a literary influence upon music by means of our great English dramatist.

During the next two hundred years the Irish developed and perfected their ballad form of music. Usually the verse form was of four lines, with four main accents to a line. This resulted in music usually of a certain number of bars, to coincide with the verse form. Dr. Ernest Walker * writes

"If musical composition meant nothing more than tunes sixteen bars long, Ireland could claim some of the very greatest composers that have ever lived, for in their miniature form the best Irish folk tunes are gems of absolutely flawless lustre, and though of course some of them are relatively undistinctive, it is very rare to meet with one entirely lacking in character!"

The Irish melody was literally the voice of the people. Whether they were excited by joy or sorrow, or love or injustice, their emotions found themselves in musical poetry.

"Their grief for the dead was relieved by a dirge; they roused their troops by song and offered their prayers in chorus and chant; their music was poetry, and their poetry music." **

Such poetry and song was the inheritance of the famous Thomas Moore, whose beautiful lyric poetry was destined to make known the many melodies of Ireland, in settings which took Erin by storm, and the whole world by their exquisiteness. It was Moore's historic mission to restore music to English verse as the romantics understood verbal harmony.

Moore was from the start, surrounded by an atmosphere of music, love, poetry and patriotism. His mother had him

* Page 334 History of Music in England by Ernest Walker.

** Page 103 of Irish Minstrels and Musicians (1913 Capt. F. O'Neill, Regan Printing House Chicago

memorize poetry, and taught him to sing the famous songs by Charles Dibdin. No wonder he wrote "Music was the only art for which in my own opinion, I was born with a real natural love; my poetry, such as it is, having sprung out of my deep feeling for music." This poetry developed his musical sense of sound, and prepared the way for his "Anacreon" (which in turn made way for Shelley's "Hellas" and Keat's "Lamia"). He went to London to place it with the publishers, and met with immediate personal success. "Remembering in 1799 he was an engenuous youth of twenty, gifted with a sweet clear, ringing voice said to be especially liquid when he sang, that his speech was Dublin English, that is to say, the most musical English in the empire, and adding to these traits his talents for music, poetry, mimicry, and humor, one understands his conquest of everybody from his landlady to the Prince of Wales." *

Seldom in the annals of Literature, has there been such a musical poet and consequently seldom has there been a more perfect union of music and poetry. He played the piano like a poet. Sir Jonah Barrington remembered him "now throwing up his ecstatic eyes to heaven, as if to invoke refinement - then casting them softly sideways, and breathing out his chromatics". He sang like a poet. Edmund Griffin writes "I cannot describe his singing; it is perfectly unique. The combination of music, and of poetic sentiment, emanating from one mind, and glowing in the very countenance, and speaking in the very voice which that same mind illuminates and directs, produces an effect upon the eye, the taste, the feeling, the

* Page 30 of The Harp that Once - Howard M. Jones
Henry Holt and Co. New York 1937

whole man in short, such as no mere professional excellence can at all aspire to equal. His head is cast backward, and his eyes upward, with the true inspiration of an ancient bard!"

Moore wrote many poems after arriving in London. Some of them were songs to music and published by Carpenter who encouraged him in this regard. His ability in this genre is unsurpassed, for they are a complete identity with the music. To consider the lyric alone detracts from that completeness, but nevertheless fails to conceal its lyric emotion.

"Take back the sigh, thy lips of art
 In passion's moment breath'd to me;
 Yet, no - it must not, will not part,
 'Tis now the life-breath of my heart,
 And has become too pure for thee.

Take back the kiss, that faithless sigh
 With all the warmth of truth imprest
 Yet, no - the fatal kiss may lie
 Upon thy lips its sweets would die
 Or bloom to make a rival blest.

Take back the vows that, night and day,
 My heart receiv'd, I thought, from thine:
 Yet, no - allow them still to stay,
 They might some other heart betray,
 As sweetly as they're ruin'd mine."

In 1804 Moore visited the United States and, although he was treated royally, was not particularly impressed. "Music" he wrote, "is like whistling to a wilderness". It was while he was travelling down the St. Lawrence River, after having visited Niagara Falls and gazing at the "awful sublimities", that he heard the melody sung by the voyageurs as they rowed to their "chanson". This melody is fairly unusual in its

structure, and it is a real tribute to Moore as a song writer that his "Canadian Boat Song" is one of his most popular compositions.

"Faintly as tolls the evening chime,
 Our voices keep tune and our oars keep time,
 Our voices keep tune and our oars keep time.
 Soon as the woods on shore look dim,
 We'll sing at Saint Anne's our parting hymn.
 Row, brothers, row, the stream runs fast
 The rapids are near and the daylight's past,
 The rapids are near, and the daylight's past.

Why should we yet our sail unfurl?
 There is not a breath the blue wave to curl,
 There is not a breath the blue wave to curl.
 But when the wind blows off the shore,
 Oh, sweetly we'll rest our weary oar.
 Blow, breezes, blow, the stream runs fast,
 The rapids are near, and the daylight's past,
 The rapids are near, and the daylight's past.

Ottawa's tide! this trembling moon
 Shall see us float over thy surges soon,
 Shall see us float over thy surges soon.
 Saint of this green isle, hear our pray'rs
 O grant us cool heav'ns and fav'ring airs.
 Blow, breezes, blow, the stream runs fast.
 The rapids are near, and the daylight's past,
 The rapids are near, and the daylight's past."

Proceeding further by boat, on his way to Halifax, he was inspired by the romantic implications of Dead-Man's Island, in the Gulf of St. Lawrence, to write a poem which is reminiscent of Coleridge's "The Ancient Mariner." It has been ascertained that Moore was unfamiliar with the latter poem, thus making his own more striking. It seems appropriate to quote it here, not as a song, but because of its reference to Canadian soil.

"See you beneath yon cloud so dark,
 Fast gliding along, a gloomy Bark?
 Her sails are full, though the wind is still,
 And there blows not a breath her sails to fill!

Oh! what doth that vessel of darkness bear?
 The silent calm of the grave is there,
 Save now and again a death-knell rung,
 And the flap of the sails, with night fog hung!

There lieth a wreck on the dismal shore
 Of cold and pitiless Labrador;
 Where, under the moon, upon mounts of frost,
 Full many a mariner's bones are tost!

Yon shadowy Bark hath been to that wreck,
 And the dim blue fire, that lights her deck,
 Doth play on as pale and livid a crew,
 As ever yet drank the church yard dew!

To Deadman's Isle, in the eye of the blast,
 To Deadman's Isle she speeds her fast;
 By skeleton shapes her sails are furl'd,
 And the hand that steers is not of this world!

Oh! hurry thee on - oh! hurry thee on
 Thou terrible bark! ere the night be gone,
 Nor let morning look on so foul a sight
 As would blanch for ever her rosy light!"

Moore eventually returned to Ireland and, due to his added interest in Irish poetry and song and his renewed zeal of Irish patriotism, decided to bring these melodies to the world, by means of his lyrics. In a letter to Stevenson in England, who was to arrange the melodies he wrote. "I feel very anxious that a work of this kind should be undertaken. We have too long neglected the only talent for which our English neighbours ever deigned to allow us any credit. Our national music has never been properly collected, and while the composers on the Continent have enriched their operas

with melodies borrowed from Ireland, very often without even the honesty of acknowledgment, we have left these treasures to a great degree unclaimed and fugitive. Thus our airs, like too many of our countrymen, have, for want of protection at home, passed into the service of foreigners."

Moore's instinctive knowledge of Irish music helped him exert a tremendous literary influence upon the development of the musical life of the people. His lyrics helped work miracles in the National sentiment, for Moore understood the underlying moods expressed in the ever changing melodic phrases. "It has often been remarked and still oftener felt," says Moore, "that in our music is found the truest of all comments upon our history. The tone of defiance succeeded by the languor of despondency - a burst of turbulence dying away into softness - the sorrows of one moment lost in the levity of the next, and all that romantic mixture of mirth and sadness, which is naturally produced by the efforts of a lively temperament to shake off or forget the wrongs which lie upon it."

In spite of Moore's intimacy with the spirited qualities of Irish melody, he admits that it is a very difficult matter to compose suitable poetry to airs which have such decided contrast within such a short musical compass. Indeed, the faculty of Moore's versification is deceptive, for an examination of the original drafts shows that what seems to us to be a natural and easy form of writing, was only achieved after his materials had been assiduously and meticulously worked out. This is shown in one of the letters he wrote to Stevenson, where his difficulties are mentioned.

"The task which you propose to me, of adapting words to these airs, is by no means easy. The poet, who would follow the various sentiments which they express, must feel and understand that rapid fluctuation of spirits, that unaccountable mixture of gloom and levity, which composes the character of my countrymen and has deeply tinged their music. Even in their liveliest strains we find some melancholy note intrude - some minor third or flat seventh - which throws its shade as it passes and makes even mirth interesting. If Burns had been an Irishman (and I would willingly give up all our claims upon Ossian for him) his heart would have been proud of such music, and his genius would have made it immortal.

Another difficulty (which is, however, purely mechanical) arises from the irregular structure of many of these airs and the lawless kind of metre which it will in consequence be necessary to adapt to them. In these instances the poet must write, not to the eye, but to the ear; and must be content to have his verses of that description which Cicero mentions, 'Quos si cantu spoliaveris nunda remanebit oratio'. That beautiful air, the "Twisting of the Rope", which has all the romantic character of the Swiss Ranz des Vaches, is one of those wild and sentimental rakes which it will not be very easy to tie down in sober wedlock with poetry. However, notwithstanding all these difficulties, and the very little talent which I can bring to surmount them, the design appears to me so truly National that I shall feel much pleasure in giving it all the assistance in my power."

The Irish Melodies appeared in groups of sixteen at a time, the first appearing in April of 1808. Their success was immediate, and furnished Moore with the first regular income he had ever enjoyed. Number six of the first edition is the famous:

"The Harp that once, thro' Tara's halls,
The soul of music shed
Now hangs as mute on Tara's walls
As if that soul were fled,
So sleeps the pride of former days,
So glory's thrill is o'er
And hearts that once beat high for praise,
Now feel that praise no more.

No more to chiefs and ladies bright,
 The harp of Tara swells,
 The chord, alone, that breaks at night,
 It's tale of ruin tells.
 Thus freedom now so seldom wakes,
 The only throb she lives
 Is when some heart indignant breaks
 To show that still she lives."

Number twelve, to the air "The Old Head of Denis" is known to
 Irishmen the world over.

"The Meeting of the Waters

There is not in the wide world a valley so sweet
 As that vale in whose bosom the bright waters meet
 Oh! the last rays of feeling and life must depart,
 Ere the bloom of that valley shall fade from my heart!
 Ere the bloom of that valley shall fade from my heart!

Yet it was not that Nature had shed o'er the scene
 Her purest of crystal and brightest of green;
 'Twas not the soft magic of streamlet or hill;
 Oh, no - it was something more exquisite still:-

'Twas that friends, the beloved of my bosom, were near,
 Who made ev'ry dear scene of enchantment more dear;
 And who felt how the best charms of Nature improve
 When we see them reflected in looks that we love.

Sweet vale of Avoca! how calm could I rest
 In thy bosom of shade with the friends I love best,
 Where the storms that we feel in this cold world
 should cease,
 And our hearts, like thy waters, be mingled in peace!"

Although the beauties of Irish melody were made known by
 the poetic genius of Moore, Bunting has accused both Moore and
 Stevenson of tampering with the original melodies, while
 Sullivan has only been faint in his praise. It remains, however,
 that Moore was behind his time in noting the artistic value of
 brevity in the modern song or ballad. Nevertheless, his lyrical

perspective was unrivalled and his thought never "obscured by condensation or dimmed by diffusiveness. But he most asserts his mastery in song-craft by the apparent ease with which he handles the most intricate measures, and mates the striking notes of each tune to the words most adapted to them both in sound and sense". * At the end of his second volume is that song which has travelled around the world, the song that "the beautiful falsity of which ridicule cannot kill nor parody quench, because it has caught the sweet nostalgia of romanticized love as no other English lyric of sentiment has ever done". **

"Believe Me If All Those Endearing Young Charms

Believe me if all those endearing young charms,
Which I gaze on so fondly to-day,
Were to change by to-morrow, and fleet in my arms,
Like fairy-gifts, fading away,-
Thou wouldst still be ador'd as this moment thou art,
Let thy loveliness fade as it will;
And, around the dear ruin, each wish of my heart
Would entwine itself verdantly still."

Moore has also written national airs. Due to the popularity of his several editions of Irish Melodies, he enlarged his perspective to include lyrics with which we are familiar - "Oft in the Stilly Night" and "Hark the Vesper Hymn is Stealing". In 1834 his concluding number was greeted with regret. The Dublin Evening Mail wrote: "The music of Ireland like the music of Greece may be forgotten, but the poetry of the Irish Anacreon is imperishable while there exists a heart to beat with love, or pant with patriotism." There is no doubt that Moore has had the greatest literary influence upon

* Page 29 of Celtic Song Book - Alfred P. Graves
Ernest Benn Ltd., Gt. Britain 1926

** Page 106 of The Harp that Once - Howard M. Jones
Henry Holt and Co. N. York 1937

Irish music of any Irish poet. That he was appreciated in England is shown by Byron's epitaph to Moore which appears at the head of this chapter. That he was even eulogized in Ireland is shown by the words of John Henry Keene: "(Ireland) dwells with natural tenderness on (the name) of her poet; of him who sings so sweetly of her former glories, who decks her out in all the luxuriance of a fond imagination, and who shows her to her sons as she was and ought to be; she blesses his glories, she acknowledges his worth; from the dawn of day to its close her golden harp swells with his thrilling lays, from all sides she hears them repeated by her sons, her soul melts with the continued melody until in the midst of his inspired enthusiasm she invokes a blessing upon 'her own sweet poet!' - upon "Erin's bard!"

A study of the ancient poetry and music of a country invariably justifies the assertion that they began practically simultaneously. Scotland is no exception. Its past is linked with other Celtic peoples who were renowned for their poet-musicians and harpers. The very name of Scotland is derived from that of the Northern branch of the Irish Gaels who invaded, captured, and colonized Argyle and the Isles, and eventually supplanted the Picts language and sovereignty over all North Britian. Thus there was much passing backwards and forwards of minstrels from the north of Ireland and Scotland. There is a further influence of the Cambro-British and the Saxon elements which has made the later Scotch poetry and music a heterogeneous mixture of sensitiveness, melancholy, impetuousness, sincerity, hope, despondency and supplication.

The development of literary art has been consistently shown to be related to the songs of the people. In Chapter

two, this development has been observed and traced through the Middle Ages. From the reign of James I to James VI has been considered the golden era of Scottish music and poetry, in fact, James I, is celebrated by all Scottish historians as a composer both of words and tunes, and an excellent performer. When James VI of Scotland became king James I of England, Shakespeare was writing his plays, and, doubtless, because the king brought his court poet-musicians with him, we find Shakespeare alluding to Scotch tunes with which he had become acquainted. "Othello" was the first play that Shakespeare wrote as a member of the Company of His Majesty's Servants established by King James. In Act 11, Scene 3, Iago introduces a Scotch drinking song:

"Iago: some wine, ho!
 And let me the canakin clink, clink,
 And let me the canakin clink:
 A soldier's a man;
 A life's but a span;
 Why then let a soldier drink."

This is followed by an anglicized version of a Scotch ballad

"King Stephen was a Worthy Peer." --

"King Stephen was a worthy peer,
 His breeches cost him but a crown;
 He held them sixpence all too dear,
 With that he call'd the tailor "lown".

He was a wight of high renown,
 And thou art but of low degree!
 'Tis pride that pulls the country down,
 Then take thine auld cloak about thee.

Cassio: Why, this is a more exquisite song than the other."

It was Sir Walter Scott who recorded the most famous Ballads of Scotland, and particularly those of the Border, for it was there that a great many songs were inspired by the continued action and romance. As Scott writes: "The tales of tradition, the song, with the pipe or harp of the minstrel, were probably the sole resources against "ennui", during the short intervals of repose from military adventure." *

That the Border has been in seething turmoil, for long periods at a time, is readily apparent to the reader of History.

Scott shows his knowledge of music and poetry with its relationship to these unsettled conditions when he writes:

"The more rude and wild the state of society, the more general and violent is the impulse received from poetry and music. The muse, whose effusions are the amusement of a very small part of a polished nation, records, in the lays of inspiration, the history, the laws, the very religion, of savages.-- Where the pen and the press are wanting, the flow of numbers impresses upon the memory of posterity the deeds and sentiments of their forefathers. Verse is naturally connected with music; and, among a rude people, the union is seldom broken. By this natural alliance, the lay's, 'steeped in the stream of harmony,' are more easily retained by the reciter, and produce upon his audience a more impressive effect. Hence, there has hardly been found to exist a nation so brutishly rude, as not to listen with enthusiasm to the songs of their bards, recounting the exploits of their forefathers, recording their laws and moral precepts, or hymning the praises of their deities. But, where the feelings are frequently stretched to the highest pitch, by the vicissitudes of a life of danger and military adventure, this predisposition of a savage people, to admire their own rude poetry and music, is heightened, and its tone becomes peculiarly determined."

Hence the songs and music of the Borderers were of a military nature, and celebrated the valour and success of

* Page 155 in Introduction to Minstrelsy of the Scottish Border - Scott, Oliver and Boyd
Edinburgh - 1932

their expeditions.

Scott had always been interested in story and song. From his childhood he was steeped in the story lore of Scotland, and often visited different people in his neighbourhood to hear a ballad sung, or an anecdote related.

"He began early," writes John Irving, his University intimate, "to collect old ballads, and as my mother could repeat a great many, he used to come and learn those she could recite to him. He used to get all the copies of those ballads he could, and select the best." As early as 1792, ten years before the first volume of his "Minstrelsy" appeared, he made annual tours into Liddesdale, in the company of Sheriff Shortrede, and explored the scenery and strongholds, collecting songs and tunes, and other relics of antiquity. It was the appearance of Bishop Percy's "Reliques of Ancient Poetry" that really started him on the enterprise which created such a strong Scotch literary influence upon music. He writes: "In early youth I had been an eager student of Ballad Poetry; and the tree is still my recollection, beneath which I lay and first entered upon the charming perusal of Percy's 'Reliques of Ancient Poetry', although it has long perished in the general blight which affected the whole race of Oriental platanus to which it belonged. The taste of another person had strongly encouraged my own researches into this species of legendary lore." *

Scott's ballads had a tremendous influence upon the popularity of this form of poetry, and consequently upon the music which went with it. His work was largely that of a pioneer, and, as such, his aims were not those of complete accuracy but more those to stimulate interest in the subject,

* page 35 Essay on Imitations of the Ancient Ballad from Minstrelsy of the Scottish Border - Scott, Oliver and Boyd
Edinburgh - 1932

by versions which should attract the attention of persons of taste and culture. There is no doubt that the appearance of his volumes exercised an almost incalculable influence in promoting study of ballad literature. It must be remembered that Scott was acquiring his apprenticeship in writing at this time, and, in spite of the fact that he showed no exceptional gifts as a stylist, he acquired a marvellous mastery of current ballad phraseology.

Scott, although lame, served as Quartermaster of the Edinburgh Light Cavalry, and as he had to serve on foot he wrote a song intended to rouse the spirits of his group. Written during the apprehension of the invasion in 1802, it has been included in volume four of his *Minstrelsy*.

"War-Song
of the
Royal Edinburgh Light Dragoons

To horse! to horse! the standard flies,
The bugles sound the call;
The Gallic navy stems the seas,
The voice of battle's on the breeze,
Arouse ye, one and all!

From high Dunedin's towers we come,
A band of brothers true;
Our casques the leopard's spoils surround,
With Scotland's hardly thistle crown'd;
We boast the red and blue.

Though tamely crouch to Gallia's frown,
Dull Holland's tardy train;
Their ravish'd toys though Romans mourn,
Though gallant Switzers vainly spurn,
And, foaming, gnaw the chain;

Oh! had they mark'd the avenging call
 Their brethren's murder grave,
 Disunion ne'er their ranks had mown
 Nor patriot valour, desperate grown,
 Sought freedom in the grave!

Shall we, too, bend the stubborn head,
 In Freedom's temple born,
 Dress our pale cheek in timid smile,
 To hail a master in our isle,
 Or brook a victor's scorn?

No! though destruction o'er the land
 Come pouring as a flood,
 The sun, that sees our falling day,
 Shall mark our sabres' deadly sway,
 And set the night in blood.

For gold let Gallia's legions fight,
 Or plunder's bloody gain;
 Unbribed, unbought, our swords we draw,
 To guard our king, to fence our law,
 Nor shall their edge be vain.

If ever breath of British gale
 Shall fan the tricolor,
 Or footstep of invader rude,
 With rapine foul, and red with blood,
 Pollute our happy shore,-

Then farewell home! and farewell friends!
 Adieu each tender tie!
 Resolved, we mingle in the tide
 Where charging squadrons furious ride,
 To conquer or to die.

To horse! to horse! the sabres gleam;
 High sounds our bugle-call;
 Combined by honour's sacred tie,
 Our word is Law and Liberty!
 March forward one and all!

An example showing a distinctly different mood is "On a Visit paid to the Ruins of Melrose Abbey." There is a reference to it in the Notes to the "Lay of the Last Minstrel."

"Abbots of Melrose, wont of yore
 The dire anathema to pour
 On England's hated name;
 See, to appease your injured shades,
 And expiate her Border raids,
 She sends her fairest Dame.

Her fairest Dame those shrines has graced,
 That once her boldest Lords defaced;
 Then let your hatred cease;
 The prayer of import dread revoke,
 Which erst indignant fury spoke,
 And pray for England's peace.

If, as it seems to Fancy's eye,
 Your sainted spirits hover nigh,
 And haunt this once-loved spot;
 That Youth's fair open front behold,
 His step of strength, his visage bold,
 And hail a genuine Scott.

Yet think that England claims a part
 In the rich blood that warms his heart,
 And let your hatred cease;
 The prayer of import dire revoke,
 Which erst indignant fury spoke,
 And pray for England's peace.

Pray, that no proud insulting foe
 May ever lay her temples low,
 Or violate her fanes
 No moody fanatic deface
 The works of wondrous art, that grace
 Antiquity's remains."

It is definite that "Minstrelsy of the Scottish Border"
 has given many inspirations for Scott's later romances. His
 editor writes "No person who has not gone through its volumes
 for the express purpose of comparing them constantly with his
 great original works can have formed a conception of the endless
 variety of incidents and images now expanded and emblazoned by
 his mature art, of which the first hints may be found either in
 the text of those primitive ballads, or in the notes, which
 the happy rambles of his youth had gathered together for their
 illustration." It is no wonder then that Scott has kept his
 affinity for song and ballad. His three poems "The Lay of the

Last Minstrel", "Marmion", and "The Lady of the Lake" all have song in them. The famous "Lochinvar" from Canto V of "Marmion" is a song of action. The first verse of Lady Heron's song is as follows:

"O, young Lochinvar is come out of the west,
 Through all the wide Border his steed was the best,
 And save his good broadsword, he weapons had none;
 He rode all unarmed, and he rode all alone.
 So faithful in love, and so dauntless in war,
 There never was a knight like the young Lochinvar."

In contrast to the galloping rhythm of "Lochinvar", we hear a Highland funeral lament in "Coronach" from "The Lady of the Lake".

Canto III

"He is gone on the mountain,
 He is lost to the forest,
 Like a summer-dried fountain,
 When our need was the sorest,
 The font, re-appearing,
 From the rain-drops shall borrow,
 But to us comes no cheering,
 To Duncan no morrow!

The hand of the reaper
 Takes the ears that are hoary,
 But the voice of the weeper
 Wails manhood in glory;
 The autumn winds rushing
 Woft the leaves that are searest,
 But our flower was in flushing,
 When blighting was nearest.

Fleet foot on the corral,
 Sage counsel in cumber,
 Red hand in the foray,
 How sound is thy slumber!
 Like the dew on the mountain,
 Like the foam on the river,
 Like the bubble on the fountain,
 Thou art gone, and for ever!"

Even in his novels, Scott was attracted to song, and included "County Guy" in his "Quentin Durward".

"Ah! County Guy, the hour is nigh,
The sun has left the lea,
The orange-flower perfumes the bower,
The breeze is on the sea.
The lark, his lay who trilled all day,
Sits hushed his partner nigh;
Breeze, bird, and flower, confess the hour,
But where is County Guy?"

The village maid steals through the shade,
Her shepherd's suit to hear;
To beauty shy, by lattice high,
Sings high-born Cavalier.
The star of Love, all stars above,
Now reigns o'er earth and sky;
And high and low the influence know -
But where is County Guy?"

Scott could not, specifically and prominently, be called a song writer like Burns, but he had the spirit of song in his soul, a soul rich in the wellspring of wisdom, and completely receptive to his surroundings. While Scott is the dominant intellectual poet of Scotland, Burns is the National poet of Scotland.

Robert Burns is to Scotland what Thomas Moore is to Ireland. His poetry has made Scotch music live forever. Scott realized his literary and musical influence when he wrote:

"The poet, perhaps, most capable, by verses, lines, even single words, to relieve and heighten the character of ancient poetry, was the Scottish bard Robert Burns. We are not here speaking of the avowed lyrical poems of his own composition, which he communicated to Mr. George Thomson, but of the manner in which he recomposed and repaired the old songs and fragments, for the collection of Johnson and others, when, if his memory supplied the theme, or general subject of the song,

such as existed in Scottish lore, his genius contributed the part which was to give life and immortality to the whole. If this praise should be thought extravagant, the reader may compare his splendid lyric, 'My Heart's in the Highland', with the tame and scarcely half-intelligible remains of that song as preserved by Peter Buchan. Or, what is perhaps a still more magnificent example of what we mean: 'Macpherson's Farewell', with all its spirit and grandeur, as repaired by Burns, may be collated with the original poem called 'Macpherson's Lament' or sometimes 'The Ruffian's Rant.' In Burns's brilliant rifacimento, the same strain of wild ideas is expressed as we find in the original; but with an infusion of the savage and impassioned spirit of Highland chivalry, which gives a splendour to the composition, of which we find not a trace in the rudeness of the ancient ditty." *

Burns wrote his lyrics with a tune in his head, which explains their intensely lyrical and singable qualities. The many tunes with which he was familiar, prove that as a country Scotland was blessed with an extraordinary number of fine settings. Goethe gives us insight into the reasons why Burns was able to develop such a talent. He remarks: "How is he great, except through the circumstance that the whole songs of his predecessors lived in the mouth of the people - that they were, so to speak, sung at his cradle; that, as a boy, he grew up amongst them, and the high excellence of these models so pervaded him that he had therein a living basis on which he could proceed further? Again, why is he great, but from this, that his own songs at once found susceptible ears amongst his compatriots; that, sung by reapers and sheaf-binders, they at once greeted him in the field; and that his boon-companions sang them to welcome him at the ale-house?" **

Burns also learned his tunes from his mother, who was steeped

* page 15 Essay on Imitations of the Ancient Ballad from
Minstrelsy of the Scottish Border - Scott,
Oliver and Boyd, Edinburgh - 1932

** Quoted from introduction to The Songs of Burns-Lees &
Shelley James Hedderwick & Sons,
Glasgow - 1896

in ballads, and from the perusal of William Ramsay's book, the "Tea Table Miscellany". He refers to a "Select Collection of Songs" in a letter to Dr. Moore which clearly reveals why there was such a complete union of words and music. "I pored over them, driving my cart, or walking to labour, song by song, verse by verse; carefully noting the true, tender, or sublime, from affectation and fustian. I am convinced I owe to this practice much of my critic-craft, such as it is."

Probably such careful preparation for his lyrics gave rise to the expression which says that Burns did not create Scottish song, as many people believe, but rather Scottish song created Burns, and in him it culminated. He writes: "I can no more desist rhyming on the impulse than an Aeolian harp can refuse its tones to the streaming air." He also says: "When I meet an old Scots air that has any facetious idea in its name, I have a peculiar pleasure in following out that idea for a verse or two." "These old Scotch airs are so nobly sentimental, that when one would compose to them, to 'south the tune' as our Scotch phrase is, over and over, is the readiest way to catch the inspiration, and raise the bard into that glorious enthusiasm so strongly characteristic of our old Scotch poetry."

In a letter to his music publisher, George Thompson, he describes his method of composing a lyric. "I consider the poetic sentiment corresponding to my idea of the musical expression; then choose my theme; begin one stanza...humming every now and then the air with verses I have framed." Burns may have been ignorant of the academic knowledge of music, but he possessed all the sensibility and appreciation of a skilled musician. He clothed his words with the very spirit and soul of music, and knew what effect he was striving to achieve. In another letter to Thompson he wrote about the tune "When she cam ben she bobbit" in this manner: "Let the harmony of the bass at the stop be full, and thin and dropping through the

rest of the air, and you will give the tune a noble and striking effect."

At all times Burns was very modest about his musical knowledge, claiming "I am sensible that my taste in music to be inelegant and vulgar, because people of undisputed and cultivated taste can find no merit in my favourite tunes. Still, because I am cheaply pleased, is that any reason why I should deny myself that pleasure? Many of our strathspeys, ancient and modern, give me most exquisite enjoyment, where you and other judges might probably be showing disgust. For instance, I am just now making verse for 'Rothiemurchie's Rant' (Rothiemurchies), an air which puts me in raptures, and, in fact, unless I be pleased with the tune, I can never make verses to it." *

Burns was in raptures with more than pretty melodies. Pretty girls were a prime factor in making Burns a poet, for many of his best lyrics proved to be love songs. Mary Campbell was his inspiration for three of his best, "Highland Mary," and "Afton Water" while she was alive, and "To Mary in Heaven" after her death. The first verse of "Afton Water" is worthy of repeating here.

"Flow gently, sweet Afton, among thy green braes,
Flow gently I'll sing thee a song in thy praise;
My Mary's asleep by thy murmuring stream,
Flow gently, sweet Afton, disturb not her dream."

In contrast to this beautiful lyric, we note the stirring qualities of "Scots Wha Ha'e." The air called "Hey, tuttie, taitie" is supposed to have been that used by Bruce on his march to Bannockburn. It's patriotism warmed Burns "to a pitch of enthusiasm on the theme of liberty and independence,

* Quoted from page 13 The Magic of Melody, John Murray Gibbon J.M. Dent and Sons, Toronto, 1933.

which I threw into a kind of Scottish Ode, fitted to the air that one might suppose to be the gallant royal Scot's address to his heroic followers on that eventful morning." Of this poem, Carlyle wrote: "So long as there is warm blood in the heart of Scotchman or man, it will move in fierce thrills under this war ode; the best we believe, that was ever written by any pen."

"Scots, wha hae wi Wallace bled,
Scots, wham Bruce has aften led,
Welcome to your gory bed,
Or to glorious victory!

Now's the day and now's the hour;
See the front o' battle low'r;
See approach proud Edward's pow'r,
Edward! chains and slaverie!

Wha will be a traitor knave?
Wha can fill a coward's grave?
Wha see base as be a slave?
Traitor! coward! turn and flee!

Wha for Scotland's king and law
Freedom's sword will strongly draw,
Freeman stand, or freeman fa',
Caledonian! on wi' me!

By oppression's woes and pains!
By your sons in servile chains!
We will drain our dearest veins,
But they shall be, shall be free!

Lay the proud usurpers low!
Tyrants fall in every foe!
Liberty's in every blow!
Forward! let us do or die!"

One feels the essence of Scotland in this song. His national poetry, makes the reader forget Burns. In his "Wandering Willie" and "Bonnie Jean", though you may be aware there was a Burns, you do not feel personally, that he is there. In his songs, Scotland is everywhere, Burns nowhere.

For this reason Burns is called Scotland's National poet, and for this reason Carlyle has written: "It is in his songs that Burns' chief influence as an author will ultimately be found to depend."

This chapter has shown how famous literary men of Ireland and Scotland have exerted a tremendous effect upon the music of their respective countries. Moore, Scott and Burns have in their own way helped develop and carry on the great traditions of poet-musicians. Let us hope that there will be many more poets who will honour and use the force of music in the development of their poetry.

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Chapter Nine

Of Literary Men and Music

"From Harmony, from heavenly Harmony
 This universal frame began:
 When Nature underneath a heap
 Of jarring atoms lay,
 And could not heave her head,
 The tuneful voice was heard from high,
 Arise, ye more than dead!
 Then cold, and hot, and moist, and dry
 In order to their stations leap,
 And Music's power obey."

Dryden.

Dryden was the foremost literary man of his time, in prose, in verse, and in the drama. Some of his best poetry and drama has been written as a result of his musical associations. There was a London Musical Society which organized a celebration in honour of the patroness of music, St. Cecilia. It appears that the meetings were held in the Stationer's Hall and from 1684 we find the day 'annually honour'd by a public Feast'. It was for this celebration in 1687 that Dryden wrote the ode from which our above quotation is taken. This was originally set to music by Draghi and subsequently by Handel.

Dryden's musical appreciation in "The Ode to St. Cecilia" shows his knowledge of musical instruments in a poetic manner. His adjectives signify the typical characteristics of flute, trumpet and others. "Sharp violins," "trumpets loud clangor," "soft complaining flute," are linked with the psychological effect produced by their tones, thus showing the author's insight:

"Sharp violins proclaim
 Their jealous pangs and desperation,
 Fury, frantic indignation,
 Depth of pains and height of passion,
 For the fair, disdainful dame."

The "Grand Chorus" links the force of music at the Creation with its subsequent use at the end of the world.

"As from the power of sacred lays
 The spheres began to move,
 And sung that great Creator's praise
 To all the blessed above;
 So, when the last and dreadful hour
 This crumbling pageant shall devour,
 The trumpet shall be heard on high,
 The dead shall live, the living die,
 And Music shall untune the sky."

In 1897, Dryden again wrote an ode in honour of St. Cecilia's day, called "Alexander's Feast; Or, The Power of Music." This lovely poem contains many allusions to music, using poetic expressions which imitate the soft sound of music. In line 97 we note its imitation and effect -

"Softly sweet, in Lydian * Measures
 Soon he soothed his soul to pleasures."

The poet has saved his climax for the "Grand Chorus", when St. Cecilia is introduced with the greatest instrument of all.

"At last divine Cecilia came,
 Inventress of the vocal frame;
 The sweet enthusiast, from her sacred store,
 Enlarged the former narrow bounds,
 And added length to solemn sounds,
 With Nature's mother wit, and arts unknown before,
 Let old Timotheus yield the prize,
 Or both divide the crown;
 He raised a mortal to the skies;
 She drew an angel down."

* gentle

In 1656 the first English opera was introduced, written by Sir William D'Avenant and entitled "The Siege of Rhodes." Dryden, who was intimate with the public's favourable reaction to this new kind of music drama, studied its possibilities and, in collaboration with the former master of the king's music Gabu, wrote his "Albion and Albanus". In the preface to this drama, Dryden explains some of his operatic ideas. "The supposed Persons of this musical Drama (i.e. of opera in general), are generally supernatural, as Gods and Goddesses, and Heroes-" He went on to describe the recitative as "lofty, figurative and majestic language" that would be normally employed in a spoken play on such a subject. The arias are called "The Songish Part" and are to "please the hearing, rather than gratify the understanding" (quite a modern idea).

Dryden was thus influenced a great deal by music in the writing of his dramas. He gave credit to the musician where it was due, for in the preface he writes that Gabu "has so exactly express'd my Sence, in all places, where I intended to move the Passions, that he seems to have entered into my thoughts, and to have been the Poet as well as the Composer." Probably apologizing to the English public for the collaboration of a French musician, he adds "When any of our Country-men excel him, I shall be glad for the sake of old England, to be shown my error." He did have reason to change his mind, for this was the age of England's great musician, Henry Purcell. In 1690 "Amphitryon or the Two Sosias" was published by Dryden, and, in a letter prefixed to the published text, wrote "What has been wanting on my Part, has been abundantly supplied by

the Excellent Composition of Mr. Purcell; in whose person we have at length found an English-man, equal with the best abroad. At least my opinion of him has been such, since his happy and judicious Performances in the late Opera (Dioclesian, from the Prophetess by Beaumont and Fletcher); and the Experience I have had of him, in the setting my three songs for this Amphitryon: To all which, and particularly to the Composition of the Pastoral Dialogue, the numerous Quire of Fair Ladies gave so just an Applause on the Third Day."

This satisfactory relationship between poet and musician continued for several years. It was particularly satisfactory in Dryden's opera "King Arthur." Lang writes: "True to the great dramatic traditions not yet entirely extinct on the English stage, 'King Arthur' observes the rights of the drama, and, although the distinction between actors, singers, and dancers is maintained, the work displays a definite dramatic unity." * Music and song, dance and chorus plays a very important part in this production, for it was designed as an opera, while the previous ones were adaptations.

Dryden collaborated with Howard to produce a dramatic version of "The Indian Queen" set to music by Purcell, and later collaborated with Lee to write "Epideus," also set to music by Purcell. It has been said that England would have advanced in opera as favourably as did Italy and France, if such works as Dryden wrote, had continued to flourish. However, the formality of English poetry did not allow the bending of the line to suit the ear. As Dryden wrote in his preface to "King Arthur" - "But the numbers of poetry and vocal musick are sometimes so contrary, that in many places I have been obliged to cramp my Verses, and make them rugged to the Reader, that they be harmonious to the Hearer." It is because of

* page 417 of Music in Western Civilization, Paul Lang
W.W. Norton & Co. Inc. 1941

Dryden's versatility in this regard, and because of his relation to dramatic music, that he has been included in this chapter.

John Milton is one of the greatest poets of the English language and one of the few poets who was a musician. Both Milton's father and grandfather were musicians, while the latter was also a voluminous composer, who contributed a madrigal to Morley's famous "Triumphs of Oriana." John Milton Senior instructed him on the organ, which was in their house; and he is known to have had "a delicate tuneable voice, and had good skill." Although he was musical he left that more to his father, and turned to poetry. This is seen in his Latin poem "Ad Patrem".

"Nor blame, Oh much-lov'd sire! the sacred Nine
 Who thee have honour'd with such gifts divine;
 Who taught thee how to charm the list'ning throng,
 With all the sweetness of a siren's song;
 Blending such tones as every breast inflame
 And made thee heir to great Orion's fame.
 By blood united, and by kindred arts,
 On each Apollo his refulgence darts:
 To thee points out the magic power of sound,
 To me the mazes of poetic ground;
 And fostered thus by his parental care,
 We equal seem Divinity to share." (Translation)

During all his life, music was Milton's chief recreation. His knowledge of the sister art is shown in the many references found in the poems, while his instinct for it has given a sonorous quality to his verse. When he was but twenty his "Hymn on the Morning of Christ's Nativity" includes this

stanza:

"Ring out, ye crystal spheres!
 Once bless our human ears
 If ye have power to touch our senses so;
 And let your silver chime
 Move in melodious time;
 And let the bass of heaven's deep organ blow;
 And with your ninefold harmony
 Make up full concert to the angelic symphony."

This poetical reference to organ music, was certainly founded upon his personal experience. A more technical reference is found in "Paradise Lost" towards the end of Book 1. The Evil spirits had

".....formed within the ground
 A various mould, and from the boiling cells
 By strange conveyance fill'd each hollow nook;
 As in an organ, from one blast of wind,
 To many a row of pipes the sound-board breathes."

The last two lines of the former quotation refer to Milton's knowledge of the "Music of the Spheres" with its relation to Astronomy. Apparently this idea of "heavenly music" had persisted from the days of Shakespeare, whose use of it we have referred to in a previous chapter.

The organ is not the only instrument with which Milton was familiar. At the end of Book VII of "Paradise Lost", a description of Sunday as it was kept in Heaven, reads:

"But not in silence holy kept; the harp
 Had work, and rested not; the solemn pipe
 And dulcimer, all organs of sweet stop,
 All sounds on fret by string or golden wire,
 Temper'd soft tunings, intermix'd with voice
 Choral and unison;....."

The "solemn pipe" probably referred to a recorder, the "dulcimer" was the original of the pianoforte. "Frets" are still used for guitars and mandolins, but in those days were also used on the "viol" and "lute". This "temper'd soft tunings" referred to the varied tunings used by the lute players. Evidently to crown all these instruments the human voice in unison or in solo parts was heard, and also in "choral" arrangements, suggesting a massed choir.

The use of a vast chorus seemed fitting to Milton when "the great multitude of Angels" answer the words of God, accepting his offer of Christ to redeem Man by yielding to Death. Such a moment called for music inconceivably sweet and harmonious:-

"Then crown'd again, their golden harps they took -
 Harps ever tuned,.....
and with preamble sweet
 Of charming symphony they introduce
 Their sacred song, and waken raptures high:
 No voice exempt, no voice but well could join
 Melodious part; such concord is in Heaven." *

The use of the word "preamble" shows that Milton was cognizant of form in music. It is now known as a "Prelude", and, as referred to here, is a piece to "introduce" a longer work. Of course a "symphony" then would be simply instrumental music in parts, and not on such a scale as we are familiar with.

Milton's technical knowledge is further shown by his use of terms referring to the Greek Modes of scales or tunes.

* Paradise Lost, Book III, about the middle.

In line 186 of Lycidas we read:

"Thus sang the uncouth Swain to the oaks and rills,
While the still Morn went out with sandals grey:
He touched the tender stops of various quills,
With eager thought warbling his Doric lay."

The Dorian scale was manly and strong. These "quills" are the several reed-pipes of Syrinx, panpipes of reed. Such an instrument is satisfactory for a pastoral scene.

In contrast to the Dorian, there is a reference to the Lydian in line 136 of the famous "L'Allegro." This is a languorous and sentimental air. The following lines are some of the loveliest in the language about music.

"Lap me in soft Lydian airs,
Married to immortal verse,
Such as the meeting soul may pierce,
In notes with many a winding bout
Of linked sweetness long drawn out
With wanton heed and glódy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony."

It is probable that the "mazes" through which the human voice were running, were contrapuntal airs requiring the complete interdependence of each voice part. The madrigal was this type of composition, and, as we have seen, quite familiar to both father and son.

The equally famous "Il Penseroso" contains a reference to church music that shows Milton's sublime affection for the music associated with worship. In line 161:

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

Milton's associations with the composer Henry Lawes, are worthy of note. It is probable that Milton studied under this musician, and due to his suggestion he wrote the most famous of all English Masques, the "Comus". This was written as a family entertainment for the festivities at Ludlow Castle to celebrate the appointment of the Earl of Bridgewater as President of the Council of Wales and the Marches in 1634. It includes several songs and a considerable number of stage directions for music to be performed in specific places, with instrumental movements particularly prominent. Lawes took part in this masque, singing five of the songs including an invocation song to Sabrina:

"Sabrina Fair

Sabrina fair,
 Listen where thou art sitting
 Under the glassy, cool, translucent wave,
 In twisted braids of lilies knitting
 The loose train of thy amber-dropping hair;
 Listen for dear honour's sake,
 Goddess of the silver lake,
 Listen and save!"

Milton's tribute to Lawes has become well known, and correctly estimates the relationship of music to words.

"Harry, whose tuneful and well-measured song
 First taught our English music how to span
 Words with just note and accent, not to scan

With Midas' ears, committing short and long,
 Thy worth and skill exempts thee from the throng.
 With praise enough for envy to look wan;
 To after age thou shalt be writ the man
 That with smooth air couldst humour best our tongue!"

We leave our discussion of Milton by quoting a poem about music which was written while he was but twenty-four; a poem splendid for its verbal harmony; rich in its musical allusion; inspired with its religious implication.

"At a Solemn Music

Blest pair of Sirens, pledges of Heaven's joy,
 Sphere-born harmonious sisters, Voice and Verse,
 Wed your divine sounds, and mixed power employ,
 Dead things with inbreathed sense able to pierce;
 And to our high-raised phantasy present
 That undisturbed song of pure concert,
 Aye sung before the sapphire-coloured throne
 To Him that sits thereon,
 With saintly shout and solemn jubilee;
 Where the bright Seraphim in burning row
 Their loud uplifted angel-trumpets blow,
 And the Cherubic host in thousand quires
 Touch their immortal harps of golden wires,
 With those just Spirits that wear victorious psalms
 Singing everlastingly."

Henry Lawes was also a friend of Robert Herrick, the poet-parson-musician, and set many of his lyrics to music. Herrick thought highly of him, as is evident in these lines:

"Touch but thy lyre, my Harry, and I hear
 From thee some raptures of the rare Gotire;
 Then if thy voice commingle with the string,
 I hear in thee the rare Laniere to sing,
 Or curious Wilson; tell me, canst thou be
 Less than Apollo, that usurp'st such three?
 Three unto whom the whole world give applause;
 Yet their three praises praise but one - that's
 Lawes."

Lanier, Dr. Wilson, and Gautier, the court lutenist, were also his close associates. His connection with these composers is found in one of his hort poems "Upon Himself"

"Thou shalt not all die; for while love's fire
shines
Upon his altar, men shall read thy lines;
And learn'd musicians shall, to honour Herrick's
Fame, and his name, both set and sing his lyrics!"

Herrick had the facility of writing lyrics to pre-existing tunes, much in the same way as Burns, but, of course, to a lesser degree. "Live, live with me and thou shalt see", has been written to the melody of Marlowe's "Come live with me and be my love", while the "Mad Maid's Song" is to the tune of Ophelia's song in "Hamlet", "Good-morrow, 'tis Saint Valentine's day". His familiarity with the song collections of the day, such as "Pammelia" and "Deuteromelia", would probably be the source of his tunes. There are also indications that he sang as he wrote, accompanying himself on the lute - "to the tension of a string". His education at Westminster School provided two hours instruction in singing every week. Thus these words seem understandable:

"Rare, is the voice itself; but when we sing
To th' lute or viol, then 'tis ravishing."

The power of music is expressed in one of Herrick's lyrical effusions "To Music, To becalm his Fever".

"Charm me asleep, and melt me so
 With thy delicious numbers,
 That being ravished, hence I go
 Away in easy slumbers.
 Ease my sick head,
 And make my bed,
 Thou power that canst sever
 From me this ill,
 And quickly still,
 Though thou not kill
 My fever.

Thou sweetly canst convert the same
 From a consuming fire
 Into a gentle-licking flame,
 And make it thus expire;
 Then make me weep
 My pains asleep,
 And give me such reposes,
 That I, poor I,
 May think, thereby,
 I live and die
 'Mongst roses.

Fall on me like a silent dew,
 Or like those maidens showers
 Which, by the peep of day, do strew
 A bapti'm o'er the flowers.
 Melt, melt my pains,
 With thy soft strains,
 That having ease me given,
 With full delight
 I leave this light,
 And take my flight
 For Heaven. "

Herrick was really a follower of Ben Jonson. His friendship has given rise to a number of poems about Jonson, some of which appeared in the famous "Hesperides" collection. Jonson's masque songs had distinctive metres which were copied in Herrick's poems, notably "His Prayer to Ben Jonson"-

"When I a verse shall make,
 Know I have prayed thee,
 For old Religion's sake,
 Saint Ben to aid me.

Make the way smooth for me,
 When I, thy Herrick,
 Honouring thee, on my knee
 Offer my lyric.

Candles I'll give to thee,
 And a new Altar;
 And thou, Saint Ben, shalt be
 Writ in my Psalter."

Herrick was an ardent Royalist, and was greatly affected by the Puritan way of life. We see how important music was to him in his reference to this period.

"To His Friend, On the Untuneable Times

Play I could once: but (gentle friend) you see
 My harp hung up here on the willow tree.
 Sing I could once, and bravely too inspire
 (With luscious numbers) my melodious lyre,
 but (ah!) I know not how,
 I feel in me this transmutation now.
 Grief (my dear friend) has first my harp unstrung;
 Withered my hand and palsy-struck my tongue"

The lightness of Herrick's verse is due essentially to the ease with which it can be sung or spoken. The lovely lyric "Cherry Ripe" is an example of this, and also shows that the Puritans did not put a stop to his happy eloquence. These words are heard to-day in a spirited and lilting setting by Charles E. Horn (1786-1849), thus showing the continued popularity of Herrick's verse.

"Cherry-Ripe

Cherry-ripe, ripe, ripe, I cry,
 Full and fair ones, come and buy;
 If so be you ask me where
 They do grow? I answer, There,
 Where my Julia's lips do smile,
 There's the land, or cherry isle,
 Whose plantations fully show
 All the year, where cherries grow."

Most famous of all Herrick's songs is "To Anthea, who may command him anthing". This appeared in the "Hesperides" and since its first setting by Henry Lawes, has been popular with many other composers. It seems fitting to leave our remarks about Herrick by quoting this graceful love lyric:

"Bid me to live, and I will live
 Thy Protestant to be;
 Or bid me love and I will give
 A loving heart to thee.

A heart as soft, a heart as kind,
 A heart as sound and free,
 As in the whole world thou canst find,
 That heart I'll give to thee.

Bid that heart stay, and it will stay
 To honour thy decree;
 Or bid it languish quite away,
 And't shall do so for thee.

Bid me to weep, and I will weep,
 While I have eyes to see;
 And having none, yet I will keep
 A heart to weep for thee.

Bid me despair, and I'll despair
 Under that cypress tree;
 Or bid me die, and I will dare
 E'en death to die for thee.

Thou art my life, my love, my heart,
 The very eyes of me,
 And hast command of every part
 To live and die for thee."

A REPRESENTATIVE BIBLIOGRAPHY FOR THE TWO CHAPTERS ENTITLED "OF LITERARY MEN AND MUSIC" WILL BE FOUND ON PAGES 226 and 226a.

Of Literary Men and Music (Continued)

"Some music is above me; most music is beneath me. I like Beethoven and Mozart--or else some of the aerial compositions of the elder Italians, as Palestrina and Carissimi. And I love Purcell...Good music never tires me, nor sends me to sleep. I feel physically refreshed and strengthened by it, as Milton says he did."

Coleridge

Samuel Taylor Coleridge was a poet, a politician, a scholar, a teacher and a philosopher. He believed that all things were One, and accordingly music was like other objects of thought, something of importance that should be reckoned with. Coleridge was no musician but, like so many others of his kind, liked to feel that he had a working knowledge of its intricacies. This is shown in his allusions.

In his "Hymn before Sunrise" we read:

"Yet, like some sweet beguiling melody,
So sweet, we know not we are listening to it."

This seems to be a peculiar sort of tune - one that can not be heard. Perhaps he is referring to the subconscious mind registering the sound. At any rate, six lines later his impression is more satisfying.

"Awake, my soul! not only passive praise
Thou owest! not alone these swelling tears,
Mute thanks and secret ecstasy! Awake.
Voice of sweet song! Awake, my heart, awake;
Green vales and icy cliffs, all join my Hymn."

His "Lines Composed in A Concert Room" show that he has little taste for the "intricacies of laborious song", nor for the people who sing them.

"These feel not music's genuine power, nor deign
 To melt at Nature's passion-warbled plaint;
 But when the long-breathed singer's uptrilled strain
 Bursts in a squall - they gape for wonderment."

In a later stanza, he tells of the kind of music he likes -
 Scotch tunes at that, suitable for marching or dancing.

"O give me, from this heartless scene released,
 To hear our old musician, blind and gray,
 (Whom stretching from my nurse's arms I kissed)
 His Scottish tunes and warlike marches play,
 By moonshine, on the balmy summer-night,
 The while I dance amid the tedded hay
 With merry maids, whose ringlets toss in light."

The last stanza refers to Anne, who apparently transforms the
 sounds of nature into beautiful music. These lines bear
 quoting for their exquisite verbal harmony.

"Thee, gentle woman, for thy voice re-measures
 Whatever tones and melancholy pleasures
 The things of Nature utter; birds or trees
 Or moan of ocean-gale in weedy caves,
 Or where the stiff grass mid the heath-plant waves,
 Murmur and music thin of sudden breeze."

Coleridge was familiar with the music of Purcell, for
 his "Lines to W.L." were written "while he sang a song to
 Purcell's music". It is rather unmusical of him to credit
 the singer with the music he has sung, instead of the composer.
 He writes:

"L- ! methinks, I would not often hear
 Such melodies as thine, lest I should lose
 All memory of the wrongs and sore distress,
 For which my miserable brethern weep!"

The author attributes great power to music, for he finishes
 the poem, by referring to hearing these melodies at his death
 bed.

"Methinks, such strains, breathed by my angel-
guide,
Would make me pass the cup of anguish by,
Mix with the blest, nor know that I had died!"

This power of music also is used in the supernatural setting of "The Ancient Mariner". In part five, we read:

"And now 'twas like all instruments,
Now like a lonely flute;
And now it is an angel's song,
That makes the Heaven's mute."

The word "lonely" as applied to the flute is particularly suitable, for Coleridge is using it to contrast this single instrument with the whole orchestra. When too, it has a subtle meaning, for this adjective connotes the exact quality of the instrument. When played gently the flute has a purity of sound produced by the lack of overtones. In other words the tone seems "lonely" for it is void of any harmonic source.

Coleridge also refers to the lute in his lines "Composed at Clevedon, Somersetshire". These lines are a delightful tribute to music:

" And th' Eolian lute,
How by the desultory breeze caressed,
Like some coy maid half-yielding to her lover,
It pours such sweet upbraidings, as must needs
Tempt to repeat the wrong! And now its strings
Boldlier swept, the long sequacious note
Over delicious surges sink and rise,
Such a soft floating witchery of sound.-
Methinks, it should have been impossible
Not to love all things in a world like this,
Where e'en the breezes of the simple air
Possess the power and spirit of melody!"

The poet has used other instruments as sources of inspiration. In his vision, "The Destiny of Nations" the harp retains its age-long association with freedom.

"Such symphony requires best instrument.
Seize, then, my soul! from Freedom's trophied dome
The harp which hangeth high between the shields
Of Brutus and Leonidas! With that
Strong music, that soliciting spell, force back
Man's free and stirring spirit that lies entranced."

The famous "Kubla Khan" has a reference to the dulcimer.

"A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid,
And on her dulcimer she played,
Singing of Mount Abora,
Could I revive within me
Her symphony and song,
To such a deep delight 'twoud win me
That with music loud and long,
I would build that dome in air,
That sunny dome!"

In both of these last quotations there is a loose meaning attached to the word "symphony". The latter use of the word refers to the accompaniment to her song. Of course, this is inaccurate, for a "symphony" suggests several instruments played together. In spite of Coleridge's lack of musicianship we have seen by these quotations that the poet has enriched his verse with musical ideas. His poetic reference to music are numerous, and interesting.

Samuel Pepys has played an important role in our history of English literature. Some people have claimed that his "Diary" is not literature at all, but probably the man who

summed up the question in this manner "Pepys kept a diary, and the result was literature" is closest to the truth. One thing is certain, and that is, he wrote as he thought, and what is even more important, as he spoke. Thus when he wrote "Musique is the think I love most" (July 30, 1666), we are inclined to believe him, and when eight years later we read "Musique, in which my utmost luxury lies", we see that it is quite an important element in his life. Finally in his later life, it achieves an even more important perspective, for he writes, "music was never of more use to me than it is now".

Apparently music even interfered with his work for in February 1663 he writes: "I played also, which I have not done this long time before upon any instrument, and at last broke up, and I to my office a little while, being fearful of being too much taken with musique, for fear of returning to my old dotage thereon, and so neglect my business as I used to do". After remarking this way about his absorbing interest, he continues at a later date: "But then I do consider that this is all the pleasure I live for in the world, and the greatest I can ever expect in the best of my life".

Pepys was a progressive person and, not contented with his imperfections, took lessons in composition from a Mr. Berkenshaw, referred to by Evelyn who heard him in London at "- a concert of excellent musicians, especially one Mr. Berkenshaw, the rare artist who invented a mathematical way of composure very extraordinary, true as to the exact rules of art, but without much harmonie." Pepys paid him five

pounds for his course which he admitted "was a great deal of money and troubled me to part with it". The lessons came to a sudden end due to a quarrel about the rules of music so that "in a pet he (Berk.) flung out of my chamber and I never stopped him".

He has better luck with his singing teacher. In June 1661 he wrote: "This morning came Mr. Goodgroome to me (recommended by Mr. Mago), with whom I agreed presently to give him 20 S. entrance, which I then did, and 20 S. a month more to teach me to sing, and so we began, and I hope I have come to something in it". This improved his critical faculty of other people, for he later adds: "After supper I made the ladies sing, and they have been taught, but Lord! though I was forced to commend them, yet it was the saddest stuff I ever heard".

Pepys must have progressed fairly well, for he becomes a singing master. Of course he had ability before he ever started to take lessons, for on December 9, 1660 he writes: "This being done I went to Chappell" (at Whitehall) "and sat in Mr. Blagrove's pew, and there did sing my part along with another before the King, and with much ease." His maid Mercer became his favourite pupil, being taught under varied circumstances. One day he writes: "Thence to Unthanks's and 'Change, where wife did a little business while Mercer and I staid in the coach; and in a quarter of an hour, I taught her the whole Larke's song perfectly, so excellent an eare she hath".

As a vocalist Pepys probably was better than an amateur. He could also express his musical inclinations by playing different instruments. He writes: "Back again home, and there my wife and Mercer and Tom and I sat till eleven at

night, singing and fiddling, and a great joy it is to see me master of so much pleasure in my house, that it is and will be still, I hope, a constant pleasure to me to be at home."

Pepys also played the flageolet and carried it with him on his duties as Secretary of the Admiralty. On his arrival in Holland he writes: "The rest of the company got a coach by themselves; Mr. Creed and I went in the fore part of a coach wherein were two very pretty ladies, very fashionable, and with black patches, who very merrily sang all the way, and that very well, and were very free to kiss the two blades that were with them, I took out my flageolette and piped, but in piping I dropped my rapier-stick;"

As a musical critic of the times, Pepys was second to none. As they are his own private opinions, they are very accurate and enlightening. He occasionally attended the King's House where different productions were performed. The "wind-musique" referred to in this excerpt would be that of the flageolet: "To the King's House to see 'the Virgin Martyr', the first time it hath been acted a great while, and it is mighty pleasant; not that the play is worth much, but it is finely acted by Becke Marshall. But that which did please me beyond any thing in the whole world was the wind-musique when the angel comes down, which is so sweet that it ravished me, and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife; that neither then, nor all the evening going home, and at home, I was able to think of any thing, but remained all night transported, so as I could not believe that ever any music hath that real command over the soul of a man as this did upon me; and makes me resolve to practise wind-musique, and to make my wife do the like."

Pepys was particularly interested in the theory of music. This is shown by his reference to the most noted works on the subject. The famous edition of "Plaine and Easie Introduction to Musique" came under his close scrutiny. He writes:

"Having a cold so as I am not able to speak, I lay in bed till noon, and then up and to my chamber with a good fire, and there spent an hour on Merley's Introduction to Musique, a very good but unmethodical book." Another book is mentioned:

"Walked to Woolwich all the way reading Playford's Introduction to Musick, wherein are some things very pretty".

We leave this man of music by noting his fondness for ballads (note the famous Pepys collection), and his ability in composing. He began composition in February 1662. "At night begun to compose songs, and begun with 'Gaze not on Swans' " while later we read: "Long with Mr. Birkenshaw in the morning at my musique practice, finishing my song of 'Gaze not on the Swans' in two parts, which pleases me well-" The other is his setting of "Beauty Retire", the words of Solyman to Roxolana in the "Siege of Rhodes". He refers to it in February 23, 1666, as follows: "Comes Mrs. Knipp to see my wife, and I spent all the evening talking with this baggage, and teaching her my song of 'Beauty Retire', which she sings and makes go most rarely - and a very fine song it seems to be". Apparently Mrs. Knipp taught it to her husband for we read later "After our first bout of dancing, Knipp and I to sing, and Mercer and Captain Dowing, who loves and understands Musick, would by all means have my song of 'Beauty Retire', which Knipp had spread abroad, and he extols it above anything he ever heard".

We now turn to a later writer of great merit, the novelist, Charles Dickens.

Carlyle wrote of Dickens: "I truly love Dickens; and discern in the inner man of him a tone of real Music which struggles to express itself, as it may in these bewildered, stupefied, and, indeed, very crusty and distracted days - better or worse!" Dickens has expressed himself musically,

in his writings, and has done so in a very creditable fashion. It happens that in his younger days he received instruction on the piano which ended by his master giving up in despair. An old schoolfellow of the novelist's, Mr. Bowden, claims Dickens received lessons on the violin when he was at the Wellington House Academy, in Hampstead Road. There is no record that he was successful, but, he later turned to the accordion, which he played on his ocean voyage. Writing to Forster about it we read "The steward lent me one on the passage out, and I regaled the ladies' cabin with my performances. You can't think with what feelings I play 'Home, Sweet Home' every night, or how pleasantly said it makes us."

His description of the voyage back reveals that he was musically conscious of discord and that he did not appreciate it. "One played the accordion, another the violin, and another (who usually began at six o'clock a. m.) the key bugle: the combined effect of which instruments, when they all played different tunes, in different parts of the ship, at the same time, and within hearing of each other, as they sometimes did (everybody being intensely satisfied with his own performance), was sublimely hideous."

From another account, on board ship, we learn that Dickens had a tenor voice, and that he used it musically. This bears out the fact that he was fond of songs and singing. Moore's "Irish Melodies" had a special attraction for him, and he often played them or sang them with his friends. "The Canadian Boat Song" is of course by Moore, and "Auld Lang Syne" by Burns. "We had speech making and singing in the saloon of the Cuba after the last dinner of the voyage. I

think I have acquired a higher reputation from drawing out the captain, and getting him to take the second in 'All's Well' and likewise in 'There's not in the wide world' (your parent taking the first), than from anything previously known of me on these shores.....We also sang (with a Chicago lady, and a strong-minded woman from I don't know where) 'Auld Lang Syne', with a tender melancholy expressive of having all four been united from our cradles. The more dismal we were, the more delighted the company were. Once (when we paddled i' the burn) the captain took a little cruise round the compass on his own account, touching at the Canadian Boat Song, and taking in supplies at Jubilate, 'Seas between us braid ha' roared,' and reared like ourselves."

Dickens also was interested in opera, attending whenever he could. He visited Carrara on the Continent and by his remarks show his understanding of music drama.-

"There is a beautiful little theatre there, built of marble, and they had it illuminated there in my honour. There was really a very fair opera, but it is curious that the chorus has been always time out of mind, made up of labourers in the quarries, who don't know a note of music, and sing entirely by ear." This knowledge was supplemented by his

ability as an actor and stage manager, and culminated in his superintending a private performance of "Clari" an opera by Bishop.

Whenever Dickens looked after the performance of a play he was very particular about the musical arrangements. In "No Thoroughfare" he was his own bandmaster and director of music. We find the subtle use of music suggested when Obenreizer enters. A "mysterious theme is directed to be played" by a "well informed, clever, and a good musician".

Hullah and Dickens collaborated in the production of an operetta "The Village Coquettes". It consisted of duets, songs, and concerted pieces, and was first produced in

St. James's Theatre, London, on December 6, 1836. Kitton in his biography of Dickens writes "The play was well received, and duly praised by prominent musical journals".

Dickens had a great knowledge of song and ballad literature. This point is proven repeatedly by references to the novels. David Copperfield refers to a national air. "What evenings when the candles came, and I was expected to employ myself, but not daring to read an entertaining book, pored over some hard-hearted, harder-hearted treatise on arithmetic; when the tables of weights and measures set themselves to tunes as "Rule Britannia" or "Away with Melancholy"!" In Martin Chuzzlewit, when he and Mark Tapley were on their way to America, they were accompanied by "an English gentleman who was strongly suspected of having run away from a bank, with something in his possession belonging to its strong-box besides the key (and who) grew eloquent upon the subject of the rights of man, and hummed the Marcellaise Hymn constantly". All together Dickens has made use of over a hundred other songs to which he has referred in his novels.

The novelist's remarks about basses merit attention. In the Christmas Carol, Tepper "could growl away in the bass like a good one, and never swell the large veins in his forehead or get red in the face over it". He shows too the kind of song basses enjoyed "at the harmony meetings in which the collegians at the Marshalsea used to indulge. Occasionally a vocal strain more sonorous than the generality informed the listener that some boastful bass was in blue water or the hunting field, or with the reindeer, or on the mountain, or among the heather, but the Marshall of the Marshalsea knew better, and had got him hard and fast".

Dickens showed a knowledge of classical music for he has referred to a number of pieces. In "Bleak House", Mr. George introduces an allusion in a rather grim and ironical fashion. The musical effect is, to say the least, original.-

"Do you know what tune that is Mr. Smallweed?" he adds, after breaking off to whistle one, accompanied on the table with the empty pipe.

'Tune' replies the old man. 'No, we never have tunes here.'

'That's the "Dead March" in Saul. They bury soldiers to it, so it's the natural end of the subject.'

In Great Expectations, Pocket asks Pip,

"Would you mind Handel for a familiar name? There's a charming piece of music, by Handel, called the "Harmonious Blacksmith"

"I should like it very much."

Pip had been a blacksmith, and of course the two boys were "harmonious".

Dickens had apparently made an error in his allusion to Beethoven in "Dombey and Son". Mr. Morfin tries to warn the manager of his presence in this fashion,-- "I have whistled, hummed tunes, gone accurately through the whole of Beethoven's Sonata in E, to let him know that I was within hearing, but he never heeded me". The embarrassing point is that this particular sonata has never been found.

Musically attentive, Dickens was also musically creative. Three of the songs appearing in "Pickwick" are original. In 1846, he wrote a "Hymn of the Wiltshire Labourers" which was really a prayer for better social conditions. There is no record as to the tune to which it was sung. The first verse reads,

"O God, who by Thy Prophet's hand
 Didst smite the rocky brake,
 Whence water came at Thy command
 Thy people's thirst to slake,
 Strike, now, upon this granite wall,
 Stern, obdurate, and high;
 And let some drop of pity fall
 For us who starve and die!"

Numerous allusions to instruments are found in Dickens' writings. A reference to them is found in the Chapter on Instruments. It is sufficient to note that in these references, as in the others, one finds that Dickens has a real and comprehensive knowledge and understanding.

"Who hears music feels his solitude peopled at once." Browning is the most musical of our more modern poets. Even in his cradle days he was nursed in an atmosphere of music, for his father used to walk him to and fro soothing the child to sleep by singing to him snatches of Anacreon in the original, to a favourite old tune. His biographer, Sharp, writes:

"One of his own (Robert's) recollections was that of sitting on his father's knees in the library, and listening with enthralled attention to the Tale of Troy, with marvellous illustrations among the glowing coals in the fireplace; with, below all, the vaguely heard accompaniment - from the neighbouring room, where Mrs. Browning sat 'in her chief happiness, her hour of darkness and solitude and music' - of a wild Gaelic lament, with its insistent falling cadences."

Browning was of an artistic temperament. He studied most of the arts, including advanced work in music, under able teachers. There was a time in his life when he could not make up his mind whether to be a painter, sculptor poet or musician. There is no doubt that his musical knowledge and ability have

definitely influenced his writing of poetry, and, in turn, his whole philosophy of life. It was he who wrote

"There is no truer truth obtainable
By man, than comes of music."

Always susceptible to the language of sound, Browning made mental notes of the unusual, and tried through the connotation of sounds to be suggestive as in music, rather than informative. This is noticed in

"A tune was born in my head last week
Out of the thump-thump and shriek-shriek
Of the train, as I came by it, up from Manchester,
And when next week I take it back again
My head will sing to the engine's clack again."

His sense of sound is admirably united with a rhythmical lilt in the Cavalier Tunes. It is difficult to keep your feet still when the music of "Boot and Saddle" is heard.

"Boot, saddle, to horse, and away!
Rescue my castle before the hot day
Brightens to blue from its silvery gray.
Chorus - Boot, saddle, to horse, and away."

"Bells and Pomegranates" was the fanciful name given to a series of eight numbers. Browning explains what he meant

by the title: "I only meant by that title to indicate an endeavour towards something like an alteration or mixture, of music with discoursing, sound with sense, poetry with thought, which looked too ambitious, thus expressed, so the symbol was preferred." In the first number is the famous "Pippa Passes",

published in 1841. This play was divided into four acts.

Morning, Noon, Evening and Night. In each act "Pippa Passes" by the stage directions.

"From without is heard the voice of Pippa singing)"
In Act I, we have the best loved of her songs.

"The year's at the spring
 And day's at the morn;
 Morning's at seven;
 The hillside's dew-pearled;
 The lark's on the wing;
 The snail's on the thorn;
 God's in his heaven--
 All's right with the world!"

In Act III, she sings a narrative ballad starting with

"A king lived long ago
 In the morning of the world,
 When earth was nigher heaven than now;--"

In Act IV, her song again refers to nature.

"Overhead the tree-tops meet,
 Flowers and grass spring 'neath one's feet;
 There was naught above me, naught below,
 My childhood had not learned to know:"

Browning is best known for his dramatic lyrics, which were lyric in expression and dramatic in principle. Some of these were the monologues of imaginary persons, or persons other than himself. In this way he was able to push the psychological limits of poetry to a point of metaphysical contemplation. That of "A Toccata of Galluppi's" deals with a musical theme.

An American author, visiting Browning and his wife at Casa Guidi in 1847, tells us of the musical background to this poem. "Mrs. Browning was still too much of an invalid to walk, but she sat under the great trees upon the lawn-like hillsides near the convent, or in the seats of the dusky convent chapel, while Robert Browning at the organ chased a fugue, or dreamed out upon the twilight keys a faint throbbing "Toccata" of Galuppi. This celebrated Italian composer and harpsichordist (1706-85) is pictured as one of the pre-Romantic school, playing at a masked evening-party in Venice. Apparently the audience listens patiently, but only for fashion's sake.-"

In Stanza six:

"Well, and it was graceful of them - they'd
 break talk off and afford
 She, to bite her mask's black velvet-be, to
 finger on his sword,
 While you sat and played Toccatas, stately at
 the clavichord?"

A considerable use of musical terms is observed in the next stanza, "lesser thirds", "sixths diminished", "those suspensions, those solutions". Reference to intervals such as these in music, would seem rather disconcerting to the average reader. Even a musical person would not study suspensions with their solutions except in an advanced course in harmony. In verse eight the line "Hark, the dominant's persistence till it must be answered to!", signifies the use of a sustained pedal note in the base, on the dominant or fifth note of the key. It would be satisfied when it returned to the tonic, which Browning has called the octave. "So an octave struck the answer." This^{is} found in the first line of the next stanza.

"Master Hugues of Saxe-Gotha" also has a musician for its subject. There is no historical figure with this name and place, but Naylor says it probably is used because it rhymes with "fugues", and the mention of "Saxe-Gotha" reminds one of J.S. Bach, a master of "fugue".* By means of this subject

* Page 5 of *The Poets and Music* E.W. Naylor
 J.M. Dent & Sons Ltd., London - 1928

Browning is really preaching against Formalism. In Verse twenty, we see that there is danger of losing sight of the main issue involved. -

"So your fugue broadens and thickens,
 Greatens and deepens and lengthens,
 Till we exclaim--But where's the music, the
 dickens?"

The whole poem is a sort of metaphysical acrobatics, and extremely intricate in its meanings.

"Abt Vogler" is supposed to be the comments of the famous organ builder, Abt Vogler after he has been extemporizing upon the instrument of his invention. In it, we see a musician's viewpoint of music, for Vogler was a fine and prodigious composer of music, of a high education, and a writer of books. The speaker is struck with the passing nature of the effects of music, and wishes that they might remain, as an artist's picture can. Yet he believes it is much beyond pictures, or poetry.

"But here is the finger of God, a flash of
 the will that can,
 Existent behind all laws, that made them
 and lo, they are!
 And I knew not if, save in this, such gift be
 allowed to man,
 That out of three sounds he frame, not a
 fourth sound, but a star.
 Consider it well: each tone of our scale in
 itself is naught:
 It is everywhere in the world - loud, soft,
 and all is said:
 Give it to me to use! I mix it with two in
 my thought:
 And there! Ye have heard and seen: consider
 and bow the head."

This combination of commonplace sounds has resulted in a "star", or a very beautiful harmonic effect. The reference could be called an aesthetic appreciation of a musical idea.

The last verse of the poem introduces us to further musical terms. The "common chord" is a four-note chord of basic harmony, which changes to a minor key by lowering the pitch a semitone. The chord of the "ninth" is rather unsettled and in the sense here acts as a pivot chord in a modulation. "And I stand on alien ground" signifies that the key is foreign to the original, and thus a modulation. The whole verse is obviously an attempt to describe a passage of music in words. "The heights I rolled from", shows that the passage is descending and the bass is passing "into the deep". Finally, the whole selection comes to an end by modulating to the original key of C major. This seems to be a fitting way of resolving the whole dissertation on music by Vogler, and of completing our references to Browning.

"Well, it is earth with me; silence resumes her
 reign;
 I will be patient and proud, and soberly
 acquiesce,
 Give me keys. I feel for the common chord
 again,
 Sliding by semitones till I sink to the minor,
 -yes,
 And I blunt into a ninth, and I stand on
 alien ground,
 Surveying awhile the heights I rolled from
 into the deep;
 Which, hark, I have dared and done, for my
 resting-place is found,
 The C Major of this life: so, now I will try
 to sleep.

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Chapter ElevenGreat Music that has been Inspired by Great Literature

"I pant for music which is divine,
 My heart in its thirst is a dying flower;
 Pour forth the sound like enchanted wine,
 Loosen the notes in a silver shower."

Shelley

An amazing number of musical compositions have been written based on themes derived from English Literature. The author intends to direct the readers attention to a few examples of this relationship, in order to prove that the whole field of Literature, from Chaucer to Kipling has inspired fine music.

Sir Charles Villiers Stanford, a professor ^{of} Music at Cambridge University, wrote the "Canterbury Pilgrims" an opera based on Chaucer's work, written in collaboration with Reginald de Koven who set the words. This was performed in England and America.

The later Middle Ages was an age of song. Many of these have been recorded, but are of limited artistic quality. However, we find that the plays of Beaumont and Fletcher contained songs which later interested Purcell, for he rewrote "Bonduca" as an opera. Of course the main figure of the Elizabethan period was Shakespeare.

Many of Shakespeare's works have been set to music. His harmony of words has provided inspiration for musicians right to the present day.

Purcell wrote music for Shadwell's operatic version of his "Tempest", and it contains the settings of two famous songs "Full Fathom Five" and "Come Unto These Yellow Sands". Purcell also wrote music to a Shadwell version of Shakespeare's "Timon of Athene", incidental music to "The Fairy Queen" (an adaptation of a Midsummer Night's Dream), music to "Orpheus With His Lute" and other Shakesperian lyrics.

In the eighteenth century Thomas Arne, Doctor of Music from Oxford University, wrote a number of works for the theatre. His melodies were so natural and so singable that they took the country by storm. He used many lyrics from Shakespeare including "Where the Bee Sucks" from "The Tempest" and two from "Love's Labour Lost" in Act V, scene 2, - "When Daisies Pied and Violets Blue" (or "The Cuckoo Song") and "When Icicles Hang by the Wall."

Henry Bishop wrote many musical arrangements, including complete songs, to several plays put on at the Theatre Royal, Covent Garden, between 1816 and 1821. These plays included "Midsummer Night's Dream", "Comedy of Errors", "Two Gentlemen of Verona" and "Twelfth Night". One of Bishop's best songs is "Come Thou Monarch of the Vine" from "Antony and Cleopatra".

Sir Arthur Sullivan of Gilbert and Sullivan wrote successful music to "Sigh No More, Ladies" from "Much Ado About Nothing", and incidental music to "The Tempest".

Sir Edward German wrote very effective descriptive and incidental music to a number of Shakespeare's plays. His music to Richard III is particularly fine and the music critic, Joseph Bennett, says it "is perhaps the best example I have known of the art of wedding music to the drama". He also wrote many part songs among which are "The Willow Song" from "Othello", and "Orpheus and His Lute" from "Henry VIII". He composed a most interesting Symphonic Poem called "Hamlet" which paints a picture in tones.

The modern British composer Vaughan Williams has written music to the songs of Autolycus from "Winter's Tale". John Ireland has provided a setting for "Full Fathom Five". Eric Coates has given us music for "Orpheus With His Lute", "Under the Greenwood Tree" and "It Was a Lover and His Lass". Sir Charles Parry wrote a lively song to "Shall I Compare Thee to a Summer's Day?".

Besides the above English composers who have written musical masterpieces inspired by Shakespeare there have been many foreign composers who have received inspiration from the same author. These include such men as Rossini, Haydn, Brahms, Mendelssohn, Schumann and Schubert.

Rossini wrote a version of "Othello" as an opera and also wrote a song to Shakespeare's words of "The Willow Song". "Papa Haydn", the father of symphony, set "She Never Told Her

Love", from "Twelfth Night", to music. Brahms wrote a lyric setting to "Come Away Death" from "Twelfth Night". Mendelssohn wrote the well known and beautiful "Midsummer Night's Dream Overture" including two songs - "You Spotted Snakes With Double Tongues" and the song beginning "Now until the break of day". He seemed to reproduce in music what Shakespeare produced in words, and in the same spirit. Schumann's song "When That I Was a Little Boy" was the epilogue to "Twelfth Night", and he also wrote an "Overture to Julius Caesar" which was not very successful.

Schubert and Shakespeare are responsible for two "art" songs, "Hark, Hark The Lark" and "Who is Sylvia". An "art" song is one in which poet and musician share equal honours and in which there is perfect unity between words and music. It is interesting to note how Schubert came to write the lovely "Hark, Hark The Lark". One morning after a walk, he and some very close friends were breakfasting together in a garden-restaurant near Vienna. One of the party laid a copy of "Cymbeline" on the table. Schubert picked it up and chanced to read the verses "on the coming of dawn". He was at once inspired to set them to music which he wrote on staves drawn on the back of a menu card by one of his friends. The same evening Schubert and his friends were play-acting "Two Gentlemen of Verona" when he was again inspired. This time he wrote "Who is Sylvia".

Sir Edward Elgar wrote a symphonic study on a Shakespearean character which had always interested him, and gave his music the name of the character "Falstaff". Elgar thought of Falstaff as he appeared in Henry IV and Henry V rather than as a buffoon.

Hector Berlioz wrote the dramatic "Overture to King Lear" but it is too depressing to be popular. His "Dramatic Symphony to Romeo and Juliette" was much more successful.

Tchaikowsky's Shakespearean music is very successful and is entitled "Overture-Fantasia". This music was written to "Romeo and Juliet", "The Tempest" and "Hamlet", the music to "The Tempest" being the best.

Turning to opera inspired by Shakespeare we find "The Merry Wives of Windsor" by Nicolai, "Romeo and Juliette" by Chas. Gounod, "Otello" by Rossini, "Macbeth", "Otello" and "Falstaff" all by Verdi.

John Milton also has provided inspiration for musical settings. Handel wrote a "Cantata" to "L'Allegro" and "Il Penseroso" as well as a sacred oratorio "Samson" based on Milton's poetry. "Paradise Lost" has been made into a sacred opera by Anton Rubenstein. Episodes from Milton's life have been written in musical form by an Italian, Gaspare Spontini. This opera "Milton" was an unusual subject for dramatic comment. Haydn wrote his famous "Creation" from his conception of "Paradise Lost". One other musician worth

noting is Sir Chas. Parry who wrote an eight part chorus entitled "Blest Pair of Sirens", taken from "At a Solemn Music".

Dryden collaborated with Purcell in the writing of operas, to which we have alluded in a previous chapter. It should be noted that Handel wrote a beautiful setting to the poem "Alexander's Feast".

We come now to John Gay who is known for the famous "Beggar's Opera" and its sequel "Polly". While neither the music by Dr. Pepusch, nor the libretto can be called "great" yet both were immensely popular. This first opera included the airs of sixty-nine folk-songs effectively arranged, which helped it take with the audiences and at the same time re-vive national interest in English music.

James Thompson is mentioned here because his poem "The Seasons", was the basis of an oratorio of the same name, composed by Haydn, and ranking in popularity with his "Creation". Apparently his friend Van Swieten translated both poems for Haydn. Haydn's "The Seasons" first appeared in 1801.

Felix White was one of the most characteristic composers of England during the last war. He has written a tone poem for orchestra entitled "The Deserted Village", and based on Goldsmith's poem of the same name. "The Vicar of Wakefield" has also been arranged musically. Lyrics were written to it

by Lawrence Housman, with additional ones by Goldsmith, Jenson and Shakespeare included and the music by Liza Lehmann. This romantic light opera was first produced in England in 1906. It might be mentioned here that Miss Lehmann also wrote a musical "Everyman" based on the morality play. "The Vicar" was also set in ballad opera style by Victor Pelissier, and entitled "Edwin and Angelina". It was unsuccessfully performed in New York on December 19, 1796.

One of the foremost orchestral conductors in the United States to-day is responsible for a composition based on Burns' "Tam O'Shanter". His orchestral scherzo is a spirited rendition of Burns' characterizations. "The Götter's Saturday Night" has been written for chorus and orchestra by an outstanding Scotch musician, Sir Alexander Campbell Mackenzie, who also wrote "Tam O'Shanter, Scottish Rhapsody No. 3". Mackenzie was a precocious writer, particularly of Scotch themes. "Burns, Scottish Rhapsody No. 2", was another of his works.

William Blake's poems have become best known in their religious settings. His "Stanzas from Milton" have been set by Sir Charles Parry to the name of "Jerusalem". This has taken deep root in Britain and is considered by some to be a fitting new National Anthem. Granville Bantock has written music to "In a Myrtle Shade", "The Wild Flower's Song" and "Love's Secret", and to three poems - "To Morning", "To the

Evening Star" and "To the Muses".

Bantock also has arranged "Kubla Khan" by Coleridge. A musical setting of this poem was also written by the negro musician Samuel Coleridge-Taylor, and effectively presented in England.

Sir Walter Scott has inspired some colourful music. Sir Arthur Sullivan has written a romantic opera to an arrangement by Julian Sturgis, of "Ivanhoe". Sullivan is also known for his cantata "Kenilworth" taken from Scott's novel. This novel also inspired the "Kenilworth" by the contemporary musician Bruno Klein. Berlioz has selected several themes for his dramatic works from British sources. His "Overture to Rob Roy", and "Waverley" are among the notable ones. "The Lay of the Last Minstrel" was put into a musical form by the most Scottish of the Scotch composers Hamish MacCunn. This dramatic cantata for soli chorus and orchestra was performed in 1888.

Scott's "Lady of the Lake" has linked him to two famous European composers. Schubert's "Ave Maria" is taken from the words of this poem, while Donizetti's famous opera "Lucia di Lammermoor" or "The Bride of Lammermoor" is a setting of the story content. "Since 1900, Lucia has been given almost one hundred times at the Metropolitan, which puts it, as a popular fixture, in the same class with Aida, Carmen, the Wagnerian favorites, Faust, Pagliacci, and a half a dozen others.

This phenomenon is curious, and not easily explicable. The book is flat, dull, and unrelievedly gloomy; it is as inferior to the novel from which it is taken as that is to the best of Scott." * Probably the most outstanding thing about it is the so-called "Sextet from Lucia", which is a real inspiration.

Lord Byron has also inspired Berlioz, whose "disposition was in reality more poetically imaginative than musical" ** His programme symphony to Byron's "Childe Harold" is called "Harold in Italy", and consists of his musical recollections of the country. Byron's "Manfred" has elicited a composition of the same name by Tschalkowsky. We also note that Robert Schumann wrote a cantata entitled "Manfred", or a dramatic poem in three acts.

Shelley has had a small share of composition based on his poetry. "Prometheus Unbound" has been used by several composers. In 1909 Arnold Bax, a famous contemporary English musician, produced a fragment from this poem under the title of "Enchanted Summer", and written for two sopranos, chorus and orchestra. It was also arranged by the American composer Edgar Kelley. Kelley seems to have been a student of English Literature for he also wrote "Pilgrim's Progress", and his first symphony was a humorous composition on "Gulliver",

* Page 169,170 of The Opera Brockway & Weinstock
Simon and Schuster, New York, 1941

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entitled, "His Voyage to Lilliput". The famous English composer Frederick Delius, whose works have been promoted by Sir Thomas Beecham, has written three songs to Shelley's poems. George Chadwick, an American composer trained in Europe, has written an important composition "Adonais Overture".

Turning to John Keats, we find that Gustav von Holst, the English composer of Swedish extraction, and the famed writer of "The Planets", has taken selections from the poems of Keats and set them to music for soprano solo, chorus and orchestra. This first "Choral Symphony" was produced in 1925. Samuel Coleridge-Taylor has written a composition entitled "Endymion's Dream". Another selection based on "Endymion" was written by the English Arthur Hinton and called the "Endymion Suite" for orchestra.

Coming to the later nineteenth century we see that Tennyson's poem "The Revenge", a ballad of the Fleet, has been arranged for chorus by Charles Villiers Stanford. Frederick Nicholls, an English composer, was quite successful with his "Love Songs of Tennyson", published in 1892. M.W. Balfe is famous for his setting of "Come into the Garden Maud". Stanford has written other works to Tennyson. The song "Our Enemies have Fallen" was prepared from "The Princess", and "The Voyage of Maeldune", arranged for soli, chorus and orchestra, was a cantata based on Tennyson's ballad of the same

name. Tennyson's "Ode on the Duke of Wellington" was arranged as a cantata with baritone soli, chorus and orchestra, by Stanford. "Enoch Arden" was written as a melodrama by Richard Strauss. The author has prepared a vocal arrangement of "Break, break, break" which is included in the last chapter.

Browning has also inspired musical settings. "Çapons-acchi" is the name of an opera written by Richard Hageman and based on "The Ring and the Book". The opera produced in 1934, was unsuccessful, for "its qualities were undistinguished: workmanlike, melodious, superficially and timidly modern, and without originality". * Granville Bantock has set fifteen dramatic lyrics to music, as well as Browning's "Cavalier Tunes" and the song "As I Ride" from "Through Metidja to Abdel Kedr". Sir Charles Parry has an interesting setting of "The Pied Piper of Hamelin" and an arrangement of "Saul" entitled "Soliloquy". Sydney Homer has written "Prospice" in musical form.

Matthew Arnold's "Sohrab and Rustam" has been arranged as a symphonic poem by a little known musician Camille Zeckwer. The English composer Arthur Somervell, chief Inspector of Music for the Board of Education in England, wrote "The Forsaken Mermaid", a cantata for bass soli, chorus and orchestra.

Fitzgerald's "Omar Khayyam" has been written for chorus and orchestra by Granville Bantock. An American composer Arthur Foote, is noted for his "Four Character Pieces after Omar Khayyam", first performed by the Chicago orchestra in 1907.

Edgar Bainton, a music scholarship student in England has written a very acceptable version of Rossetti's "Blessed Damsel", for soprano and tenor soli, and full chorus and orchestra. He has also arranged Swinburne's "Before Sunrise".

Swinburne's "Atlanta in Calydon" was the basis of a setting by Bantock, in which he wrote the choral odes in music for an unaccompanied choir. Edward German again comes to our attention by his setting of "Before Sunrise". We might also mention his light opera "Tom Jones" taken from the famous novel by the same name. *

One of our outstanding Canadians, Sir Ernest Macmillan, wrote a setting of Swinburne's "England". This choral ode was approved by the University of Oxford for his degree of Doctor of Music.

Thomas Hardy's poems "Summer Schemes", "Her Song", and "Weathers" have their distinct counterpart with the accompaniments provided by John Ireland, another well known British composer.

* Tom Jones by Fielding

Finally we note that Kipling's "Jungle Book" has found its way into a very pictorial style of music writing, by the poet composer of England, Cyril Scott. These piano selections are entitled "Impressions from the Jungle Book". Kipling's "Just So Stories" have been set to charming music by Sir Edward German in "The Just So Song Book".

From our observations in this chapter we can readily see that English poets and authors have provided the sources of inspiration for many musicians, and that much of our truly great music has been composed around themes from English Literature.

An Anthology of Instruments as Observed in Literature

"Their instruments were various in their kind;
some for the bow, and some for breathing wind."

Dryden

The lyre is a very ancient instrument, particularly associated with the Greeks. References to it in Literature usually connect it with mythology. Carlyle in his "Sartar Resartus", writes "Were it not wonderful, for instance, had Orpheus, or Amphion, built the walls of Thebes by the mere sound of his Lyre?" The introduction to "The Progress of Poesy" by Gray starts with "Awake, Aeolian lyre, awake

And give to rapture all thy trembling strings."

The lyre was also popular as an accompanying instrument for the song of the bard. Cowper, in "The Task" writes "No bard could please me but whose lyre was tuned To Nature's praises." Keats uses the instrument for means of illustration in "Lamia!" He writes "A song of love, too sweet for earthly lyres".

The harp was a very important instrument from Anglo-Saxon times into the Middle Ages. We find reference to it in "Beowulf". Its main use is illustrated here- "To the sound of the harp the singer chanted". and "Harp was struck and hero-lays told". The saxons used the harp for all festive occasions. Langland shows that the harp was used in the later Middle Ages, when he writes of himself

"Ich can not tabre, ne trompe, ne telle faire gestes,
Ne fithelyn at festes, ne harpen."

Bacon mentions it in reference to Biblical Times in his essay "Of Adversity". He writes: "Yet even in the Old Testament, if you listen to David's harp, you shall hear as many hearse-like airs as carols;" Dryden traces it back to Jubal in his "Song for St. Cecilia's Day."

"What passion cannot Music raise and quell!
When Jubal struck the chorded shell."

In "Paradise Lost", Milton describes its use in antiquity.

"Others, more mild,
Retreated in a silent valley, sing
With notes angelical to many a harp
Their own heroic deeds."

In his reference to Angels we read:

"Then, crown'd again, their golden harps they took-
Harps ever tuned,....
...and with preamble sweet
Of Charming symphony they introduce
Their sacred song, and waken raptures high:"

William Cowper makes a skilful comparison of man to a harp.

"Man is a harp whose chords elude the sight,
Each yielding harmony disposed aright,
The screws reversed (a task which, if He please
God in a moment executes with ease).
Ten thousand thousand strings at once go loose,
Lost, till He turn them, all their power and use."

The harp has continued to be a worthy instrument. Dickens refers to it in a "Christmas Carol". "Scrooge's niece played well upon the harp; and played, among other things, a simple little air." Scrooge thought of his early life. "He softened more and more; and thought that if he could have listened to it often, years ago, he might have cultivated the kindnesses of life for his own happiness with

his own hand."

Horns, trumpets, and bugles have appeared in Literature many times. They have always been associated with martial music. In "Beowulf", "the band sat down,
While the war-horn sang its summons to battle".

Chaucer refers to trumpets in the "House of Fame". The brass trumpet was called Slander, while a gold one which blew a good reputation, was called Honest Praise. In line 1624
Fame bids Eolus

"Tak forth thy trumpe anon, quod she,
That is ycleped Sclaunder light,
And blow hir loos, that every wight
Speke of hem harm and shrewedness,"

and in line 1636

"What did Eolus, but he
Tok out his blakke trumpe of bras,
That fouler than the devil was.
And gan this trumpet for to blowe
As al the worlde shulde overthrowe:"

Horns and trumpets were also used for hunting. Chaucer describes a fox-hunt near the end of the "Cun's Priest's Tale".-

"Of bras they broughten bemes (trumpets) and of box,
Of horn, of boon (bone), in whiche they blewe and pouped,
And therwithal they shryked and they houped."

The "bone" is similar to the ivory or wooden cornets of a later time. Shakespeare refers to cornets in his stage directions and in "Henry VI", Part I, Act IV, Scene 3, uses

the expression "He doth stop my cornets", showing that when victory was won, the cornets were blown.

The bugle was also used for hunting. In "Sir Gawain and the Green Knight" we read that the hounds were called from the open kennels when they "blew blithely on bugles, three simple calls. A bugelet horn is mentioned in the ballad "The Douglas Tragedy". In verse three Lord Douglas rides his horse "with a bugelet horn hung down by his side". In the ballad "Robin Hood's Death and Burial," Robin Hood calls his men for the last time on his bugle horn. Verse ten:

"He then bethought him of his bugle-horn
which hung low down to his knee;
He set his horn unto his mouth,
And blew out weak blasts three."

Different poets have used the trumpet in varied ways. Collins calls it a "war-denouncing trumpet", while Keats writes "snarling trumpets". Elizabeth Barrett Browning calls them "silver trumpets", while Milton refers to them as "sonorous metal".

The bugle is still used in army life. Kipling in "Gunga Din" describes the native:

"With 'is mussick on 'is back,
'E would skip with our attack,
'An watch us till the bugles made "Retire"."

Langland in "Piers Plowman" says that he is no musician for he can "ne sautrien, ne singe with the giterne".

Chaucer also refers to the "sautrye" in line 296 of the "Prologue" to the "Janterbury Tales". In the "Miller's Tale" we read:

"And al above ther lay a gay sautrye,
On which he made a nightes melodye."

This instrument seems to have been in everyone's hands. At first the strings were plucked by the fingers, and later with a plectrum, so that it is really the humble forerunner of keyboard instruments.

The "giterne" or gittern was not the same as our guitar, but the forerunner of it. It was used for "serenading" in Chaucer's day, for in "The Miller's Tale" are the lines:

"The moon at night full clear and bright shone,
And absalam his giterne y-taken.
He singeth...
Full well accordant to his giterning."

Goldsmith in the "Citizen of the World" refers to the guitar. He is describing Carolina Tibbs: "she's but six years old, and yet she walks a minuet, and plays on the guitar immensely already". Byron includes the line "Guitarring and strumming;" in "Thomas Moore", suggesting the use of a plectrum, and intimating the Spanish guitar.

"Absalam" in the "Miller's Tale" of Chaucer, could play on the "giterne", as we have seen,

"And playen songs on a small rubible
There-to he sang som tyme a lowde quinible."

The rubible was a bowed string instrument which was popular

in England till about the time of James I. It was also called the rebeck, Shakespeare in "Romeo and Juliet", Act V, Scene 5, names one of his minstrels "Hugh Rebeck". Milton refers to it in "L'Allegro":

"When the merry bells ring round
And the jolly rebecks sound."

The bagpipes can be traced back to King Alfred's time. In Ivan's "Old Ballads", King Alfred travels incognito, and visits a subject who relates

"Bagpipes shall
Sound sweetly once a year,
In praise of his renowned king."

Chaucer pictures the miller leading a procession from the old Tabard Inn, playing on his pipes as he goes.

"A baggepipe could he blow and soun,
And therewithal he brought us out of towne."

Shakespeare refers to a particular bagpipe in "Henry IV", Part 2, Act IV, Scene 2 where Falstaff compares his breaking spirit to the melancholy "drone of a Lincolnshire bagpipe". The use of bagpipes by shepherds is the theme of a madrigal by Thomas Weelkes, published in 1598.

"Unto our flocks, sweet Corolus,
Our bagpipe song now carol thus.
Whilst flocks and herds be grazing,
Let us our rest be praising.

To teach our flock their wonted bounds,
Our bagpipes play the shepherds' grounds.
The tender lambs with bleating
Will help our joyful meeting."

Pepys refers to them in his Diary. One evening, his friend Sir F. Hollis "did call for his bagpipes, which, with pipes of ebony, tipped with silver, he did play beyond anything of the kind that ever I heard in my life". In spite of his friend's skill, Pepys maintained that, "at the best it is mighty barbarous music".

Wordsworth in his pastoral poem "Michael", associates them with Scotland. Michael "heard the South
 Make subterraneous music, like the noise
 Of bagpipers on distant Highland hills."

A reference to the drone of the bagpipes is found in "David Copperfield". Dickens is satirical. "One joyful night, therefore, I noted down the music of the parliamentary bagpipes for the last time, and I have never heard it since, though I still recognize the old drone in the newspapers."

The pipes have also been used in pastoral England. Spenser in the "Faerie Queene" refers to them in connection with dancing,- "And all the way their merry pipes they sound". This small instrument of the whistle type, was held in one hand, while the other was used to beat a small drum called the tabor. They were usually inseparable. Shakespeare in the "Winters Tale" Act IV, Scene 4, writes: "O, Master, if you did but hear the pedlar (Autolycus) at the door, you would never dance again after a tabor and pipe".

Thomas Nash refers to the pipe in "Spring", with this

picturesque line, "Lambs frisk and play, the shepherds pipe all day". William Blake's charming poem the "Introduction to Songs of Innocence", starts with this verse.

"Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child
And he laughing said to me:
Pipe a song about a lamb!" etc.

Wordsworth pictures the effect of pipe and tabor, in these lines from "Ode on Intimations of Immortality".

"Then, sing ye birds, sing, sing a joyous song!
And let the young lambs bound
As to the tabor's sound!
We, in thought, will join your throng
Ye that pipe and ye that play."

The combination of pipe and tabor, is effective because the one performer can do both. The hornpipe is sometimes used in this manner. Robert Greene refers to this instrument in his "Greatworth of Witte": "And so desiring them to play on a horn pipe, layde on the Pavement lustily with his leaden heeles". In "The Shepherd's Calendar", by Spenser, we have a reference to both of them: "A lusty taborer, That to many a hornpipe played".

Various drums have been played by man since earliest times. John Scott of Armwell (1730-1783) has written a poem suggesting his mental associations with this rhythmic instrument.

"I hate that drum's discordant sound,
 Parading round, and round, and round;
 To thoughtless youth it pleasure yields
 And lures from cities and from fields,
 To sell their liberty for charms
 Of tawdry lace, and glittering arms;
 And when Ambitions voice commands,
 To march, and fight, and fall in foreign lands."

Kettle Drums can be traced to the old "Naker", a medieval drum of Arabian origin. There is a reference to them in "Sir Gawain and the Green Knight". - "A new noise of kettle-drums with the noble pipes, wild and stirring melodies wakened the echoes."

Shakespeare has called for the use of drums in his stage directions wherever "Alarum" is indicated. The dramatist also includes a reference to the use of drum and fife. This combination is still to be found, especially in small towns, where a band of fifes and drums is not unusual. In "The Merchant of Venice", Act II, Scene 5, Shylock tells Jessica to

"Lock up my doors: and when you hear the drum,
 And the vile squeaking of the wry-neck'd fife,
 Clamber not you up to the casement, then."

The word "wry-neck'd" refers, probably, to the turning of the head sideways while playing, as the instrument would be held across the face of the player. The fife was associated with martial music, while the pipe referred to dance music. In "Henry IV", Part I, Act III, Scene 3, Falstaff meets Prince Hal, "playing on his truncheon like a fife" and asks: "Must

we all march?" This is obviously a rib about the military music of the day.

Browning, in his poem to Thomas Moore, shows that this combination of instruments was used in his day, by the words "Fifing and drumming".

Chaucer describes the "Frere" in the "Canterbury Tales", as being musical, - "Wel coude he singe and pleyen on a rote". British Poetry and Prose calls the "rote" a "fiddle". The "rote" is the old name for the more modern hurdy-gurdy, an instrument shaped like a large mandolin, and played by turning a wheel which operates on strings. In Chaucer's day it was also called "Chretta", and had only three strings which were bowed. Gower refers to it in his "Confessio Amantis", by saying, "He tawhte hir til she was certain
Of Harpe, of Citole, and of Rote."

This "Citole" preceded the cittern of Shakespeare's time. Chaucer also refers to it in the "Knight's Tale". In line 1959 we observe: "A citole in hir right hand hadde she". This instrument was pear shaped, and had four strings of wire, with a flat back. The cittern was of the same shape, but had more metal strings. It was used a great deal and was particularly known for its carved head. This fact was often used for illustration. Fletcher in "Love's Cure", Act II, Scene 2, says: "You cittern-head! Who have you talked to, ha?" and Shakespeare uses the idea in "Love's Labour's Lost",

Act V:

"Hol. I will not be put out of countenance
 Bir. Because thou hast no face.
 Hol. What is this?
 Bir. A cittern head."

The cittern was an instrument kept available for the customers of the barber. In the early seventeenth century, the barber shop was a place where all kinds of music might be heard, as a number of instruments were provided for the entertainment of those who waited. Ben Jonson in the "Silent Woman", Act III, Scene 5, writes: "I have married his cittern that's common to all men".

In the medieval poem "The Squyre of Lowe Degre" we find a reference to music that mentions several instruments in common use.

"There was myrth and melody.....
 With pypes, organs and bumbarde,.....
 With fydle, recorde and dowcemere,
 With trumpet and with claryon clere."

"Organs" are mentioned by Chaucer in the "Second Nun's Tale". Referring to St. Cecilia in line 134, he writes:

"And whyl the organs maden melodye,
 To god alone in herte thus sange she,"

and near the beginning of the "Nonne Preestes Tale", he refers to the "cok" called Chanticleer:

"His vois was merier than the mery orgon
 On messe days that in the chirche gon."

The word "organs" was used in the singular sense by the time of Shakespeare. In 1605, Thomas Dallam set up, in King's

College, Cambridge, the first complete two-manual organ of England. There were some tremendous pedal pipes in the deep register which would strike awe into the hearts of anyone. Shakespeare was impressed with this sound, for in his play "The Tempest", Act IV, Scene I, Alonzo says:

"The thunder,
That deep and dreadful organ pipe, pronounced
The name of Prosper; it did bass my trespass."

Milton in "Paradise Lost" describes the playing of a fugue on the organ, noting the use of "stops",-

"Whence the sound
Of instruments, that made melodious chime,
Was heard, of harp and organ; and who moved
Their steps and chords was seen; his volant touch
Instinct through all proportions, low and high,
Fled and pursued transverse the resonant fugue."

"Fled and pursued" denotes how one part of a fugue is followed in imitation by the pursuing part.

The main purpose of the organ, was to assist in worship. Milton writes of this in "Il Penseroso"-

"There let the pealing organ blow,
To the full voiced Quire below,
In service high and anthems clear."

However, this use of the organ was not always observed for Addison, in No. 338 of "The Spectator", chides the musicians who in their voluntaries scatter the "good" thoughts of the congregation "by a merry jig from the organ loft".

By the time of Dickens, separate persons to pump air into the organ had been rendered unnecessary. In "Martin

Chuzzelwit", the gentle "Tom Finch" played the organ at the village church, and although independent of a blower, "there was not a man or boy in all the village and away to the turnpike (tollman included) but would have blown away for him till he was black in the face".

The "bumbarde" in our quotation from "The Squire", was a woodwind instrument that has become the bass member of our oboe family. It also is called the "shalm". The mention of a "fydle" today, means a colloquialism for a violin. In Saxton times the word was loosely used to denote almost any bowed string instrument. Chaucer mentions that the Clerk of Oxenford was too studious to be interested in the "fithere" (Prologue to "Canterbury Tales"). Cowper, in "The Task", describes it in an uncomplimentary way:

"The fiddle screams
Plaintive and piteous, as it wept and wailed
Its wasted tones and harmony unheard."

Scott in "St. Ronan's Well" tells about music for the fiddle. He relates how the famed Neil Gow, changed his lively strains to an adagio, and how later he played "a strain of music, beginning slowly, and terminating in a wild allegro".

There is mention of a "recorde" in the quotation, an instrument somewhat similar to a flute but with a whistle-like tone. The recorder was very popular in England for more than three centuries. Shakespeare alludes to it in Act V,

Scene I of a "Midsummer Night's Dream".

"Lysander: He hath rid his prologue like a rough
colt; he knows not the step...

Hippolyta: Indeed, he hath played on this prologue
like a child on a recorder, a sound, but
not in government."

The recorder was still used in Milton's time for he refers
to it in "Paradise Lost"

"anon they move
In perfect phalanx to the Dorian mood
Of flutes and soft recorders:"

Next mentioned in the quotation was the "dowcemere".
This instrument has become the ancestor of the modern piano-
forte with hammers. Pepys mentions it as a novelty (in May,
1662). He writes: "Here among the fiddles I first saw a
dulcimore played on with sticks knocking of the strings, and
is very pretty." Coleridge associates it with the East,
using it in his "Kubla Khan".

"A damsel with a dulcimer
In a vision once I saw:"

The "clarion" has been associated with martial music.
Keats refers to it thus:

"Bronze clarions awake, and faintly bruit,
Where long ago a giant battle was;"

Swinburne in his poem "To Walt Whitman in America" mentions
"A note in the ranks of a clarion".

Another ancient instrument referred to in Literature is
the timbrel. Gower mentions it in "Confessio Amantis".

"Wher as sche passeth be the strete
Ther was ful many a tymber bete."

Spenser alludes to it in Canto 12, of "The Faerie Queene".-

"And to the Maydens sowing tymbrels song
In well attuned notes a joyous lay,"

In the "Ode On a Grecian Urn", we still find reference to it as timbrel, although by that time it was called the "tambourine". Keats writes: "What pipes and timbrels? What wild ecstasy?"

Milton, in his famous "Areopagitica", mentions a number of instruments in popular use at the time. Apparently people used them a great deal, for he writes: "It will ask more than the work of twenty licensers to examine all the lutes, the violins, and the guitars in every house." Bacon shows his musical knowledge, by his reference to the lute in his "Sylva Sylvarum". He writes: "The diapason or eighth in music is the sweetest concord; insomuch as it is in effect a unison; as we see in lutes that are strung in the base strings with two strings, one an eighth above another, which make but as one sound." Shakespeare uses this same knowledge of tuning the instrument, as an argument in favour of marriage. The lute had eleven strings, five pairs and one single. In "Sonnet VIII" the pairs refer to husband and wife, while the single string signifies the bachelor.

"If the true concord of well-tuned sounds,
By union married, do offend thine ear
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear.
Mark how one string, sweet husband to another
Strikes each in each by mutual ordering." etc.

Campion wrote a charming poem "When to Her Lute Corinna Sings" showing that the instrument was used to accompany fair ladies in Elizabethan times.

"When to her lute Corinna sings
Her voice revives the leaden strings." etc.

In "Pilgrim's Progress" Mercy is pictured as playing the lute. The lute is usually associated with love making and soft sounds. Byron shows this implication by his line "The hero's harp, the lover's lute," from "Don Juan". Shelley refers to its soft sounds in "Lines: When the Lamp is Shattered". We read in line 5:

"When the lute is broken,
Sweet tones are remembered not;
When the lips have spoken,
Loved accents are soon forgot."

The previous quotation from "Aeropagita", also referred to violins. In Shakespeare's day, the viol was very popular. There were three sizes, the smallest like our violin, the next like our viola, and the largest could be compared to the 'cello. They were different from our modern instruments in that there were six strings, and frets on the finger-boards. A musician, in those days, would keep a "chest" of six viols in his house, and when a social gathering took place, the group would play "Fantasias". In "Richard II", Act I, Scene I, Shakespeare refers to the viol. Norfolk at his banishment says:

"The language I have learned these forty years,
My native English, now I must forge;
And now my tongue's use is to me no more
Than an unstrung viol, or a harp;"

Middleton in "A Trick to Catch the Old One" refers to women playing what corresponds to our violoncello. He writes:

"She now remains in London to learn fashions, practise music. the voice between her lips, and the viol between her legs, shall be a fit consort very speedily." Dr. Johnson mentions

the violoncello in a conversation with Boswell. Apparently he believed there was little music in him, for he thinks learning to play one would take a lifetime. "Sir," remarked Dr. Johnson, "I might as well have played on the violoncello as another; but I should have done nothing else."

A violoncello enters into the story of "Peveril of the Peak", by Scott. The large case was supposed to have concealed arms, but instead was the hiding place for a dwarf, Sir Geoffrey Hudson. When he emerged the king "thanked Sir Geoffrey for his devotion in "creeping into the bowles of a fiddle for our service", whereupon the dwarf replied that it was not a common fiddle, but a violoncello-".

The viol de gamba of Elizabethan days finally gave way to the bass viol of to-day. Its size has always been the subject of humour. Thomas Hardy in "Under the Greenwood Tree" has an old gentleman, William Dewey, play the instrument. When the members of the orchestra go to visit the vicar we read: "'I thought you mightn't know en without his bass-viol',

the tranter apologized. 'You see, he always wears his best clothes and his bass-viol a-Sundays, and it do make such a difference in a' old man's look.'

Dryden in his "A Song for St. Cecilia's Day" gives the violins a psychological effect.-

"Sharp violins proclaim
Their jealous pangs and desperation,
Fury, frantic indignation,
Depth of pains and heights of passion,
For the fair, disdainful dame."

Dickens notes the difficulties to be met in tuning the violin.

In "Nicholas Nickleby", a mention of an orchestra (still rather a small group in the time of Dickens) performing at

Portsmouth, is made, -"Ring in the orchestra, Grudden'.

That useful lady did as she was requested, and shortly afterwards the tuning of three fiddles was heard, which process, having been protracted as long as it was supposed that the patience of the orchestra could possibly bear it, was put a stop to by another jerk of the bell, which, being the signal to begin in earnest, set the orchestra playing a variety of popular airs with involuntary variations."

A reading of the famous poem "Poly Olbion" by Michael Drayton, reveals allusion to many of the instruments we have discussed, and several others that have disappeared from modern usage. This latter group includes:

"The Cithron, the Pandore, and the Theorbo strike;
The Gittern and the Kit the wandering fiddlers like.
So there were some againe, in this their learned strife
Loud instruments that loved, the Cornet and the Phife,
The Heboy, Sagbut deepe, Recorder and the Flute,
Even from the shrillest Shawm unto the Cornemute."

The latter two were mentioned by Chaucer:

"Cornemuse and Shalmes
And many other maner pipe."

The Shalm was the forerunner of the hautboy, which evolved into the bass member of the oboe family. Shakespeare referred to the hautboy in a soliloquy by Falstaff. In Henry IV, Part 2, Act III, Scene 2 he remarks: "Shallow was such a little wretch that the case of a treble hautboy was a mansion for him, a court." This was a picturesque way of showing his small stature by referring to the small case which held the conical wooden tube.

The "Kit" is now obsolete, although James Lightwood, author of "Charles Dickens and Music", claims he saw this tiny violin taken from the pocket of an ample tailcoat, and heard it provide suitable music for dancing.

The "Sackbut" was a sliding valve affair from which our trombone has evolved. Bunyan has "Mr. Fearing" play the instrument in "Pilgrim's Progress". We read: "Some must pipe and some must weep. Now Mr. Fearing was one that played upon this bass; he and his fellows sound the sackbut, whose notes are more delectful than the notes of other music are; though, indeed, some say the bass is the ground of music."

Pepys refers to the "Pandora" in his Diary. In 1662, this instrument was still in limited use, for we read: "Waked very early; and when it was time, did call up Will, and we rose, and musique (with a bandore for the base) did give me a levett" (October 15th). The instrument was strung with wire and plucked, but was generally used to provide a bass only.

We find references to other instruments in our reading of Pepys' Diary. The "Trumpet Marine", was an unusual stringed instrument which he heard played by one Monsieur Prin, "which he do beyond belief: and the truth is, it do so far out-do a trumpet as nothing more". His favourite instrument was the Flageolet, the last survivor of the instruments of the Recorder class. On January 20, 1667 the diarist wrote: "...did stop at Drumbleby's, the pipe maker, there to advise about the making of a flageolet to go low and soft; and he do shew me a way which to do, and also a fashion of having two pipes of the same note fastened together, so as I can play on one, and then echo it upon the other, which is mighty pretty".

Andrew Marvell has written a descriptive poem entitled "Music's Empire". Different instruments are mentioned, including the "Cymbal":

"First was the world as one great cymbal made
Where jarring winds to infant nature played:"

Bunyan also was fond of this percussion instrument, and refers to it in "Grace Abounding". "A tinkling Cymbal is an Instrument of Musick, with which a skilful Player can make such melodious and heart-inflaming Musick that all who hear him play can scarcely hold from dancing".

Addison has contributed two humorous essays to the "Tatler" which associated an instrument with the characteristics of a person. For instance, he suggested that the drum should be assigned to "blusterers in conversation", who "with a torrent of noise domineer in public assemblies", in

order to "impose upon the ignorant", also adding that the emptiness of the drums contributes greatly to the noise. The flute, because of its tone, is associated with the fair sex. Dryden wrote:

"The band of flutes began to play,
To which a lady sung a virelay:
And still at every close she would repeat
The burden of the song: 'The daisy is so sweet!'"

John Lily compared it to the pipe of Pan.

"Nor flute, nor lute, nor gittern can
So chant it as the Pipe of Pan."

Goldsmith was very fond of his flute. When he started out from Leyden, Holland, on his travels on the Continent, he had "a guinea in his pocket, one shirt on his back, and a flute in his hand". When he reached a village he would play a lively air on his flute, to which the rustics would respond with dances. When, in retrospect, he wrote his poem, "The Travellers" he was alluding to the scenes just described.

"How often have I led the
sportive choir,
With tuneless pipe beside
the murmuring Loire
Where standing elms along
the margins grew-"

We have not as yet referred to keyboard instruments. The earliest one in England was the "Clavichord". John Skelton is the only person in English Literature who refers to it. In his poem "Against a Comely Coystrowne" we read "Comely he clappyth a payre of clauycerdys".

The word "payre" shows the custom of using a second and smaller instrument, usually tuned an octave higher. The "Spinnet" and "Virginal" were more popular in England. The spinnet resembled the shape of a horizontal harp, while the true virginal was in a rectangular case. Obviously then Pepys was referring to the spinnet when he writes: "I sent to my house, by my Lord's order, his Shipp and triangle Virginal" (June 14, 1661).

Pepys reference to the virginal shows how popular they must have been. There is no doubt that in the seventeenth century, the virginal occupied the position, in the domestic life of England, of the pianoforte of to-day. In his Diary, describing the conflagration of the Great Fire of London, he writes: "...River full of lighters and boats taking in goods...and only I observed that hardly one lighter or boat in three that had the goods of a house in, but there was a pair of virginalls in it." (September 2, 1666).

The virginal soon was succeeded by the harpsichord, with its more complicated structure, pedals, and two keyboards. No wonder in Addison's essay in "The Tatler", to which we have referred, he claims that it is a "consort" belonging to those who are masters of every kind of conversation. A "consort" of instruments was the precursor of our modern orchestra. Thomas Chatterton was inspired to write a poem to "Miss C. on hearing her play the harpsichord".

"Had Israel's Monarch, when misfortune's dart
 Pierced in its deepest core his heaving breast,
 Heard but thy dulcet tones, his sorrowing heart
 At such soft tones had soothed itself to rest.
 Yes sweeter far than Jesses son thy strains-
 Yet what avail if sorrow they disarm?
 Love's sharper sting within the soul remains,
 The melting movements wound us as they charm."

The piano was soon to follow the harpsichord and by the time of Dickens was found in the best circles. In "The Mystery of Edwin Drood", the Reverend Mr. Crisparkle was "musical", besides his other virtues. Apparently it was "Mr. Crisparkle's custom to sit up last of the early household, very softly touching his piano and practising his parts in concerted vocal music".

James Smith has written a poem entitled "The Overture at the Theatre" which describes the sounds of several instruments, including the "bassoon". We read:

"See to their desks Appollo's sons repair-
 Swift rides the rosin o'er the horse's hair!
 In unison their various tones to tune,
 Murmurs the hautboy, growls the hoarse bassoon:
 In soft vibrations sighs the shispering lute,
 Tang goes the harpsichord, too-too the flute,
 Brays the loud trumpet, squeaks the fiddle sharp,
 Winds the French-horn, and twangs the
 tingling harp;". *

Tennyson also has a reference to the combination of "flute, violin, bassoon" in "Maud". We also find a reference to the bassoon in Coleridge's "Rhyme of the Ancient Mariner". In Part I, we read:

* From chapter Poems about Music in The Music Box by Sydney Harrison.

"Higher and higher day
Till over the mast at noon-
The Wedding-Guest here beat his breast,
For he heard the loud bassoon."

We leave our anthology of instruments by referring to one with perhaps little musical merit, but one that has been very popular with our great English writers. Bells have always been listened to with varied emotion. "Besides being highly appreciated for their music throughout the "Middle Ages, bells had the important function regulating the daily lives of the people." * In the morning one would hear the "Ave Maria" bell. Sir Thomas Browne in "Religio Medici", writes: "I could never hear the Ave-Mary bell without an elevation-", and Byron includes a reference to it in "Don Juan". --

"Ave Maria! blessed be the hour!
While swung the deep bell in the distant tower."

Midday bells also were used to mark the time of day. Rossetti refers to them in "The Blessed Damozel". We read,

"When those bells
Possessed the mid-day air".

Rossetti mentions the vesper bell in the lovely poem "Sister Helen". This signal of evening suggests the close of her life, as well as the close of the day.

"O Sister Helen, you heard the bell,
Sister Helen;
More loud than the vesper-chime it fell."
"No vesper-chime, but a dying knell,
Little brother!"

* Page 81 Music in Western Civilization - Paul H. Lang
W.W. Norton & Co. Inc. 1941

The "curfew" bell gets its name from French "couvre feu" or "cover the fire", a picturesque word calling for all lights to be put out. The most famous line in Literature about this use of bells is in Gray's "Elegy".

"The curfew tolls the knell of parting day."

In Shakespeare's "Macbeth" a bell tolls the knell for Duncan's assassination. Act II, Scene I:

"Macbeth. Go bid thy mistress, when my drink is ready,
She strike upon the bell."

It is the bell again, that awakes everyone when the deed is accomplished.

Bells have always called people to worship. The medieval ballad "Hugh of Lincoln" has the line

"When bells were rung, and mass was sung".

As the Church was the centre of life, we read about the marriage bell. Byron in his "Childe Harold" writes:

"Music arose with its voluptuous swell,
Soft eyes looked love to eyes which spake
again
And all went merry as a marriage bell."

Bells also are rung to denote mourning and death. In "The Eve of St. Agnes", by Keats, we note the line

"But no-already had his death-bell rung:"

and, Tennyson in the "Ode on the Death of the Duke of Wellington" effectively uses this line twice:

"Let the bell be tolled".

The sound of bells has always appealed to writers.

Tennyson wrote in "The Palace of Art":

"Then in the towers I placed great bells
that swing,
Moved of themselves, with silver sound".

Matthew Arnold is also impressed by their sound. In "The Forsaken Mermaid" we read about "sweet bells", and "The far-off sound of a silver bell?"

Finally, bells have been rung on festive occasions. Christmas bells have ever told joyful tidings. In Tennyson's "Morte D'Arthur" he writes:

"At this a hundred bells began to peal,
That with the sound I woke, and heard in-
deed
The clear church-bells ring in the Christmas
morn."

More reference to bells are found in Tennyson's poems, than any other poet. "In Memoriam to A.H.H." includes the lines

"The Christmas bells from hill to hill
Answer each other in the mist," and in Section

39, "The merry, merry bells of Yule".

Then in section 106, we find eight verses about bells being rung at the New Year, with reference to ringing out the sorrows of the old year (disease, pride, etc.) and ringing in the new year (to new truth, peace, etc.).

We conclude by quoting the most famous stanza of the group

"Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true."

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Musical Life in England as Recorded in Literature

"I only wish that the English would give up politics, for which they have no capacity whatever, and take to music, for which they are quite extraordinarily gifted."

Bernard Shaw

A study of English Literature reveals, that from the earliest times, England was a musical nation. Beowulf gives us a picture of Anglo-Saxon times. We hear:

"each night the noise of revel
Loud in the hall, laughter and song.
To the sound of the harp the singer chanted
Lays he had learned, of long ago."

The tale of Grendel was made known, "twas told abroad in gleemen's songs". Finally Grendel was slain by Beowulf and:

"Now and again a gallant thane,
Whose mind was stored with many a lay,
With songs of battle and sagas old,
Bound new words in well-knit bars
Told in verse the valor of Beowulf,
Matched his lines and moulded his lay."

The minstrel with his harp was a welcome guest at any occasion. His songs were usually accompanied by the harp, an ever popular instrument.

"Harp was struck and hero-lays told.
Along the mead-bench the minstrel spread
Cheer in hall, when he chanted the lay
Of the sudden assault on the sons of Finn."

Singing was a specialty on festive occasions. Merriment called for the "wassail" song. We read: Renewed was the sound of noisy revel,

Wassail of warriors". In contrast to this we read

that at the funeral of Beowulf, people "Chanted a dreary dirge of woe".

"To make their lament and mourn for the
king;
To chant a lay their lord to honor.
They praised his daring; his deeds of prowess
They mentioned in song."

With the advent of Christianity, music in the life of England took on added significance. The custom of "even-song" was introduced. In "Piers The Plowman" we read "And they sat so till evensong, and sang some while", and in the ballad of "The Three Ravens" we find the reference "She was dead herselfe ere even-song time". A further reference to the custom is found in the Canterbury Tales. We read: "If even-song and morwe-song acorde".

By the time of Chaucer, religious music was well known by the people. Even a clerk knew one of the hymns. Nicholas, of "The Miller's Tale" used to play on the psalter every night "so swetely, that all the chambers rong,
And "Angelus ad Virginem" he song".

The "Prioress's Tale" tells the story of a little clerk who, when he first went to school, heard the other children singing "Alma Redemptoris".-

"As he sat in the scole at his prymer,
He "Alma Redemptoris" herde singe,
As children lerned hir antiphoner;
And, as he dorste, he drough him ner and
ner,
And herkned ay the wordes and the note,
Til he the firste vers coude al by rote."

This quotation shows that the words were in a Latin song book (antiphoner), probably all in manuscript form. The little lad did well to learn the first verse by rote, when he understood not a word. This hymn is one of the antiphons of the Roman Catholic Church. We also observe that music was an important part of education in those days, and apparently came before writing. In the same tale we find:

"Swich maner doctrine as men used there,
This is to seyn, to singen and to rede...."

The education of the nobility included many subjects, and still had its place. Chaucer's description of the Squire in the prologue to the "Canterbury Tales" sums up his training.

"Singinge he was, or floytinge, al the day;
Wel coude he sitte on horse, and faire ryde.
He could songes make, and wel endyte,
Iuste and eek daunce, and wel purtreye and wryte."

Secular music in Chaucer's day, was light-hearted and gay. There seems to have been an abundance of popular songs. A reference to one of these is given by the Pardoner in the "Canterbury Tales". - "Ful loude he song, "Com hider, love to me."

This somnour bar to him a stif burdoun,
Was never trompe of half so greet a soun."

Music found its way into degenerate company too, for a rather sordid lot is pictured in "The Pardoner's Tale".

"A company
Of young folkes, that haunted folly,
As riot, hazard, stews and taverns;
Whereas with lutes, harpes, and giterns
They dance and play at dice both day and night,
And eat also, and drink over their might."

Fortunately there were some finer characters such as "Joly Absalom" the parish clerk of the "Miller's Tale". He was typical of many men of his days,-

"And playen songs on a small rubible
Ther-to he sang som tyme a lowde quinible,
And as wel could he pleye on a giterne."

The word "quinible" points out that the custom of singing a descant above the main melody was carried on even in Chaucer's day. Then it would not be a free accompaniment, but probably would be sung a fifth above the main melody. Such points as this are invaluable to Musicologists.

Song and dancing were closely associated in those days.

"Joly" had learned his dancing at Oxford.

"In twenty manners could he trip and dance
After the school of Oxenforde tho
And with his legges caste to and fro;"

In the "Miller's Tale" we read:

"But of her song, it was loud and yern
As any swallow chittering on a bern.
Thereto she coulde skip, and make a game,
As any kid or calf following his dame."

Apparently dancing was even carried on to carol singing for in "Sir Gawain and the Green Knight" it is associated with the feast of St. John. "The joy of St. John's day was gentle to hear of; and it was the last of the festival, the people considered. There were guests to go upon the grey morn; therefore wondrous late they sat up and drank the wine, danced full gayly with sweet carols."

The serenade had become popular by Chaucer's time. One is given in "The Miller's Tale", although the song sung by

Absalom has not been retrieved.

"The moon at night full clear and brighte shone,
 And Absalom his giterne y-taken,
 He singeth in his voice gentle and small;
 Now, dear lady, if thy will be,
 I pray that ye will rue on me;
 Full well accordant to his giterning."

One of our modern customs, of having music played as we dine, can be traced back to the days of "Sir Gawain and the Green Knight". Imagine having each course announced by a band playing! Such was the case when Sir Gawain was entertained at dinner by the king. "Then the first course came in with a blare of trumpets, which were hung with many a bright banner. A new noise of kettle-drums with the noble pipes, wild and stirring melodies wakened the echoes; that many a heart heaved full high at their tones."

Sir Gawain also tells us that music was associated with the ever popular hunt. Chasing a boar proved dangerous to some: "But the lord on a light horse hurries after him, blowing his bugle like a bold hero. He winds the recheat as he rides through the thick groves, following this wild swine till the sun declined." The melody played for the "recheat" or escape of the animal would vary from that played at the death of the game or the "prize". When the kill was made "Loudly they blew the prize, and bayed their hounds; then they started to carry home their meat, blowing full stoutly many leud notes." Music also accompanied the deer hunt. In Stanza twenty-eight of the famous ballad "Chevy Chase" we read:

"To drive the deere with hound and
 horne,
 Douglas bade on the bent;"

By the time of the Elizabethan Period, music had become an indispensable companion to the people. Spenser tells us that soft strains of music were provided for the wounded. In Canto Five, verse seventeen of "The Faerie Queene" Duessa provides the best for her wounded guest:

"And all the while most heavenly melody
 About the bed sweet musicke did divide,
 Him to beguile of grieffe and agony."

Shakespeare, as we have observed in Chapter Two, has shown a great interest in the music of his day. We must realize that the whole period is summed up in the writings of this dramatist, and hence a complete picture of his times, can be constructed from his plays. Shakespeare has outlined contemporary English life, and, consequently, the musical practices of his day, even though the scenes of his novels be laid in Denmark or Bohemia.

Songs and singing were an integral part of the musical life. From the days of "Sumer is icumen in", rounds or catches had increased in popularity. In Act II of "Twelfth Night", Scene 3, there is a reference to a catch for three voices. Sir Toby remarks: Shall we rouse the night-owl in a catch that will draw three souls out of one weaver?" This reference to the "three souls" refers to the three vocal parts

which come from one melody of the catch, and refers slyly to "weavers" singing catches. When Malvolio enters, blaming them for making such a noise in the middle of the night, he furthers our ideas on the singing of catches. He remarks "gabbling like tinkers", and "Do you make an alehouse of my lady's house, that ye squeak out your coziers catches". The alehouse was a place where all sorts of music could be heard.

Stephen Gosson apparently visited these taverns, and gives us a rather uncomplimentary view of the musicians within. In his "School of Abuse" he says: "London is so full of unprofitable pipers and fiddlers, that a man can no sooner enter a tavern than two or three companies hang at his heels to give him a dance before he departs". Neither did the relationship of poetry to music, escape him. "For as poetrie and piping are cosen germanes, so piping and playing are of great affinitye, and all three chaigned in linkes of abuse."

Beaumont and Fletcher unfortunately have associated music with wantonness. In Act IV, Scene 2 of "The Bloody Brother", the Friar says: "Wine and wenches you shall have once again, and fiddlers". Is it from these days we get the expressions "wine, women and song"?

Shakespeare valued music more highly. Besides catches, to which we have referred, many of his allusions deal with the singing of Ballads. Autolycus, in Act IV, Scene 4, of the "Winter's Tale", gives us an idea of the different styles of ballads popular in Shakespeare's day. He seems to be selling ballads among his wares. Mopsa, Dorcas and the Clown buy

them and afterwards sing them. The servant prefers the pedlar singing them for he says,

"Servant, O Master! if you did but hear the pedlar at the door, you would never dance again after a taber and pipe; no, the bagpipe could not move you. He sings several tunes faster than you'll tell money; he utters them as he had eaten ballads, and all men's ears grew to his tunes."

And in line 212:

"Clown: Pry'thee, bring him in, and let him approach singing.
Perdita: Forewarn him, that he use no scurrilous words in's tunes."

Perdita reminds us that the parody with its obnoxious words, was a form of musical entertainment common in Shakespeare's day. We would expect Falstaff to be aware of such things, and we are not disappointed. In Henry IV, Part Two, Act II, Scene 2, Falstaff says:

"Go hang thyself in thine own heir-apparent garters! If I be ta'en, I'll peach for this. An I have not ballads made on you all, and sung to filthy tunes, let a cup of sack be my poison."

A few lines further on in the "Winter's Tale," Shakespeare shows that even the common people had a musical education which would compare more than favourably with our own. Few people to-day could sing any part in a three part song. It has been proven that Shakespeare is historically accurate in giving the parts to a pedlar and two country lasses, for apparently this "three-man song" was a popular kind. Here is the quotation which also proves that in a day

when there was no radio or newspaper, the songs must have been sung a great deal in order to have travelled so far in such a short time.

- Line 259 "Clown. What hast here? ballads?
 Mepsa. 'Pray now, buy some; I love a ballad
 in print o' life, for them we are sure
 they are true.
 Aut. Here's one to a very doleful tune"
- Line 273 "Clown. Come on, lay it by; and let's first
 see more ballads.
 Aut. Here's another ballad, of a fish,
 that ... sung this ballad against the
 heard hearts of maids ... the ballad
 is very pitiful, and as true.
- Line 285 Clown. Lay it by too: another.
 Aug. This is a merry ballad, but a very
 pretty one.
 Mep. Let's have some merry ones,
 Aut. Why, this is a passing merry one, and
 goes to the tune of "Two maids wooing
 a man:" there's scarce a maid west-
 ward but she sings it: 'tis in request,
 I can tell you.
 Mep. We can both sing it: if thou'lt bear
 a part, thou shalt hear; 'tis in three
 parts.
 Dorcas. We had the tune on't a month ago.
 Aut. I can bear my part; you must know,
 'tills my occupation: have at it with
 you."

Religious music of that period is also referred to by Shakespeare. In Act IV, Scene 2, of the "Winter's Tale, the clown remarks:

"three-man songmen all,
 and very good ones, but they are most of them means
 and bases;
 but one Puritan amongst them, and he sings psalms
 to hornpipes".

Evidently psalm singing flourished, for even Falstaff remarks of them in Henry IV, Part 2, Act I, Scene 2.-

" I would I were a weaver; I could sing psalms or anything."

Nevertheless Mrs. Ford does not agree for in "The Merry Wives of Windsor" she says that Falstaff's disposition and words "do no more adhere and keep pace together than the hundredth psalm to the tune of Greensleeves".

Anthems were also a part of worship in those days. Falstaff alludes to them by saying he has lost his voice "with the halloing and singing of anthems". In Henry V, Shakespeare shows that at a thanksgiving service, a *Non Nobis* and *Te Deum* were offered to the Lord.

By Shakespeare's day serenades had become very popular, and were provided by all classes of young men. In Act III, Scene 3 of "Two Gentlemen of Verona" we read: "Proteus.

Visit by night your lady's chamber window
With some sweet concert."

In Act IV. "Proteus Now must we to her window
And give some evening music to her ear."
"Thurio... Now gentlemen, Let's tune."

Finally Sylvia, from the window, says, "I thank you for your music, gentlemen."

Music instruction was still held to be part of a liberal education. In "The Taming of the Shrew" Baptista mentions "music, instruments and poetry" as the prime requisites of a good education. We also observe that a good music-master

was well paid, for in Act I, Scene I, Baptista, talking of Bianca says:

"And for I know, she taketh most delight
In music, instruments, and poetry,
Schoolmasters will I keep within my house,
Fit to instruct her youth. -If you, Hortensio,
Or Signior Gremio, you, know any such,
Refer them hither; for to cunning men
I will be very kind, and liberal
To mine own children in good bringing up."

It was also a real compliment to bring your young lady a "music-master", a custom which would have different implications to-day. In Scene 2, of the play, Hortensio says:

"'Tis well; and I have met a gentleman,
Hath promised me to help me to another,
A fine musician to instruct our mistress."

Dances are a form of musical expression. It seems that in the Elizabethan times, dancing was very popular, for Shakespeare refers to several. We are familiar with the Morris dance, and it seems to have been used even then, for in "Henry V", Act II, Scene 4, we read:

"Dauphin. And let us do it with no show of fear;
No, with no more, than if we heard that
England
Were busied with a Whitsun Morris dance".

The "Shepherd's Hay" was also popular then. It is mentioned in "Love's Labour's Lost", Act V, Scene I, -

"Dul: I'll make one in a dance or so; or I will play
On the tabor to the Worthies, and let them dance
the kay".

An excellent passage showing the popularity of dances is found in Act II, Scene I, of "Much Ado about Nothing". Here

we see that musical life in England was affected by Scotland and France.

"Beatrice: - The fault will be in the music, cousin, if you be not woo'd in good time: if the prince be too important, tell him, there is measure in everything, and so dance out the answer. For hear me Hero; wooing, wedding, and repenting, is as a Scotch jig, a measure, and a cinque-pace: the first suit is hot and hasty, like a Scotch jig and full as fantastical; the wedding, mannerly modest, as a measure, full of state and ancientry; and then comes repentance, and with his bad legs falls into the cinque-pace faster and faster till he sinks into his grave."

The love of dancing carried well on into the seventeenth century, and even into Puritan days, although to a lesser degree. Robert Herrick in his poem "A Lyric to Mirth" crystallized the sentiments of many carefree people. We read:

"While the milder fates consent,
Let's enjoy our merriment;
Drink, and dance, and pipe, and play,
Kiss our dollies night and day;"

In his poem "The Country Life" we find a reference to an outdoor dance, the "Maypole". From line 45,

"Thou hast thy eves and holidays,
On which the young men and maids meet
To exercise their dancing feet,
Tripping the comely country round,
With daffodils and daisies crowned.
Thy wakes, the quintals, here thou hast,
Thy Maypoles too with garlands graced;"

George Wither has given us a lively picture of a May Day festival in England, which, besides the dance, shows that musical compositions and festivals have existed for a long time.

"Now in this sweet jolly tide
 Is the earth in all her pride;
 The fair lady of the May,
 Trimmed up in her best array,
 Hath invited all the swains
 With the lasses of the plains
 To attend upon her sport
 At the places of resort.
 Every one that knows to sing
 Fits him for his carolling;
 So do these that hope for need
 Either by the pipe or reed."

Milton, in his "Paradise Lost" refers to dancing in these lines: "they, on their mirth
 and dance
 Intent, with jocund music charm his ear;".

His ideas of the joyful and social man have gained renown in his poem "L'Allegro". Even as a Puritan, Milton shows that music and dancing are still quite lively, especially in pastoral scenes such as this:

"The upland hamlets will invite
 When the merry bells ring round,
 And the jocund rebecks sound
 To many a youth and many a maid
 Dancing in the chequered shade;".

Pastoral England was fond of her music. In Sir Philip Sidney's "Arcadia" one finds "here a shepherd's boy piping, as though he should never be old; there a young shepherdess knitting and withal singing; and it seemed that her voice comforted her hands to work, and her hands kept time to her voice and music." There is further proof of this charming domestic life in Izaak Walton's "Complete Angler". Here we note a reference to the song of the milk-maid, and observe the number of ballads with which these rustics are familiar.

"As I left this place", relates Piscator, "and entered into the next field, a second pleasure entertained me; 'twas a handsome milk-maid, that had not yet attained so much age and wisdom as to lead her mind with any fears of many things that will never be, as too many men too often do; but she cast away all care, and sung like a nightingale. Her voice was good, and the ditty fitted for it; it was that smooth song which was made by Kit Marlow, now at least fifty years ago; and the milk-maid's mother sung an answer to it, which was made by Sir Walter Raleigh, in his younger days." When Piscator later ask's the Milk-woman about it, she replies:

"What song was it, I pray? Was it "Come, Shepherds, deck your herds"? or, "Johnny Armstrong"? or, "Troy Town"? The song turns out to be "Come, live with me and be my love".

Milton also refers to the song of the milk-maid in his "L'Allegro":

"While the ploughman, hear at hand,
Whistles o'er the furrowed land,
And the milk-maid singeth blithe;"

In his "Lycidas" we hear the following song:

"Thus sang the uncouth swain to the oaks
and rills
While the still Morn went out with sandals
grey:
He touched the tender stops of various quills,
With eager thought warbling his Doric
lay:"

These pleasant customs have continued into the eighteenth century, for Goldsmith in his "Deserted Village" writes:

"There, as I past with careless steps and
slow,
The mingling notes came softened from
below;
The swain responsive as the milkmaid sung."

Later we read: "No more the woodman's ballad shall prevail", suggesting that the men sang as they worked.

In the seventeenth century we find that Bacon has given us some information about musical life. In the second and third chapters of his "Sylva Sylvarum" he refers to it at length. "Music", says Bacon, "in the practice, hath been well pursued, and in good variety; but in the theory, and especially in the yielding of the causes of the practise, very weakly;" and further, we read of the effect produced by the union of the available instruments of the time. -

"The sweetest and best harmony is, when every part or instrument is not heard by itself, but a conflation of them all, which requireth to stand some distance off. Even as it is in the mixture of perfumes, or the taking of the smells of several flowers in the air." The reference of course, suggests the beginnings of our modern orchestra.

Bacon wrote an essay "Of Masques and Triumphs" which gives a good account of one of the principal entertainments of England that culminated in Milton's "Comus". As the "masque" was, in reality, the basis of opera in England, it has much musical significance. It was extremely popular, especially during the reigns of the Stuarts. Bacon writes:

"These things are but Toyes, to come amongst such serious Observations" "Dancing to Song is a Thing of great State, and Pleasure. I understand it, that the Song be in Quire, placed aloft, and accompanied with some broken Musicke; and the Ditty fitted to the Device."

"It is true, the Alterations of Scenes, so it be quietly, and without Noise, are Things of great Beauty and Pleasure; for they feed and relieve the eye, before it be full of the same Object." "Let the songs be Loud and Cheerfull, and not Chirpings or Pulings. Let the Musicke likewise, be Sharpe, and Loud, and Well Placed."

Milton, it will be remembered, was a musician of ability.

He has used his musical knowledge to serve as an illustration in support of his views expressed in "Areopagitica", an argument for the liberty of the press. He contends that to enslave the press, it would be also logical to fetter music and dancing with regulations, which would be impossible:-

"If we think to regulate printing, thereby to rectify manners, we must regulate all creations and pastimes, all that is delightful to man. No music must be heard, no song be set or sung, but what is grave and Doric. There must be licensing dancers, that no gesture, motion, or deportment be taught our youth, but what by their allowance shall be thought honest; for such Plato was provided of. It will ask more than the work of twenty licensers, to examine all the lutes, violins, and the ghitarrs in every house; they must not be suffered to prattle as they do, but must be licensed what they may say. And who shall silence all the airs and madrigals, that whisper softness in chambers? ... The villages also must have their visitors to enquire what lectures the bagpipe and the rebeck reads, even to the ballatry and the gammuth of every municipal fiddler, nor these are the country man's Arcadians and his Monte Mayors." (i.e. the country man's popular novels)."

Here we have a glimpse of musical life in London, during the days of Puritanism. It must be evident that Milton would not have dared to refer to this music and dancing, had his party looked upon it as sinful.

The seventeenth century is also the time of Pepys, who, with his interest in music, has given so much insight into the musical life of his day. We hear mention of a round dance, called the "Bransle" or "Brawl". On New Year's Eve, 1662, Pepys went to a ball at Whitehall. He writes: "And they danced the Bransle. After that the King led a lady and

a single Coranto; and then the rest of the lords, one after another, other ladies; very noble it was, and great pleasure to see. Then to country dances, the King leading the first, which he called for, which was, says he "Cuckolds all awry", the old dance of England."

Instrumental music was becoming the vogue, especially with the aristocrats. Pepys again went to Whitehall, where he heard an ensemble and singing. On October 1, 1667, he writes: "To White Hall, and there in the Boarded Gallery

did hear the Musick with which the King is presented this night by Mons. Grebus, the Master of his musick; both instrumentall - I think 24 violins - and vocal; and English song upon Peace. But God forgive me! I never was so little pleased with a concert of musick in my life. The manner of setting of words and repeating them out of order, and that with a number of voices, makes me sick, the whole design of vocal musick being lost by it. Here was a great press of people; but I did not see many pleased with it, only the instrumental Musick he had brought by practice to play very just". From this we learn that such gatherings were well

attended. We also discern a certain disparagement of Pepys towards Grabu, probably because he was French and brought a foreign musical flavour to the more sober English musical taste.

Music was performed at different theatres throughout England. One day Pepys went down "by water to Greenwich and ate and drank and heard music at the Glove and saw the simple motion that is there of a woman with a rod in her hand keeping time to the music while it plays, which is simple, methinks". This reference to conducting seems the reverse of what was intended, as the music is supposed to keep time with the "rod".

Apparently musicians were as poor in those days as they usually are to-day. Pepys had an interview with Mr. Hingston, the organist, who told him about the pitiful condition in the King's Band. "Many of the Musique are ready to starve, they being five years behind for their wages; nay, Evens the famous man upon the Harp, having not his equal in the world, did the other day die for mere want, and was fain to buried of the alms of the parish."

Coffee-houses were the centre for meetings of all kinds. Pepys tells how he met Messrs. Lock and Pursell, Masters of Music at Westminster hall, when they went to the coffee-house together, where they had "variety of brave Italian and Spanish songs, and a canon for eight voices, which Mr. Lock had lately made on these words: "Domine salvum fac regem," an admirable thing". From this we learn that singing was carried on in coffee-houses, and that fine music was often performed there.

In the latter part of the century, Dryden, in his preface to "The Conquest of Granada", describes the circumstances under which opera developed in England. It is noticed that he derives the "Siege of Rhodes" from both Italian and French sources.

"For Heroick Plays the first light we had of them on the English Theatre was from the late Sir William D'Avenant: it being forbidden him in the Rebellious times to act Tragedies and Comedies, because they contained some matter of Scandal to those good people, who could more easily dispossess their lawful Sovereign than edure a wanton jeast; he was forc'd to turn his thoughts another way: and to introduce the examples of moral vertue, writ in verse, and perform'd in Recitative Musique. The Original of this musick and of the scenes which adorn'd his work, he had from the Italian Opera's; but he

heightn'd his Characters (as I may probably imagine) from the example of Corneille and some French Poets. In this Condition did this part of Poetry remain at his Majesties return. When growing bolder, as being now own'd by a publick Authority, he review'd his Siege of Rhodes, and caus'd it to be acted as a just Drama."

The last sentence implies that the revised version had become a play with music, rather than a drama. This unfortunately has been the main criticism of so-called English opera. It was the foreign opera, especially the Italian, that spread over the country soon after Queen Anne's accession to the throne.

In English Literature most of the references about the effect of Italian opera on the musical life of the people, are, we regret to relate, rather uncomplimentary. We give a short one first. "I have sat through an Italian Opera, till, for sheer pain, and inexplicable anguish, I have rushed out into the noisiest places of the crowded streets to solace myself with sounds, which I was not obliged to follow, and get rid of the distracting torment of endless, fruitless, barren, attention!" This is found in "A Chapter on Ears" in the "Essays of Elia" by Charles Lamb. Perhaps this opinion is understandable when we read elsewhere: "I even think that, sentimentally, I am disposed to harmony. But organically I am incapable of a tune. I have been practising "God Save the King" all my life; whistling and humming it over to myself in solitary corners, and not yet arrived, they tell me, within many quavers of it. Yet hath the loyalty of Elia never been impeached." Lamb probably represents a great number of people in his viewpoint on opera. It is at least given with his usual humour, and witchery.

Addison on the other hand was satirical, although at the same time he was really interested in music. He tells us that: "when I travelled I took a particular delight in hearing the songs and fables that come from father to son, and are most in vogue among the common people of the countries through which I passed". The absurdities of the Italian Opera "Hydaspes" were discussed in "Signior Niccolini and the Lions" which appeared in number 13 of the "Spectator". The attraction was a desperate encounter between a lion and the hero of the piece, represented by the then famous singer Niccolini. Addison writes: "some supposed that he would subdue him in recitative". Continuing later he adds "I would not be thought, in any part of this relation, to reflect upon Signior Niccolini, who in acting this part only complies with the wretched taste of his audience; he knows very well that the lion has very many more admirers than himself". Finally he says: "In the meantime, I have related this combat of the lion to show what are at present the reigning entertainments of the politer part of Great Britain". This certainly gives us a first hand report of musical tendencies and likes in England.

Addison and Steele have given us a quaint conception of village church music, as it was conducted at the services supervised by Sir Roger de Coverley. It is said that Sir Roger "employed an itinerant singing-master who goes about the country for that purpose, to instruct them rightly in the

tunes of the Psalms; upon which they now very much value themselves, and indeed outdo most of the country churches that I have ever heard." This seems hardly the case for

"sometimes he (Sir Roger) will be lengthening out a verse in the singing Psalms half a minute after the rest of the congregation have done with it".

Musical people have often been disturbed by people, such as the widow who is mentioned in number 205 of the "Spectator". Her ideas of singing are obnoxious, for we read: "But what gives us the most offence is her theatrical manner of singing the psalms. She introduces above fifty Italian airs into the Hundredth Psalm; and whilst we begin "all people" in the old solemn tune of our forefathers, she, in quite a different key, runs division on the vowels, and adorns them with the graces of Nicolini".

In contrast to the country church of Addison's time, we read about a musical congregation, its choir and ecclesiastical bandsmen in the tale "Under the Greenwood Tree" by Thomas Hardy. In the preface he writes: "This story of the Mellstock Quire is intended to be a fairly true picture, at first hand, of the personages, ways, and customs which were common among such orchestral bodies in the villages of fifty or sixty years ago". * These instrumentalists were hard working people who even copied their music in their own manuscript, during their evenings after work. A reference to the custom of singing carols around the parish before Christmas is aptly described in Chapter five. As usual, one of the listeners was unimpressed. "Shut up, woll'ee! Don't make your blaring row here! A feller wi' a headache enough to split his skull likes a quiet night!"

* Written in 1896.

Whereupon we hear: "'Fortissimy!' said Michael Mail, and the music and singing waxed so loud that it was impossible to know what Mr. Shiner had said, was saying, or was about to say; but wildly flinging his arms and body about in the forms of capital Xs and Ys, he appeared to utter enough invectives to consign the whole parish to perdition".

In Letter 71 of "The Citizen of the World," Goldsmith gives us a Chinese point of view on life in England, particularly with songs as they were sung in polite society. While a satirical portrait, it is nevertheless true. We read of a lady being pressed to sing until: "At last then the lady complied, and after humming for some minutes, began with such a voice, and such affectation, as I could perceive, gave but little satisfaction to any except her husband".

Continuing, we read of the requirements of an audience of culture and refinement. "You must observe, my friend, that it is the custom of this country, when a lady or gentleman happens to sing, for the company to sit as mute and motionless as statues. Every feature, every limb, must seem to correspond in fixed attention; and while the song continues, they are to remain in a state of universal petrification."

This allusion recalls Lamb's account of an Oratorio. He writes: "I have sat at an Oratorio (that profanation of the purposes of the cheerful playhouse) watching the faces of the auditory in the pit (what a contrast to Hogarth's Laughing Audience!) immovable, or affecting some faint emotion, till (as some have said, that our occupations in the next world will be but a shadow of what delighted us in this), I have imagined myself in some cold Theatre in Hades where some of the forms of the earthly one should be kept up, with none of the enjoyment;". *

* Essays of Elia - Chapter on Ears

The development of cities brought with it a phase of musical life entirely different from the pastoral air of the country. Instead of singing with the inspiration of beautiful scenery, singers congregated in newly formed conservatories, and studied under supposedly famous musicians.

Dickens paints a vivid picture of Golden Square London, in his novel "Nicholas Nickleby".

"two or three violins and a wind instrument from the Opera band reside within its precincts. Its boarding-houses are musical, and the notes of pianos and harps float in the evening time round the head of the mournful statue, the guardian genius of the wilderness of shrubs, in the centre of the square Sounds of gruff voices practicing vocal music invade the evening's silence, and the fumes of choice tobacco scent the air. There, snuff and cigars and German pipes and flutes, and violins and violincellos, divide the supremacy between them. It is the region of song and smoke. Street bands are on their mettle in Golden Square, and itinerant glee singers quaver involuntarily as they raise their voices within its boundaries."

In this region of "sound and smoke" lived some of the young women studying music. Any one of them might have been the heroine of Thackeray's story "The Ravens wing", for it is devoted to the history of a singer and her experiences with different teachers. Thackeray is famous as a gentle satirist, and is true to form in this tale. The portrait of Baroski, is so true to nature that some well known London teacher must have sat for it. His description is a very good account of one side of musical life.

"Benjamin Baroski was one of the chief ornaments of the musical profession in London; he charged a guinea for a lesson of three quarters of an hour, abroad, and had furthermore a school at his own residence, where pupils assembled in con-

siderable numbers, and of that curious mixed kind which those may see who frequent these places of instruction. There were very innocent young ladies with their mammas, who would hurry them off trembling to the farther corner of the room when certain doubtful professional characters made their appearance. There was Miss Grigg, who sang at the Foundling; Mr. Johnson, who sang at the Eagle Tavern; Miss Froravanti, who sang nowhere, but was always just coming out at the Italian opera; Lord Simpeter, a tenor; Captain Guzzard of the Guards, a bass; Mr. Bulger the dentist, who was neglecting his gold plates and fillings for his voice, as every unfortunate individual will do who is bitten by the music mania; pale governesses and professionals in shabby clothes, who were parting with their hard-earned little stock of guineas that they might say they were pupils of the great Baroski."

Musical life in England would not be complete without the glorious song of the Skylark and Nightingale. Such sweet singing has ever been an inspiration to men and a challenge for them to look upwards. It has taken our great poets to recapture this sublime emotion in the spirit of verse.

Wordsworth in his "To a Skylark" writes:

"Up with me! up with me into the clouds!
 For thy song, Lark, is strong;
 Up with me! up with me into the clouds!
 Singing, singing,
 With clouds and sky about thee ringing,
 Lift me, guide me till I find
 That spot which seems so to thy mind!"

He realizes the beauty of the song in his lines:

"There is madness about thee, and joy divine
 In that song of thine".

Shelley has written a lovely lyric "To a Skylark" which stresses the supernatural blitheness of its art. We read:

"Hail to thee, blithe spirit!
 Bird thou never wert,

That from Heaven, or near it,
 Pourest thy full heart
 In profuse strains of unpremeditated art."

Shelley refers to the psychological effect such a song has upon the life of the people.

"Like a Poet hidden
 In the light of thought,
 Singing hymns unbidden,
 Till the world is wrought
 To sympathy with hopes and fears it heeded
 not:"

The poet claims the music of the lark is superior to that of human utterance, even in the glorious marriage hymns, or the spirited triumphant choruses.

"Chorus Hymeneal,
 Or triumphal chant,
 Matched with thine, would be all
 But an empty vaunt,
 A thing wherein we fell there is some hidden
 want."

John Keats has given us the plaintive beauty of the nightingale in his exquisite "Ode to a Nightingale". We read of the poet's introspectiveness as he addresses the bird:

"'Tis not through envy of thy happy lot,
 But being too happy in thine happiness,-
 That thou, light-winged Dryad of the
 trees,
 In some melodious plot
 Of beechen green, and shadows numberless,
 Singest of summer in full-throated
 ease."

Who can ever forget the musical charm and melancholy of verse seven? The poet has crystallized the thoughts and emotions of people on hearing the song of the nightingale

into a stanza of timeless grace.

"Thou wast not born for death, immortal
 Bird!
 No hungry generations tread thee down;
 The voice I hear this passing night was heard
 In ancient days by emperor and clown:
 Perhaps the self-same song that found a path
 Through the sad heart of Ruth, when, sick
 for home,
 She stood in tears amid the alien corn;
 The same that oft-times hath
 Charmed magic casements, opening on the
 foam
 Of perilous seas, in faery lands forlorn."

And so our chapter ends by parting reference to this
 immortal poem. "Adieu! adieu! thy plaintive anthem fades"
 and in the last line:

"Fled is that music: - Do I wake or sleep?".

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Chapter Fourteen

New Songs to Old Lyrics

"The meaning of song goes deep. Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate unfathomable speech which leads us to the edge of the infinite and lets us for moments gaze into that."

Carlyle

The preceding chapters of this book have been devoted to the different musical aspects from which English Literature may be considered. The author deems it fitting to complete his treatise by including a number of songs which illustrate the complete fusion of the two sister arts. These original compositions have been written and harmonized by the author, expressly for this book.

The lyrics have been chosen both for their variety of emotional effect, and for the essential singable quality of the verse. Included in this group, are four songs of a light nature with lyrics by Shakespeare, Keats, Dryden and Wither, a hymn by Donne, a lullaby by Wither, a choral ode by Collins and a setting of "Break, break, break" by Tennyson.

Sigh no More, Ladies

Sigh no more, ladies, sigh no more!
Men were deceivers ever,
One foot in sea and one on shore,
To one thing constant never:
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey nonny, nenny!

Sing no more ditties, sing no moe
Of dumps so dull and heavy!
The fraud of men was ever so,
Since summer first was leavy:
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey nonny, nenny!

Sigh No More, Ladies

297

Brightly and with Swing

Words by Shakespeare
Music by R. Davis

mf

MM. 72

Sigh no more, ladies,

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'MM. 72'. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

sigh no more! Men were de-civers e-ver - ,

The second system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern.

One foot in sea and one on shore, To one thing constant

The third system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern.

mp *ritard.*

never - : Then sigh not so, but let them go, And

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a fermata over the first measure, followed by a melodic line with a dynamic marking of *mp* and a *ritard.* instruction. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a simple harmonic accompaniment with some grace notes.

a tempo *mf*

be you withe ane bonny, Con-verting all your

The second system continues the musical score. The vocal line starts with the instruction *a tempo* and a dynamic marking of *mf*. The melody is more active than in the first system. The piano accompaniment continues with a similar harmonic texture, supporting the vocal line.

accelerande *f*

sounds of woe Into Hey nonny nonny -!

The third system concludes the musical score. The vocal line features a dynamic marking of *f* and an *accelerande* instruction. The melody becomes more rhythmic and energetic. The piano accompaniment also becomes more active, with some chords marked with accents (^).

A Hymn To God the Father

Wilt thou forgive that sin where I begun,
 Which was my sin, though it were done
 before?
 Wilt thou forgive that sin through which I
 run,
 And do run still, though still I do deplore?
 When thou hast done, thou hast not done;
 For I have more.

Wilt thou forgive that sin which I have won
 Others to sin, and made my sins their door?
 Wilt thou forgive that sin which I did shun
 A year or two, but wallowed in a score?
 When thou hast done, thou hast not done;
 For I have more.

I have a sin of fear, that when I have spun
 My last thread, I shall perish on the
 shore;
 But swear by thyself that at my death thy
 son
 Shall shine as he shines now and hereto-
 fore;
 And having done that, thou hast done;
 I fear no more.

A Hymn To God The Father

300

Words by John Donne
Music by K. Dav's

Adagio mp

MMD 112 Wilt thou for - give that sin where

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The tempo is marked 'Adagio' and the dynamics 'mp'. The lyrics are 'Wilt thou for - give that sin where'.

I be - lieve, Which was my

The second system continues the vocal line and piano accompaniment. The lyrics are 'I be - lieve, Which was my'.

sin, though it were done be

The third system concludes the vocal line and piano accompaniment. The lyrics are 'sin, though it were done be'.

2

fore? Wilt thou for- give that

2

sin through what I run,

mf

And do run still, though still I

rit *a tempo*

do de plore? When thou hast

f *ten.*

done, thou hast not done - ; For

mp *p*

I have more.

Meg Merrilies

Old Meg she was a Gipsy,
 And lived upon the Moors;
 Her bed it was the brown heath turf,
 And her house was out of doors.
 Her apples were swart blackberries,
 Her currants pods o'broom;
 Her wine was dew of the wild white rose,
 Her beek a churchyard tomb.

Her brothers were the craggy hills,
 Her sisters larchen trees--
 Alone with her great family
 She lived as she did please.
 No breakfast had she many a morn,
 No dinner many a noon,
 And 'stead of supper she would stare
 Full hard against the moon.

But every morn of woodbine fresh
 She made her garlanding,
 And every night the dark glen yow
 She wove, and she would sing.
 And with her fingers old and brown
 She plaited mats o'rushes,
 And gave them to the cottagers
 She met among the bushes.

Old Meg was brave as Margaret Queen
 And tall as Amazon:
 An old red blanket cloak she wore;
 A chip hat had she on.
 God rest her aged bones somewhere --
 She died full long ago!

John Keats

Meg Merrilies

304

Words by John H. 1825
Music by R. D. 1825

Allegro mf

152 Old Meg she was a Gypsy, And

2

lived up - on the Moors : Her bed it was the

f 2 mp

brown heath turf' And her house was out of doors Her

cresc.

apples were sweet blackberries, Her currants pods

mf *rall.* *f* *ten.*

broom Her vine was dew of the wildest rose Her

a tempo *dim.* *mf*

book a - church-yard tomb.

Sleep, Baby, Sleep

Sleep, baby, sleep! What ails my dear,
 What ails my darling thus to cry?
 Be still, my child, and lend thine ear
 To hear me sing thy lullaby.
 My pretty lamb, forbear to weep;
 Be still, my dear! Sweet baby, sleep.

When God-with-us was dwelling here
 In little babes He took delight;
 Such innocents as thou, my dear,
 Are ever precious in His sight.
 Sweet baby, then forbear to weep;
 Be still, my babe! Sweet baby, sleep!

A little infant once was He;
 And, strength in weakness, then was laid
 Upon His Virgin Mother's knee
 That power to thee might be conveyed.
 Sweet baby, then forbear to weep;
 Be still, my babe! Sweet baby, sleep!

The King of Kings, when He was born
 Had not so much for outward ease;
 By Him such dressings were not worn,
 Nor such like swaddling-clothes as these.
 Sweet baby, then forbear to weep;
 Be still, my babe! Sweet baby, sleep.

Within a manger lodged thy Lord,
 Where oxen lay and asses fed;
 Warm rooms we do to thee afford,
 An easy cradle for thy bed.
 Sweet baby, then forbear to weep;
 Be still, my babe! Sweet baby, sleep!

Sleep, Baby, Sleep

307

Words by George Wether
Music by R Davis

Andante mp

MM ♩.58

Sleep, ba - by, sleep! What

ails my dear, What ails my darling thus to cry? Ec

mf

still, my child, and lend thine ear To hear me sing thy

Ah, How Sweet It Is To Love

Ah, how sweet it is to love!
 Ah, how gay is young Desire!
 And what pleasing pains we prove
 When we first approach Love's fire!
 Pains of love be sweeter far
 Than all other pleasures are.

Sighs which are from lovers blown
 Do but gently heave the heart:
 Ev'n the tears they shed alone
 Cure, like trickling balm their smart:
 Lovers, when they lose their breath,
 Bleed away in easy death.

Love and Time with reverence use,
 Treat them like a parting friend;
 Nor the golden gifts refuse,
 Which in youth sincere they send:
 For each year their price is more,
 And they less simple than before.

Love, like spring-tides, full and high,
 Swells in every youthful vein;
 But each tide does less supply,
 Till they quite shrink in again:
 If a flow in age appear,
 'Tis but rain, and runs not clear.

Ah, How Sweet It Is To Love

Words by John Dryden
Music by R. Lewis

Moderato

mf

M.M. 126

Ah, how

Detailed description: This system contains the first three measures of the piece. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4 in the second measure, and a half note A4 in the third measure. The piano accompaniment (grand staff) features a 3/4 time signature and a key signature of one flat. The right hand plays a simple harmonic accompaniment, and the left hand plays a bass line with chords. The tempo is marked 'Moderato' and the dynamic is 'mf'. The measure number 'M.M. 126' is indicated.

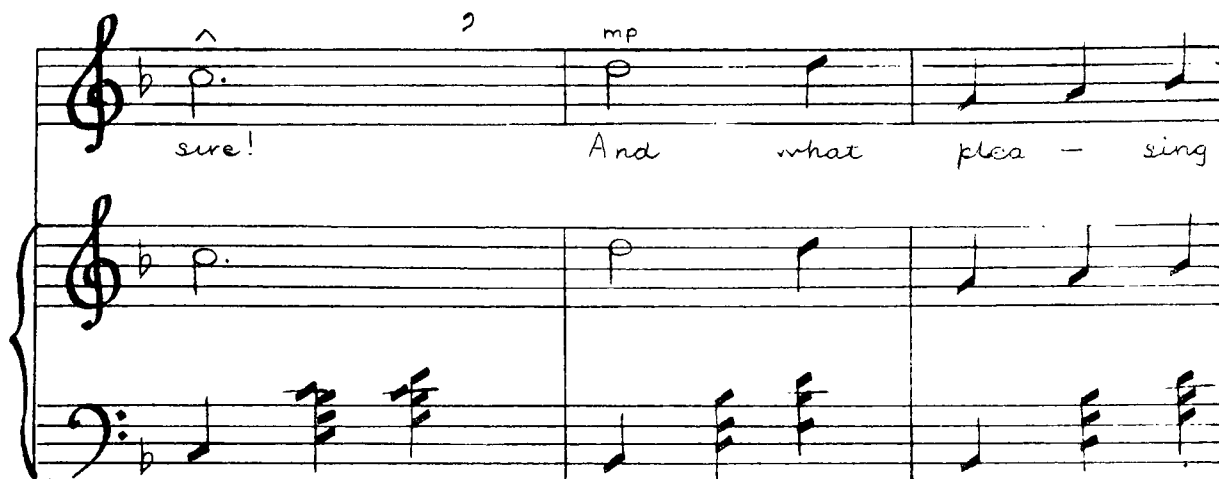
sweet it is to love!

Detailed description: This system contains measures 4-6. The vocal line continues with a half note B4 in measure 4, a quarter note C5 in measure 5, and a half note D5 in measure 6. The piano accompaniment continues with the same harmonic structure. The lyrics 'sweet it is to love!' are written below the vocal line.

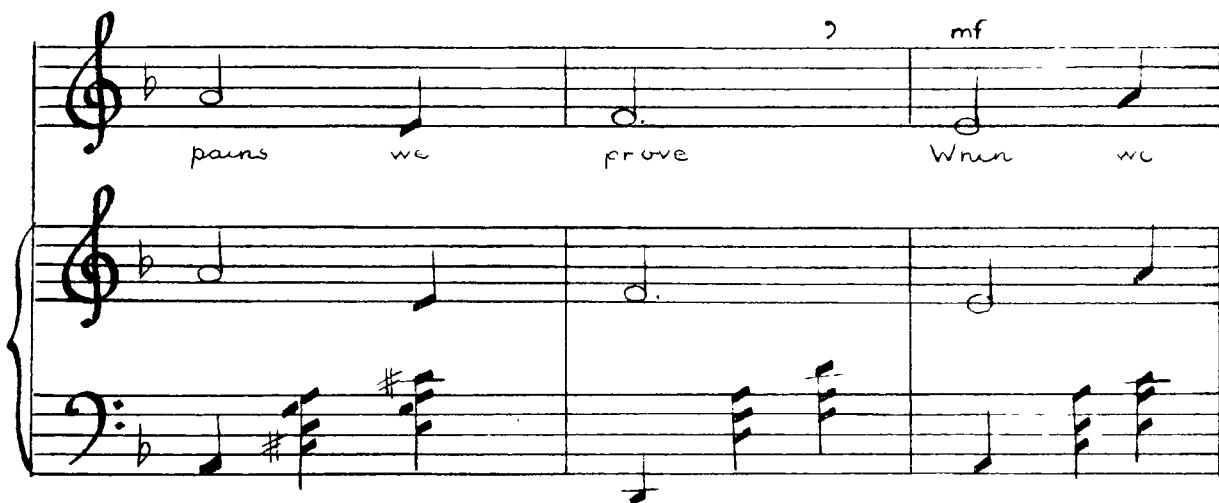
Ah, how young De

Detailed description: This system contains measures 7-9. The vocal line has a half note E5 in measure 7, a quarter note F5 in measure 8, and a half note G5 in measure 9. The piano accompaniment continues. The lyrics 'Ah, how young De' are written below the vocal line.

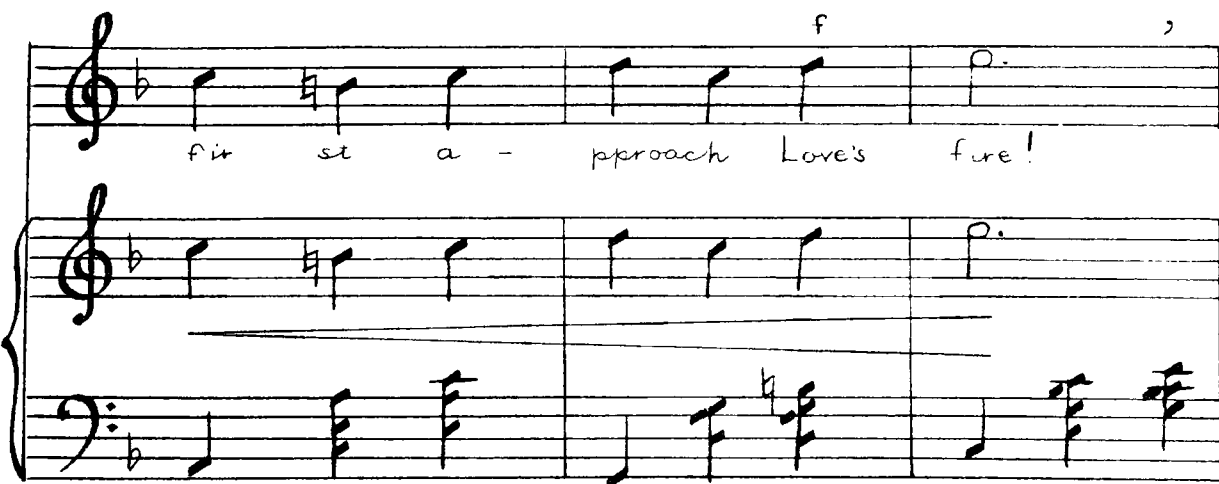
sure! [^] ² mp And what plea - sing



pains we prove When we



fir st a - pproach Love's fire!



f \wedge

turns of love be sweeter

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). It begins with a dynamic marking of *f* and an accent mark \wedge . The lyrics are "turns of love be sweeter". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The right hand plays a simple melody, while the left hand provides harmonic support with chords and single notes.

ritard ?

farther Than all other

This system continues the musical score. The vocal line has a dynamic marking of *ritard* (ritardando) and a fermata over the word "farther". The lyrics are "farther Than all other". The piano accompaniment continues with similar harmonic support.

mp

pleasures are

This system concludes the musical score. The vocal line has a dynamic marking of *mp* (mezzo-piano). The lyrics are "pleasures are". The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

How Sleep The Brave

How sleep the brave, who sink to rest,
By all their country's wishes blest!
When Spring, with dewy fingers cold,
Returns to deck their hallowed mold,
She there shall dress a sweeter sod
Than Fancy's feet have ever trod.

By fairy hands their knell is rung;
By forms unseen their dirge is sung;
There Honor comes, a pilgrim gray,
To bless the turf that wraps their clay;
And Freedom shall a while repair,
To dwell a weeping hermit there!

How Sleep The Brave

314

Words by Wm. Collins
Mus. by R. Davis

Adagio mp With feeling

M M d 104

How slee - - - - p the brave -

mf

- , How slee - - - - p the brave

p mp

- , Who sink to re - st, By a - ll thur

mf f moderato mp

cou - - n - try's mi - shes ble - st! When Spri -

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It features dynamic markings of *mf*, *f*, *moderato*, and *mp*. The lyrics are "cou - - n - try's mi - shes ble - st! When Spri -". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

- ng --- , when Spr - - - - - ng - , with

This system contains the next two staves of music. The vocal line continues with the lyrics "- ng --- , when Spr - - - - - ng - , with". The piano accompaniment continues with chords and moving lines.

mp mf f ?

dew - - - - - y fin - gers

This system contains the final two staves of music. The vocal line concludes with the lyrics "dew - - - - - y fin - gers". The piano accompaniment concludes with chords and moving lines.

ten. *sfz* ? in the style of an aria f

cold, Fi- turns to deck their hall orned

? *p*

mo — — ld She ther - - e shall

? *mp*

dre — — ss, she ther - - shall

mf *dress - A some - ler so*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'dress -' followed by a quarter rest, then a half note 'A', a quarter note 'some', a quarter note 'ler', and a half note 'so'. The piano accompaniment consists of chords and moving lines in both the right and left hands, with a fermata over the final chord.

Than fu n cy's fu - t han

marcato mf

The second system continues the vocal line with a half note 'Than', a quarter note 'fu', a quarter note 'ncy's', and a half note 'fu - t han'. The piano accompaniment is marked 'marcato' and 'mf', featuring a more rhythmic and driving accompaniment with a fermata at the end.

ever tro - d

f

8va

The third system concludes the vocal line with a half note 'ever', a quarter note 'tro -', and a half note 'd'. The piano accompaniment is marked 'f' and includes an 8va (octave) marking for the right hand, indicating a high register for the final chord.

I Loved A Lass

I loved a lass, a fair one,
 As fair as e'er was seen;
 She was indeed a rare one,
 Another Sheba Queen.
 But, fool as then I was,
 I thought she loved me too;
 But now, alas! she's left me,
 Falero, lero, loo!

Her hair like gold did glister,
 Each eye was like a star,
 She did surpass her sister,
 Which passed all others far.
 She would me honey call,
 She'd -- O she'd kiss me too!
 But now, alas! she's left me,
 Falero, lero, loo!

Many a merry meeting
 My love and I have had;
 She was my only sweeting,
 She made my heart full glad.
 The tears stood in her eyes
 Like to the morning dew:
 But now, alas! she's left me,
 Falero, lero, loo!

Her cheeks were like the cherry,
 Her skin was white as snow;
 When she was blithe and merry
 She angel-like did show;
 Her waist exceeding small,
 The fives did fit her shoe:
 But now alas! she's left,
 Falero, lero, loo!

In summer time or winter
 She had her heart's desire;
 I still did scorn to stint her
 From sugar, sack, or fire;
 The world went round about,
 No cares we ever knew:
 But now alas! she's left me,
 Falero, lero, loo!

I Loved A Lass - Con'd.

To maidens' vows and swearing
Henceforth no credit give;
You may give them the hearing,
But never then believe;
They are as false as fair,
Unconstant, frail, untrue:
For mine, alas! hath left me,
Falero, lero, loo!

I Loved a Lass

320

Words by George Wither
Music by F. Davis

Allegro accents well marked *mf*

MM \downarrow 168 with gaiety

I loved a lass a

fu - r onc, As fair a - s e'er was seen, She

was in deed a ra - re one, A nother She - bu

Queen But, fo - l - as then I was I

thought she loved me too; But now, a - las! she s

le - ft me, Fa ler - - - - o le-ro loo!

mp

dim

strict time mf

crescendo

f

Break, Break, Break

Break, break, break,
On thy cold gray stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.

O well for the fisherman's boy,
That he shouts with his sister at play!
O well for the sailor lad,
That he sings in his boat on the bay!

And the stately ships go on
To their haven under the hill;
But O for the touch of a vanished hand,
And the sound of a voice that is still!

Break, break, break,
At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
Will never come back to me.

Break, Break, Break

323

Words by Tennyson
Music by K. H. Johnson

Slowly and with thoughtfulness

The musical score is written in 4/4 time with a tempo marking of 'Slowly and with thoughtfulness' and a metronome marking of 'MM ♩ = 4'. It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The lyrics are: 'Break, break, break, On thy cold gray stones, O Sea! and I would that my tongue could ul-ter The thoughts that a-rise in me O well for the fisher-man's'. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). The key signature has one flat (B-flat).

Break, break, break,

break, On thy cold gray stones, O Sea! and I would that my tongue could

ul-ter The thoughts that a-rise in me O well for the fisher-man's

boy, That he shouts with his sis ter at play!

mp

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5. The lyrics 'boy, That he shouts with his sis ter at play!' are written below. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamic markings include a piano hairpin and 'mp' at the end of the system.

well for the sail or lad, That he sings in his boat on the

Detailed description: This system contains the next two lines of music. The vocal line continues with eighth notes G4, A4, B4, C5, D5, E5, F#5, and G5. The lyrics 'well for the sail or lad, That he sings in his boat on the' are written below. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a sharp sign (#) on the final note of the vocal line.

bay! And the stately ships go on To their ha-ven under the mill; But

vigorously f

Detailed description: This system contains the final two lines of music. The vocal line begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5. The lyrics 'bay! And the stately ships go on To their ha-ven under the mill; But' are written below. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a sharp sign (#) on the final note of the vocal line. Dynamic markings include 'vigorously' and 'f' at the beginning of the system.