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THE MADRIGALS OF THOMAS MORLEY

A Thesis

Presented to

the Faculty of the Department of English
University of Omaha

In Partial Fulfillment

of the Requirements for the Degree
Master of Arts

by

Vesta V. Dobson

June 1956

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V. V. D.

MADRIGALLS

TO
FOVRE VOYCES
NEWLY PVBLISHED
BY
THOMAS MORLEY.

THE
FIRST BOOKE.



IN LONDON
BY THOMAS EST IN AL-
dersgate street at the signe of the
black horse.

M. D. XC. IV.

{ CANTVS. }

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CHAPTER I

ELIZABETHAN LYRICS

The "golden age" of the arts in England in the sixteenth century came about largely because of the combined efforts of poets and musicians. That Elizabethan England is renowned for her music and literature is no accident. Experiments in new musical forms were being made on the Continent, particularly in Italy. Here the first efforts were made to fuse music and the drama in purely secular ways. This was finally to lead to the creation of opera, and from that it was but a step to the creation of other secular vocal forms. The strong hold of the church was perceptibly loosening by reason of the need for the expression of emotion of a purely earthly kind. The Flemish madrigalists, drawn by their interest in the new method, went to Italy, some to stay and some to return to their homeland enthusiastically proclaiming the new art. England received the impetus of this spirit late in the century; and she was more than ready to receive it.

Fortunately, Elizabeth had come to the throne and, because of her avid interest, culture was richly provided for at her court. Henry had given his children many opportunities to become acquainted with the arts. He himself had dabbled in the fine arts when his other pursuits permitted.

Elizabeth in particular profited by this instruction. When she ascended the throne she gathered around her promising young men who took Castiglione's advice to heart, vying with each other in writing scintillating verse.

Baldassare Castiglione's book on manners, Il Cortegiano, first published in 1528, was a standard work for well-read people even before its translation into English by Sir Thomas Hoby in 1561.

Castiglione laid much stress on the value of musical attainments in courtiers and gentlemen. English gentlemen were disposed to take the recommendations of Castiglione to heart, all the more readily because they included suggestions which flattered their vanity, a fact not without some weight in human beings:

I would not our Courtier should do as many do, that assone as they come to any place, and also in the presence of great men with whom they have no acquaintance at al, without much entreating sett out themselves to shew asmuch as they know, yea and many times that thei know not, so that a man would weene they cam purposely to shew themselves for that, and that it is their principall profession. Therefore let oure Courtier come to shewe his musike as a thing to passe the time withall, and as he wer enforced to doe it, and not in the presence of noble menne, nor of any great multitude. And for all he be skilfull and oeth wel understand it, yet wil I have him to dissemble the study and peines that a man must needes take in all thinges that are well done. And let him make semblante that he estemeth but litle in himself that qualitie, but in doing it excellently wel make it muche esteemed of other menne.¹

¹Baldassare Castiglione, The Book of the Courtier, trans. by Thomas Hoby, edited by W. E. Henley, London, 1900, pp. 117, 118.

Now Elizabeth's patronage was both timely and providential. It should be remembered that Byrd, Morley, and others found themselves in rather precarious situations when England broke with Rome. William Byrd has long been regarded as the founder of the English Madrigal School and Thomas Morley was his outstanding pupil. These men had been writing for the Catholic Church, and when Henry placed himself at the head of the Church of England, they had no choice but to use their talents in the Protestant cause, if they wanted to remain on the job. Hence, with their customary activities suddenly curtailed to fit the new order, they turned to writing secular motets and Protestant church music. When, in Elizabeth's reign, the madrigal became the dominant art form, many madrigalists, caught in the political tangle, feverishly devoted themselves to this new art as a means of creative escape.

Probably as important a reason as any for the prolific output of Elizabeth lyricists was the urge to get away from the literature of the fifteenth century; the medieval tales with their exaggerated plots and heavy-handed moral implications had become distasteful to the Elizabethans. They were ready for lighter verse, for the kind of lyric which would be completely impersonal, which would reflect emotion for the sake of emotion. It was a time for light-hearted gaiety

and spontaneous expression. The pains of love were spoken of in the same breath with the joys of mirth.

This, then, was the high-tide of the Elizabethan lyric in general and the English madrigal in particular. It was to be of very brief duration in the measurement of time; in the case of the madrigal, little more than twenty-five years. The detached impersonal feeling was to change near the end of the century as a result of changing times. The madrigals were likewise to reflect this return to the serious mood.

It was at the high point of this surge of expression that England came into contact with the madrigal. English poets and musicians had learned of the Italian madrigal through Yonge's Musica Transalpina, published in 1588.

For some reason, Fellowes, the great madrigal scholar, felt that it was strange the English people had not taken note of the madrigal before 1588, but England's geographical position together with her preoccupation with other matters are sound reasons for her tardiness in recognizing the merits of the madrigal. The matter of geographical position is more important than it seems on the surface.² England's distance

²Edmund Fellowes, The English Madrigal Composers, London: Oxford University Press, 1950, pp. 20-26.

from the Continent, a formidable barrier in those days, was just enough to keep her from receiving these influences long after every other country. The amazing fact, to this writer, is not so much England's tardiness in accepting and developing any of the musical forms of the day as the lack of native talent in England to produce great music. Until the time of the madrigal, England's contact with music in any of its forms was a result of the importation of talented musicians from the Continent. Purcell is remembered as the great figure in English music, aside from the madrigalists. After Purcell, there was no man of musical stature for some time to come.

Understandably enough, this interest in the madrigal simply followed the pattern of the fondness of the English people for vocal music. Until the time of Henry VIII, the church had influenced culture in England and this influence affected English music. When the Renaissance with its humanistic aspects made its impact on England, what was more natural than that the composers should take great interest in the madrigal to express the mood of the people and of themselves as well, since it was the nearest and newest musical form at hand?

Hence, if it had not been for the interest of men like Yonge, Byrd and Morley, the madrigal might never have arrived

in England. This would have been unfortunate, for of all the forms being developed on the Continent, the madrigal was the one which provided the best opportunities for the mutual relationship of poet and musician.

CHAPTER II

ENGLISH MADRIGAL VERSE

The madrigalists had the rare advantage of being contemporaries of Shakespeare and other dramatists and poets of the Elizabethan period. The names of those who wrote the words of the madrigals were never recorded in the part-books, but it has been possible to identify the authorship of a few poems because of other connections.³ It has often been suggested that the madrigalists wrote many of the lyrics themselves, but there is no positive evidence that they did. Many of these charming verses were probably written by the great Elizabethan poets; it is very possible that the madrigalists were on terms of intimacy with the leading poets of the time.⁴

The one thing that distinguishes the English madrigal, aside from the great freedoms taken with the verse, is the kind of subject material. The Italian madrigal, from which the English madrigal took its form, was generally calm and restrained; in fact, many Italian madrigals were spiritual

³Among the noted authors often credited with writing madrigal verses was John Dowland. Shakespeare, Spenser and Sidney have all been mentioned as possible authors of madrigal verse.

⁴See Edmund Fellowes, The English Madrigal, London: Oxford University Press, 1952, pp. 67, 68.

madrigals and were of a devotional nature. The English kept this calm attitude in many of their madrigals; however, in many others they branched out to include any and all of the activities of the day. This diversity of subject material, which would call for diversity of musical materials as well, probably accounts for the fact that Elizabethan madrigals have a spontaneity and a sparkle not to be found in the Italian madrigals.

Perhaps the two most prominent topics of madrigal verse are those concerning spiritual matters and love; many of the spiritual madrigals are quotations lifted bodily from the Scriptures, while others are the personal reflections of the madrigalists themselves. The love verse runs the gamut from the lyrical, which involves nymphs and shepherds, to the highly idealized verse proclaiming lofty sentiments directed to the Queen; however, most of this poetry is of a definitely pastoral nature. Kenneth Muir mentions the variations on the love theme, most prominent among which is that of unrequited love. The other varieties share in importance according to the individual preferences of the authors. There is much mention of the transitoriness of beauty, the pains of absence, the immortality conferred upon mortals by poetry, and the cruelty and chastity of a lady.⁵

⁵See Kenneth Muir, editor, Elizabethan Lyrics, New York: Barnes and Noble, Incorporated, pp. 9, 10.

In contradistinction to this verse, much madrigal verse deals with the vigorous physical activities so dear to the hearts of Englishmen. Craig notes that the "Elizabethans preached the strenuous life."⁶ This is reflected in the madrigals, especially in those dealing with sports and festive occasions. The May-day revels were kept up with great gaiety in the Elizabethan days; the madrigals are full of May-day subjects, and May-day is the theme of Morley's famous ballet "Now is the Month of Maying." The morris dancers often found a place in the madrigals. One of Morley's best, "Ho! Who Comes Here?" is a splendid example of description by means of tone-painting. The wedding festivities, which in cultured families were elaborate and lengthy, provided ample material for imaginative men like Morley. In his "Arise, Get Up My Dear" Morley displays all of his technical wizardry. Since the English are a sports-loving people, it is not surprising to find a number of madrigals singing the praises of some field sport.

Though there is certainly a diversity of subject matter in the English madrigals, there is yet a homogeneous quality about Elizabethan lyrics in general which makes itself

⁶Hardin Craig, The Enchanted Glass, New York, 1936, pp. 188, 189.

felt in the madrigal. Craig recognizes this when he says, ". . .in Elizabethan literature an inconsistent conventionality lends conformity to individual writers and to the group as a whole."⁷ The secret seems to be in the Englishman's extreme zest for life which reflects itself in his verse.

The diversity of subject matter is not more notable than the diversity of verse forms. Madrigal research reveals that there is a general lack of agreement among scholars as to the exact form of a madrigal; this same vagueness of definition persists in distinguishing the kind of lyric which seemed to be favored by the madrigalists. Fellowes seems to feel that the favorite lyric among the madrigalists was one of six lines; though this is true in many cases, many madrigals are much longer, many are much shorter, with three-foot and four-foot lines.⁸ A few madrigalists, like Morley, combine line lengths using extremely short lines with extremely long lines for rhythmic effect, and some madrigalists use verse which closely resembles some of the "shaped" verse of the next century. Generally speaking,

⁷Craig, p. 177.

⁸Fellowes, The English Madrigal Composers, p. 148.

however, the line lengths of most of the madrigals are rather regular; there is a tendency toward sameness of rhythm in individual verses.

So far as the mechanics of madrigal writing are concerned, there does not seem to be any hard and fast rule which governed the work of the madrigalists. One thing is sure. Their primary consideration was the proper accentuation of the verse; the musical accent was made to coincide with the syllabic accent of the word, and the most important words received the most musical stress.

Apparently it was necessary for the madrigalists first to study the verse to be set until a rhythm suggested itself. A line of verse has its own particular rhythm, according to the arrangement of the words, and these rhythms can be duplicated musically. For example, an anapest, which is short, short, long, can be duplicated musically by the grouping of two notes of shorter value followed by one of longer value; similarly, a dactyl, which is long, short, short, can be duplicated by the grouping of one longer and two shorter ones. A favorite rhythmic game consists of tapping out the characteristic rhythm of a well-known tune on a table with the fingers. The tune can readily be identified by the rhythm. This is evidence of the parallel importance of musical and poetical rhythms. The madrigalists

must, then, have studied the verse as Fellowes says, ". . . until the vision of the poet had come to their own eyes. Then they set themselves to interpret that vision through the medium of music."⁹

There is one other distinctive feature of the madrigals which must be mentioned: this is the addition of small extra words, or epithets, to fill out a musical phrase to the parts; madrigalists added these words wherever they needed more material. Moreover, because of the demands of sixteenth century polyphony, some epithets would be added to, say, the soprano part, but would be left out of the alto part. This, of course, means that if one were to set down separately the words of the verse for each voice-part, there would be several different sets of words by reason of these additions.

Of all the English madrigalists, none exercised this freedom so much as Morley; he not only added words wherever he needed them, but he subtracted them from the original text. It would seem that these interpolations would measurably alter the musical stress on the important words. But they do not. An examination of Morley's work reveals that,

⁹Fellowes, The English Madrigal Composers, p. 105.

with or without the interpolated words, the stress falls on the most important syllabic accents of the words and, indeed, upon the most important words. This is a testimony to Morley's artistry and skill. In addition, Morley changed some words for others of similar meaning which seemed to him to unite more effectively with the music. The number of his interpolations of "Alas" and "Ah me" is legion.

The two features, then, which seem to distinguish the English madrigal from its Italian counterpart, are the wide range of subjects treated and the complete freedom of treatment, thus freeing the English madrigal from the restrictions felt by the Italians because of the limited scope of their texts.

CHAPTER III

MORLEY'S PLACE IN THE SIXTEENTH CENTURY AS A MAN AND AS A MADRIGALIST

When the English madrigal is mentioned, Thomas Morley's name is almost sure to come to mind. Frequently his work is considered superior to that of his famous teacher, Byrd. Morley was the outstanding pupil of Byrd, but it would be difficult to say whether Byrd or Morley should rank first. Both were meticulous workmen in the handling of the words and music of their madrigals.

The point of departure is the specific verse each chose to work with. Byrd, like many of the other madrigalists, seemed to lean towards reflective and more serious subjects; Morley, with only one or two exceptions, chose light-hearted and gay topics. Certainly it is safe to say that of all the madrigalists Morley was the most successful in making his work the most spontaneous, the most rhythmical, and the most melodious.

Not much is known of the life of this great madrigalist. There are a few isolated dates. By deduction, his date of birth has been fairly well established. This date, 1558, has been fixed only within the last thirty years. A note attached to one of his manuscripts in the Bodleian Library gives his age as 18 in 1576, when he appears to have been the

organist of St. Giles, Gripplegate. Shortly after this, he became organist of St. Paul's, and in 1592 he was appointed to the Chapel Royal. In the last years of his life he lived at a house in Little St. Helen's in the parish of St. Helen's, Bishopsgate. The records of the church of this parish show the dates of baptism and burial of some of his children. It was while he was living in this place that he obtained his "extraordinary license" to print music.¹⁰

By some special arrangement unknown to anyone, Morley enjoyed a special printing license which passed to him from Byrd. This was a little monopoly on music printing which was confined to a small group of men, Morley among them. The first license or patent of this kind was granted by the Crown in the year 1575. It gave to Thomas Tallis and William Byrd the exclusive right in England to print, not only their own compositions but also those of all other composers whether English or foreign. The sole right of ruling and selling music paper was also secured to them. After the death of Tallis, Byrd became the sole proprietor of this monopoly, and he assigned the right of printing the music-books to

¹⁰Edmund Fellowes, The English Madrigal Composers, London: Oxford University Press, 1950, p. 177. (For additional biographical material see Frank Howes, William Byrd and preface by Thurston Dart to Thomas Morley's A Plain & Easy Introduction to Practical Music.)

Thomas Est. The last madrigal publication in which Est (often spelled East or Este) was described as "the assign of William Byrd" was Morley's book of two-part canzonets in 1595. In 1598 Morley succeeded in obtaining a fresh patent from the Crown granting him a monopoly that was even more binding than the original one. This one allowed him to secure even more control over music printing than ever before.

Morley was an astute business man. Records showing the transfer of property tell an eloquent story of his acquisition of property and of the difficulties he had in keeping it because of the machinations of a greedy relative.

In keeping with the mystery surrounding the life of this unusual man, it is not surprising that he presumably at one time was employed as a sort of political agent, and in playing that part, apparently had a narrow escape from serious consequences. This mysterious episode is revealed in an undated letter written from Flanders by one Paget, a Roman Catholic intriguer. Paget wrote, "There is one Morley that playeth on the organies in poules that was with me in my house. He seemed here to be a good Catholicke and was reconciled, but notwithstanding, suspecting his behavior I intercepted letters that Mr. Nowell wrote to him, whereby I discovered enoughe to have hanged him. Nevertheless he shewing with teares great repentaunce, and asking on his

knees forgiveness I was content to let him goe."¹¹ Nothing more of this incident seems to be known, the letter itself being the only evidence extant. It was a stroke of Providence that Paget decided to be lenient in this case. If he had acted otherwise, Morley might have died and English madrigal literature would have been deprived of the glorious contribution he was to make to it.

Morley's health had already begun to fail before 1597. There are several allusions to his poor health in the Introduction; in fact, it is only because of these references that we know of his ill health. The completion of his book was probably the result of enforced leisure, for his illness frequently caused him to take long periods of rest when he labored on the book. Near the beginning of the book Morley says to Philomathes, the pupil to whom he is revealing the secrets of composition, "My health since you saw me hath been so bad, as if it had been the pleasure of Him who made all things to have taken me out of the world I should have been very well contented, and have wished it more than once."¹² Near the end of the book one of his pupils bids

¹¹Fellowes, p. 178.

¹²Thomas Morley, A Plain and Easy Introduction to Practical Music, New York: W. W. Norton & Company, Inc., 1952, p. 10.

him farewell with these words, "The same Lord preserve and direct you in all your actions and keep perfect your health which I fear is already declining."¹³

The records of the Chapel Royal show that the vacancy caused by Morley's resignation was filled in the autumn of 1602. The exact date of his retirement is not known. There seems to be little doubt that ill health was the reason for his retirement. His death took place the following year, in 1603, the same year which marked the death of Queen Elizabeth. With her death there came to an end perhaps the most glorious period in the history of the English nation. Morley's death in middle life abruptly ended a promising and brilliant career which was an integral part of Elizabethan England. His burial place remains unknown, and even the details as to his survivors are meagre. Records showing the disposal of his estate indicate that he had been married twice and had several children by both wives.

Though there are not many available facts about Morley as a person, his own book A Plain & Easy Introduction to Practical Music is a reliable index to his temperament,

¹³Morley, p. 299.

his character emerges from the pages of his book. As he leads his two pupils through the intricacies of musical composition, the warm, friendly nature of the man is apparent; he is at once the sensitive but tolerant teacher, the genial but firm friend. His work sparkles with witty passages. He knows when to be firm with his pupils and when to loosen the reins of authority just a bit.

Aside from being a treatise on the correct methods of harmony, the book deals with the literary aspects of the various song forms. Morley carefully defines each variety in the light of his own understanding, and he is especially careful to describe in detail just how the words and music are to be united. It will be shown later that several things contributed to Morley's superior madrigal writing; most prominent among them, after his verse, was his meticulous handling of the verse. In the Introduction he instructs his pupils about such principles.

There is no doubt that his warm humanness had much to do with his success as a madrigalist. Occasionally, in one or other of the madrigals, he displays the same tongue-in-cheek humor that he does in the Introduction. Moreover, Morley's sensitivity and seriousness as a teacher are reflected in his book and likewise in his memorial song

to his friend, Henry Noel, who was probably the same Noel who aided him in his escape as a recusant. His flashes of wit and gay camaraderie are equally evident in both his book and his madrigals.

CHAPTER IV

THE AUTHORSHIP OF THE VERSE OF MORLEY'S MADRIGALS

At the outset, a proper discussion of Morley's verse would seem to present certain difficulties. His madrigals are generally considered to be more lively and gay than many others of the period. If his madrigals are the complete works of art they are said to be, this presupposes an identification of the workman with his work; this, then, poses a question. Since the madrigalists obtained their verse from poet friends, how much, if any, influence did the individual madrigalists have upon the poets from whom they secured their verse? There must have been some influence, for it is not reasonable to suppose that two highly imaginative people just joined forces without considering what the ultimate outcome of their joint efforts might be. Fellowes mentions that the poets ". . . were constantly giving, and being asked for, a few lines of verse suitable for a madrigal, without any thought of perpetuating a claim to authorship."¹⁴ And again he says, ". . . it is probable that in the great majority of instances the words were either written or selected by their friends" ¹⁵ Along the

¹⁴Fellowes, pp. 142, 143.

¹⁵Ibid., p. 141.

same lines, Fellowes feels it is not important to know who wrote the verse. He says, ". . .authorship is, after all, a secondary consideration in relation to Art."¹⁶

However, it is important to know who the personalities were who were so intimately concerned with the poetry of the madrigals, if it is possible to know. It is known that Morley did upon occasion collaborate with fellow artists and, in at least one instance, his collaboration with Shakespeare has been proved. This was in connection with Morley's lute song "It Was a Lover and his Lass," which Shakespeare used in his play "As You Like It"; however, no one has been able to determine exactly what Morley's connection with Shakespeare was. Their collaboration has long been a question for debate among scholars, and it has been the subject of recent scholarly research.¹⁷ Fellowes states definitely in his notes on the lyrics of Morley's lute songs that Morley's text was twenty-three years earlier than that of the first folio edition of "As You Like It"; he seems

¹⁶Fellowes, p. 143.

¹⁷See Ernest Brennecke, Jr., "Shakespeare's Collaboration with Morley," and John Robert Moore, "A Reply and a Symposium," FMLA, LIV (1939), pp. 139-52.

rather sure of himself on this date, though other scholars approach the question with a good deal more hesitancy.¹⁸

The only other answer is that Morley wrote his own verse or that the same poet wrote all, or nearly all, of the verse. Just one poet has been definitely named in this connection. Michael Drayton wrote a tribute to Morley which Morley used as a preface to his book of ballets, and it has sometimes been said that Drayton wrote Morley's verse. It is difficult to believe this, however, for Drayton's style seems far removed from Morley's. It is not reasonable that a man of the highly creative instincts of a poet or a musician, can dash off a work at the suggestion of someone else without leaving the imprint of his own personality on that work. Just as an example: when a work of Mozart, Haydn, Brahms or Beethoven is played, the discriminating musician does not need a set of program notes to tell him so. There are the same characteristic little rhythms, the same little melodic patterns, the same everything that stamps the personality of the creator upon his creation. The music may be martial, it may be fast, it may be slow, it may be

¹⁸Edmund Fellowes, "Notes" prefacing The English School of Lutenist Song Writers, London, Stainer and Bell, Ltd., 1932 (pages not numbered).

tenderly soothing or it may be jarringly cacophonous, but whatever it is, the same favorite little devices of that composer are inevitably going to appear.

The same thing is true of verse. Though a poet might dash off verse at the suggestion of various friends, each verse containing some particular sentiment designated by the musician, the poetry is undeniably going to be colored with the emotions of the man who penned it. Therefore, this writer offers the premise that Morley wrote his own verse, with few exceptions. From the few facts available about his life, enough are known to show that he was bubbling over with the kind of effervescence that marks the man who constantly reflects the "all's well with the world" feeling, even in the midst of what must have been his trying and painful later years. In his most sober verse, which never plumbs the depths of remorse and sorrow as some verse of that period does, Morley intimates that life is not so bad after all and, given time, all will be well. This is not flippant on Morley's part; it is his deep conviction of his oneness with God. This is no more clearly indicated than in Morley's farewell to his pupil in the Introduction:

Farewell, and the Lord of Lords direct you in all wisdom and learning, that when hereafter you shall be admitted to the handling of the weighty affairs of the commonwealth, you may discreetly and worthily discharge the offices whereunto you shall be called.¹⁹

Hence, if Drayton actually wrote Morley's verse, he would have had to possess the same characteristics as it appears the person who wrote Morley's verse possessed. Relatively little is known of Drayton too; but it has been stated, and can be seen from verse which is definitely known to be his, that he was a competent workman, that his work shows charm and clarity but ". . . little of 'the higher faculty of the imagination.'"²⁰

In the verse of Morley's madrigals there is the same characteristic grouping of words, the same kinds of words, the same patterns of rhyming in nearly all the madrigal verse; moreover, there is the same characteristic alternation of long and short lines throughout most of the verse. The madrigal verse of the other poets tends more toward regularity of meter. Perhaps in these two things, the complete identification of Morley with both the musical and poetical

¹⁹Morley, p. 299.

²⁰Roy Lamson and Hallett Smith, editors, The Golden Hind, New York: W. W. Norton & Company, Inc., p. 406.

aspects of his work, and his alternation of line lengths, which in turn makes possible greater flexibility in the musical framework, it is possible to find another hint as to the reasons for Morley's supremacy as a madrigalist.

So far as the subject of the verse itself is concerned, the poet seemed fond of that describing the pains of love: most of the verse centers around this topic, with variations on the theme. Nymphs and shepherds, the familiar characters of love poetry, are present as well as the fickle lady of all such verse.

Interestingly enough, though the love verse falls into the same general genre as the great bulk of Elizabethan love verse, there is quite a distinct difference between this verse and that of the other madrigalists. Morley is completely and dispassionately uninvolved in the verse. Though he speaks of "false love" and "grief" and "dying," he quickly dispels the gloom from the sadness by such a line as:

So spake, and sweetly, sweetly fell a dying.
In juxtaposing "sweetly" and "dying" he takes the sting out of the situation.

One of Michael Drayton's verses written for John Ward illustrates graphically the difference in handling:

If the deep sighs of an afflicted breast
 O'erwhelmed with sorrow, or the reded eyes
 Of a poor wretch with miseries oppressed,
 For whose complaints tears never could suffice,
 Have not the power your deities to move,
 Who shall e'er look for succour from above?
 From whom too long I tarried for relief,
 Now ask but death, that only ends my grief.

There is no softening element here, just the cold, stark, desolate fact of disappointed love.

The poet's "tears" are just the plain, ordinary kind. Though he does (in "Since My Tears and Lamenting") say loftily:

Still thus to weep for ever
 These fountains shall persevere,

he generally mentions "weeping" and "lamenting" in just those terms. He seems to imply that the "tears" of his disappointed lovers are no more serious than the "crocodile tears" often attributed to women; they can be turned on and off at will. A verse of John Ward's, which is identified only with his name, is a striking example of the difference in handling of the same thought:

Oft have I tendered tributary tears,
 Mixed with grief and melancholy fears;
 And sometime frolic Hope, sad woes beguiling,
 Hath shined on my desires. O but from smiling
 Of late she changed, my sorrows not resenting,
 Bade me despair, sigh, groan, and die lamenting.

The poet never, even in the midst of his most passionately complaining verse, gives vent to disappointment in terms which revolt the senses. Some of the other

madrigalists do. One of Thomas Weelkes' goes thus:

If Love lie in so foul a nest,
And foulness on so fair a breast,
What lover may not hope the best?

When the verse mentions "cruelness," it does so in a general way so that there is never any thought of a particular cruelty. Henry Lichfield has a verse the first two lines of which read:

When first I saw those cruel eyes,
Those eyes the authors of my cries,

Here the cruelty of the lady is localized in the one most expressive feature of a woman's face. The chilling and quelling power of the eyes in this verse dominates the whole verse.

Furthermore, love is never put on a pedestal. The poet keeps the participants in his love verse wrapped in an aura of unreality, a dream-world kind of love, nymphs and shepherds, an ideal kind of love never actually to be shattered by too close contact with reality. He seldom, if ever, approaches the idea of the divinity of love. Michael Drayton has one verse, written for John Ward, which removes love from the realm of the world and places it in a shrine:

O Divine Love, which so aloft can raise
And lift the mind out of this earthly mire,
And doth inspire us with so glorious praise
As with the heavens doth equal man's desire;
Who doth not help to deck thy holy shrine
With Venus' myrtle and Apollo's tree?
Who will not say that though art most divine,
At least confess a deity in thee?

When Drayton's verses are compared with the verse found in Morley's madrigal book, there is no doubt that he had nothing to do with writing it.

The therapeutic value of music as balm for the ruffled feelings of outraged love never seems to have occurred to the poet of Morley's verse. He saves his music for occasions when music would naturally be an important element. In "Hark! Jolly Shepherds" and "Now is the Gentle Season" he gives expression to the pleasures to be found in singing and dancing. Frequently other madrigalists used music as a source of comfort, as Thomas Weelkes does in one of his madrigals:

Methinks I hear Amphion's warbling strings,
 Arion's harp distiling silv'ring sound,
 Orpheus' mean lute, which all in order brings,
 And with soul-pleasing music doth abound,
 Whilst that old Phemius softly plays the ground.
 O sweet consort, great may your comfort be,
 And greater still to ease my misery.

These sentiments are never found in Morley's madrigals. They are tied to earth while the latter are fastened to the wings of fancy. There are other differences in treatment, but those mentioned above at least testify to the distinctive quality of the verse of Morley's madrigals.²¹

²¹The distinctive characteristics of Morley's verse are discussed in Chapter V, page 33 and following.

While there are many Elizabethan madrigals which are light and gay and fanciful, there is a preponderance of verse in which the author reflects his own feelings, in which he cannot seem to avoid drawing a moral lesson from his text. This becomes especially evident near the end of the century with the changing times. It is interesting to trace the change in feeling in the Elizabethan lyric from the earliest lyric to that near the end of the century. The early verse is almost completely dispassionate. Though the poet may identify himself with his verse, one never feels the "pain" in the pains of love nor the "anguished suffering" of a lover. These words are often played with to obtain a distinctly rhythmical pattern as, for example, this bit from one of Morley's madrigals:

O grief and bitter anguish!
For thee, unkind, I languish!

Words like "bitter," "sadness," and "groaning" are used almost in the manner of our modern cliches, but near the end of the century, a subtle change is noticed. The verse speaks now of the "decay" of love, and when the verse speaks of a man's dying for love, it is possible to feel the sudden physical impact with death; instead of languishing in a completely resigned fashion from the effects of his disappointment, the disappointed lover now bares his teeth and snarls at the fickle lady. The tone is often vicious and

forbidding. The verse makes a complete turn-about. The concern for the transitoriness of beauty now turns to the concern for the transitoriness of life itself. This concern naturally centers around the condition of man's soul. There is now the complete identification of the poet with his verse, and more often than not, his earnest concern for his own welfare in life here and in the hereafter. This is not to say that there was no verse in the same light mood later in the century; however, in the later madrigal verse there is juxtaposed the completely objective lyric and that leaning towards the metaphysical.

It was in this period, a period that was all but transitional, that Morley did his best work, and in the midst of it Morley preserved and pursued an unwavering course in the cause of lightsome expression. He rarely allowed his madrigals to slip into the reflective mood. The fact that Morley was able to maintain this playful mood in all of his work lends another element of continuity to his style which cannot be overlooked.

There are, then, these three aspects of Morley's work which seem to indicate that he wrote his own madrigal verse. The genial, warm nature revealed in the verse, coupled with the evident fondness for the one kind of subject matter, namely light, gay, love-verse, indicate a homogeneity which

cannot be denied. From the technical standpoint, the similar and often repeated grammatical usages, coupled with the masterful correlation of these usages with fine musical craftsmanship, indicate a close relationship of poet and musician. The evidence, then, would suggest a single author, Thomas Morley. This anticipates the evidence supporting this view found in Chapter IV, p. 21 and following, and Chapter VI, p. 47 and following.

CHAPTER V

DIFFERENCES BETWEEN MORLEY'S MADRIGALS AND FELLOWES' RECONSTRUCTION

It would probably be more proper to discuss Morley's changes of verse and Fellowes' reconstruction under the heading of music as applied to the verse; however, since some changes definitely affect the meaning of the text, they will be discussed here.

Therefore, in this thesis all three sets of verse will be taken into consideration. In comparing the literary aspects of the madrigals, Morley's original verse and Fellowes' reconstruction will be considered. The verse, as Morley set it to music, will be considered only in a general way here and more extensively under the discussion of the musical aspects of the madrigals. The evolution of this verse, in ascending order, is from Morley's original verse to the verse as it is set to music, and, finally, to Fellowes' reconstruction from the musical setting.

Fellowes does not show the first madrigal in his reconstruction just as Morley used it. Morley repeated the first line three times and the second one twice. The others he leaves as they are. This seems to follow Morley's fondness for grouping words, or lines, or phrases of melodies in threes and twos.

Often, the reconstruction of the words of the madrigals shows interpolations and deletions which do not in any way change the meaning of the verse. However, in others, there is a definite shift in the sense. Such a change is found in "Help! I Fall." The original of one line goes, "but you vouchsafe to slay me." Fellowes' version goes, "But you vouchsafe to stay me," which gives a much different meaning to the rest of the line. In "Why Sit I Here, Alas," whether deliberate or not, there is a striking change in meaning accomplished by Morley's rearrangement of the words. Notice the change in emphasis between the two. The original of one line is, "Hence false comfort! in vain thou dost ease me." In this line, "hence" is not separated from "false comfort" by a comma; therefore, it is difficult to determine whether "hence" should be stressed as in a command or whether it should have no other meaning than "therefore." In the Fellowes' version the line runs, "False comfort, hence! in vain thou seek'st to ease me." Here in the imperative mood "hence" is a command to "false comfort" to begone. In addition, there is an extension of meaning in the latter half of the line.

In "Sport We, My Lovely Treasure" there is an extension of meaning as a result of extra words. The original of one line is "To kiss the while, Love's token," while the

reconstructed verse is "To kiss the while we may, and that love's other token." In "Ah Sweet Alas, What Say You?" there is an extension of meaning in connection with Morley's use of color. The original of one line is "the blush of sweet vermilion roses." The revised version is "the scarlet blush of sweet vermilion roses." A line or two later, there is one which says, "And yet I know not if such staining," and which is changed to "if such a crimson staining." In "Hark! Jolly Shepherds" Morley extends "the groves they ring resounding," to "the woods and groves they ring, loudly resounding."

"Ho! Who Comes Here?" is one of the best examples of alteration. The verses should be compared line for line:

With bagpiping who comes? and drumming?
 The morris dance! lo, 'tis a coming.
 Come out, ladies, out come quickly!
 See how trim they dance and trickly.
 Hey! there again! how the bells they shake it!
 Now for our town, hey ho! and take it!
 Piper, not so fast! They melt them.
 Seest thou the dancers how they swelt them?
 Out there! you come too far, I say, in,
 Give the hobby-horse room to play in.
 -----from Morley's Madrigal Verse

Ho! who comes here along with bagpiping and drumming?
 O 'tis the morris dance I see, a coming.
 Some ladies out, come quickly!
 And see about how trim they dance and trickly.
 Hey! there again! how the bells they shake it!
 Hey ho! now for our town! and take it!
 Soft awhile, piper, not away so fast! They melt them.
 Be hanged, knave! see'st thou not the dancers swelt them?
 Stand out awhile! you come too far, I say, in.
 There give the hobby-horse more room to play in!
 -----from Fellowes' English Madrigal Verse

It is immediately apparent how Morley has intensified some ideas and softened others by his skilful manipulation of the verse. It is perhaps no accident that this madrigal is one of his best for verse and for its musical framework.

In "Die Now, my Heart" the tensivity seems to be reduced by changes in some of the words. One line goes "Think not, alas, thy dart shall pain me." The new one is "O think not, Death, thy dart will pain me." In the original, the word "death" appeared in the previous line and the poet used the more forceful "shall" instead of "will." In the new version Morley has placed "death" in the line and focused attention upon it by coupling it with "O." He changes the verb stress by replacing "shall" with "will." These two complete versions are requoted for convenience:

Die now, my heart, from thy delight exiled,
 Thy love is dead and all our hope beguiled.
 O Death! O Death! O thrice unkind and cruel,
 To rob the world of that her fairest jewel!
 Now shoot at me, now shoot and spare not,
 Kill me, O Death! Kill me! I care not!
 Think not, alas, thy dart shall pain me;
 Why shouldst, why shouldst thou here retain me?
 O hear a doleful wretch's crying,
 Or else I die for want of dying.
 -----from Morley's Madrigal Verse

Die now, my heart, from they delight exiled,
 Thy love is dead, and all our hope beguiled.
 O Death, unkind and cruel
 To rob the world so of that her fairest jewel!
 Now shoot at me and spare not,
 Kill me, I care not!
 O think not, Death, thy dart will pain me.
 Why shouldst thou here against my will retain me?
 O hear a doleful wretch's crying,
 Or I die for want of dying.
 -----from Fellowes' English Madrigal Verse

It is possible to find a good many examples in these twenty-two madrigals of Morley's deliberate attempts to soften some ideas and to enhance others; sometimes he desires more vigor and force than is given by the original verse. There are times when he wishes to put a more urgent mood upon a situation as he does in "In Dew of Roses." The original of one line goes "Alas cannot my beauty move thee?" Morley makes the heartbreak of the plea much more moving with his change, which makes the line say, "Hear me, alas! Cannot my beauty move thee?" The same thing happens in "Come, Lovers, Follow Me." The original line is rather lifeless and half-hearted. By a slight change in punctuation, the new version becomes much more meaningful. The original is:

Then are we woe-begone us.
 Hence follow me away, begone, dispatch us!

The new one is:

Out! well away! then are we woe-begone us.
 Hence, follow me, away! begone! dispatch us!

The shift in commas around the word "away" is significant. In the first version the word indicates that someone is to

follow or come away. In the second version, "away" is a command and, by implication, "begone" takes on more stress.

These are the best examples of Morley's changes. Now let us consider Fellowes' job of reconstruction from the musical text. It must be remembered that the English language in the sixteenth century was not exactly the same as we are used to today. Spellings were often irregular; there was a tendency toward flowery, ornate language, especially among poets, whose flights of fancy often caused them to give way to rapturous expression. Though many aspects of the language were in the process of solidifying and becoming more uniform, there was a great deal of experimentation going on. Words were being played with and new rules were being made governing usage. Added to this is the fact of the evolution of meaning as well as the evolution of purely grammatical aspects. Many words, though spelled the same then and now, had distinctly different meanings in the sixteenth century; some words having perfectly harmless meanings in a well-bred society then evoke unmistakable feelings of distaste for this generation.

This same experimentation and evolution was also going on in music. Music was not yet barred in our modern sense; moreover, musical notation as we know it now was unknown in the sixteenth century, the notes were square-headed

or diamond-headed with stems that made the whole closely resemble some one-celled microscopic animals.²² Also, the methods of indicating time signatures and key signatures were different then; the clef signs for the individual parts were indicated at the beginning of each part.

It was this sort of problem that Edmund Fellowes had to face when he decided to edit the madrigal verse of the sixteenth century along with its music, a work which was to take thirty-six years. He set out to edit all of this material but, unfortunately, he died in December of 1951, and apparently no one has taken over his work. Thus, some of Morley's work, among others, remains unedited. In his work Fellowes decided that the old staff notation of music and the quaint style of printing, not to mention the language idiom of Elizabethan England, were quite enough to discourage the average twentieth century scholar. So he wrote out the music in modern notation with all of the technical trappings modern musicians are slaves to today; likewise, he put the verse into our modern idiom. He said that he had tried to keep the original meaning of the words and that he had actually changed very few words.²³

²²See copy of first edition of Morley's Plain and Easy Introduction.

²³For a full discussion of this problem, see Edmund Fellowes, English Madrigal Verse, Preface to First Edition, Oxford: At the Clarendon Press, pp. x-xxiv.

Now Fellowes probably made his arrangements from Thomas Est's 1594 edition of the madrigals, at least this is the recent opinion of those in charge of manuscripts at the British Museum.²⁴ This job of editing must have caused Fellowes many a weary, tiresome hour. Since the musical practices of the sixteenth century were not as simple a matter as our present-day practices, such a job would presuppose a certain amount of interpretation. In that period there was no such thing as a score showing all the voice-parts. Each voice-part had its own book, and there was no way anyone could know what was going on in a madrigal in all the voices at a given time. Today, in modern scoring, all the parts are included in a master part, or a score, and it is possible to see at a glance each part in its relation to all the others. In addition, the accompaniments are added at the bottom of our modern scores, under the voice-parts. In the sixteenth century madrigal, a voice-part might be played on an instrument, especially when there were not enough voices to sing all of the parts. Even then the instruments frequently doubled the voice-parts. Moreover,

²⁴In this connection, the cantus part of this set and that of 1600 have been microfilmed, and these films are available for use with this thesis in the Library of the University of Omaha. The original part is in the British Museum in London.

accompaniment books as such were unknown. A performer on a keyboard instrument was expected to be able to improvise his part from one of the part-books.

In our vocal music today, as in our instrumental music, we are used to thinking vertically, that is harmonically, being aware always of chordal structure. Sixteenth century musicians were used to thinking horizontally, that is melodically, and chordal structure and intervals held little interest for them as such. Hence, in a composition for, say, four voices, the parts were not set down with each voice singing exactly the same word at exactly the same time and exactly on the same beat of the measure. Since music was not barred in that period, and since there was no compulsion felt by the composer to distribute the parts so that the text would fall the same in all the parts, the liberties which the composer might take were extreme. There might be a great deal of imitation going on in the parts; the soprano might sing a phrase with the alto coming along a count or two later with exactly the same words and melody; at the same time the bass and tenor might be carrying on a similar exchange. This would seem to make for utter musical chaos, but as a matter of fact, the extreme care of the madrigal composer, together with the proficiency of the performers, made it possible for madrigals to be created and sung with harmonious results.

The task for Fellowes, then, was little short of monumental. He had to decide how to fit these elements together under the limitations imposed by our bar-and-accent system. As he said, he faithfully reproduced Morley's work, making only those adjustments necessary to comply with modern musical notation.

So much for the music. Now Fellowes had, in a sense, a retranslation job to do when he desired to set Morley's verse down in metrical, poetical form. Why did he not take Morley's original verse before it was set to music, since it was the pure verse without any of the little interpolations Morley so dearly loved? No one knows. Perhaps he would have agreed with Roger Ascham, who recommended translating a passage of English into Latin and then retranslating it into English to see how much fuller a meaning could be derived. Whatever the reason, Fellowes reset the verse from the musical score and here he took some liberties; when Morley repeated a phrase three or four times, Fellowes reduced it to one, or sometimes two, repetitions. Moreover, it is apparent that Fellowes reconstructed the verse from only one voice-part, probably the cantus, so that the fuller meaning, if one is to be derived, is only one-fourth present. In explanation: Morley's predilection for epithets and exclamations is now well known. Keeping in mind what has

already been said about the independence of the individual voice-parts, it should be clear that if one were to set down the words from each individual part, there would be, in actual fact, four different sets of words by reason of the extra little epithets which might be in some parts and not in others.

For a clearer understanding of just how this works, the four voice-parts of one of Morley's most famous madrigals "Ho! Who Comes Here?" are set down:

Soprano: Ho! who comes here all along with bagpiping and
(Cantus) drumming, with bagpiping and drumming? O
the Morris 'tis I see, 'tis the Morris,
'tis the Morris dance a coming. Ho! who
comes here all along with bagpiping and
drumming with bagpiping and drumming? O
the Morris 'tis I see, 'tis the Morris,
'tis the Morris dance a coming. Come Ladies
come come quickly, come Ladies come come
quickly, come away come I say, O come come
quickly, and see about how trim how trim
they dance and trickly, and see about how
trim they dance and trickly. Hey there
again, hey ho there again, hey ho how the
bells they shake it! Now for our town hey
ho, now for our town there and take it:
now for our town hey ho, now for our town
and take it. Soft awhile not away so fast,
they melt them. Piper! Piper! Piper! be
hanged awhile knave, look, the dancers
swelt them, the dancers swelt them. Out
there, out awhile, stand out you come too
far, too far you come I say in: there give
the hobby-horse more room for to play in,
there give the hobby-horse more room to
play in, more room to play in.

Soprano:
(Altus) All along with bagpiping and drumming, with bagpiping and drumming? O the Morris dance, it is coming, O the Morris dance lo it is a coming. Ho who comes here all along, comes here all along with bagpiping and drumming, with bagpiping and drumming? O the Morris dance it is coming, O the Morris dance lo it is a coming. Come come Ladies, come Ladies out, come ye Ladies out, come Ladies out, O come come quickly, and see about how trim they dance about how trim and trickly, and see about how trim they dance and trickly. Hey there again, hey there again, there again there again hey there again how the bells they shake it! Now for our town once, for our town and take it: now for our town now for our town hey ho, now for our town once more and take it. Soft awhile not away so fast, they melt them. Piper! Piper! Piper! be hanged awhile then look, be hanged awhile knave seest not, the dancers how they swelt them? Out there, out awhile, you come I say in: there give the hobby-horse more room, there give the hobby-horse more room to play in, there give the hobby-horse more room to play in more room to play in.

Alto:
(Tenor) All along who comes here with bagpiping and drumming? 'tis the Morris dance, the Morris dance a coming a coming, 'tis the Morris coming. Ho who comes here all along, who comes here with bagpiping and drumming? 'tis the Morris dance, the Morris dance a coming a coming, 'tis the Morris coming. Come Ladies quickly, come Ladies out come quickly, come Ladies out come quickly, and see about how trim they dance trim and trickly, and see about how trim how trim, O how trim, how trim they dance and trickly. Hey there again, hey ho there again, hey there again, hey ho there again, hey there again, the bells hey how they shake it! Now for our town once there, now for our town there and take it: now for our town, for our town, now, now for our town once more and take it. Soft awhile not away so fast, they melt them. Who calls? who calls? be hanged awhile knaves all what care I the dancers though they swelt, they swelt them? Out there, you come too far I say in: there give the hobby-horse room, there give the hobby-horse more room to play in, more room to play in yet more room to play in.

Alto or Tenor (Bassus) With bagpiping and drumming? 'tis the Morris dance, 'tis the Morris dance a coming, with bagpiping and drumming? 'tis the Morris dance, 'tis the Morris dance a coming. Come come Ladies, come Ladies out come quickly, come Ladies out, come ye Ladies out, come Ladies out, O come come quickly, and see how trim they dance trimly and trickly, and see about how trim they dance how trim and trickly. Hey there again, hey ho there again again, hey there again, there again, again, again, how the bells they shake, hey they shake it! Now for our town now for our town hey, now for our town once more and take it. Soft awhile not away so fast, they melt them. What Piper ho! be hanged awhile knave then, seest thou not, seest thou not the dancers how they swelt them, the dancers swelt them? Out there, out awhile stand out there: fie you come too far I say in there give the hobby-horse more room, more room to play in, more room to play in.

A comparison of these parts with the original verse and Fellowes' reconstruction will show just how much liberty Morley took in setting the words to music.

With bagpiping who comes? and drumming?
 The morris dance! lo 'tis a coming.
 Come out, ladies, out come quickly!
 See how trim they dance and trickly.
 Hey! there again! how the bells they shake it!
 Now for our town, hey ho! and take it!
 Piper, not so fast! They melt them.
 Seest thou the dancers how they swelt them?
 Out there! you come too far, I say, in,
 Give the hobby-horse room to play in.

-----from Morley's original verse

Ho! who comes here along with bagpiping and drumming?
 O 'tis the morris dance I see, a coming.
 Come ladies out, come quickly!
 And see about how trim they dance and trickly,
 Hey! there again! how the bells they shake it!
 Hey ho! now for our town! and take it!
 Soft awhile, piper, not away so fast! They melt them.
 Be hanged, knave! see'st thou not the dancers swelt them?
 Stand out awhile! you come too far, I say, in.
 There give the hobby-horse more room to play in!

-----from Fellowes' English Madrigal Verse

Some repetitions are deliberately calculated to drive the rhythm along, to keep the emotions whipped up to a fever pitch. Some parts contain bits of information which are confined to those parts alone. For example, the Bassus part is the only one which includes the line "fie you come too far." The word "fie" does not appear in any of the other parts, and only once in the Bassus.

Hence, the compelling force of such a madrigal as this is immediately apparent when the four voice-parts are placed side by side and considered as a unit; when combined with the lively music Morley wrote for it, the effect is breathtaking. But if Fellowes had attempted to set down the words of all the parts of all the madrigals, the amount of space required for Morley's work alone would have made the undertaking prohibitive. Fellowes had to make a choice, and so, in reconstructing each madrigal verse, he chose the part which came closest to expressing the fuller meaning of the text. Fellowes was well aware of the difficulties under which he labored, and he was also aware that others might not agree with his methods in his work; he says he has made these arrangements with as few changes as possible and adds succinctly that if anyone can do a better job, let him try.²⁵

²⁵Edmund Fellowes, Thomas Morley, Canzonets for Two and Three Voices, London: Stainer & Bell, Ltd., see "Notes," p. iv.

CHAPTER VI

MORLEY'S HANDLING OF HIS VERSE

Morley's verse will now be examined on the assumption that he wrote it himself. In making this examination the writer will present further evidence to show that he did so.

There are two things that especially stand out in Morley's treatment of his madrigal verse. First, he likes to end lines using the present participle. He does this in couplets making the lines rhyme in pairs: "complaining and disdainng," "tormenting and contenting," "inspiring and desiring." These are true rhymes. Next, Morley characteristically uses feminine rhyme, in pairs, as in "betray me and slay me," "hide it and abide it," "prove thee and move me," "ease me and please me," and countless others.

In the matter of rhyming, there are several other interesting features which mark the craftsmanship of Morley's verse. Many of the verses are entirely rhymed couplets. In "In Every Place" the lines all end with "me"; the second stanza of "Say Gentle Nymphs" contains four lines, all ending with "her." In "In Dew of Roses," after the first two lines which rhyme, "steeping--weeping," all the rest of the lines rhyme with "me--thee." In "Come Lovers Follow Me," after starting with the customary two-line participial rhyme, the lines are paired, first with two lines of "him--him," and the rest with "us--us."

Poets often use the personal pronoun to bring the reader and the poet more closely together. Perhaps the best example of this is the oft-quoted "Clorinda False":

Clorinda false, adieu, thy love torments me:
 Let Thyrsis have thy heart since he contents thee.
 O grief and bitter anguish!
 For thee, unkind, I languish!
 Fain I, alas, would hide it;
 O, but who may abide it?
 Leave me, death now desiring,
 Thou hast, lo, they requiring.
 Thus spake Philistus on his hook relying,
 So spake, and sweetly, sweetly fell a dying.

In the madrigal "O no Thou Dost but Flout Me" the lines rhyme: "flout me--without me," "care not--spare not," "parting--smarting," "crying--dying." One of the most melodious and rhythmical of the madrigals has two stanzas, each with four lines. The first stanza rhymes "way--May--lay--gay." The second stanza rhymes "ho--trow--row--go."

Dialogue is another device for euphonious effect which may be used in poetry. In Morley's verse the dialogue, however, never interrupts the flow of the verse. Often the change of speaker is apparent only by the sense of the words. Frequently there are no quotation marks. Two of the best are "Besides a Fountain" and "Ho! Who Comes Here?"

Another distinctive feature of Morley's verse is the mood, which is set by a skilful choice of words. In verse which speaks of the pains of love, the stage is set with all

of the usual "tears" and "lamenting." When speaking of false love, the poet mentions the love that "torments," the "bitter anguish," and again the line "For thee, unkind, I languish," which works up to the expected climax "leave me, death now desiring," and finally "sweetly fell a dying." The delights of wooing are expressed in a simple three-line stanza in which it is mentioned that singing, playing, and dancing are the necessary concomitants of love.

In two of the best madrigals, through the use of vigorous language, the proper mood is set. In "Ho! Who Comes Here?" it is easy to picture the lively morris dance. Even without the music, the rhythm suggested by the words makes the feet tingle to join in the dance. In the other, "On a Fair Morning," the mood becomes playful and, in speaking of the man whose wife will be his master, the language becomes a good deal more vigorous.

In colorful and sparkling poetry one expects to find a good deal of use of metaphor. But in Morley's twenty-two madrigals there are only four instances of the use of this device. One of the best examples is to be found in his first madrigal. The verse is only four lines long, and every line contains a metaphor:

April is in my mistress' face,
And July in her eyes hath place;
Within her bosom is September,
But in her heart a cold December.

"In Dew of Roses" starts "her lovely cheeks in dew of roses steeping." In "Since my Tears and Lamenting" the tear-filled eyes are spoken of thus: "These fountains shall persever." In "Help! I Fall," the lines go:

See a nymph unkind and cruel
So to scorn her only jewel!

Another device for adding interest to verse is conspicuously absent in Morley's madrigal verse, he rarely mentions colors. In all of his works, madrigals, canzonets, and ballets, taken as a whole, there are only four colors mentioned, and those sparingly. Morley apparently was fond of three closely related colors, gold (not metallic gold, but orange), yellow, and green. These three colors lie side by side in the color spectrum. Aside from these, only rose or some variant is mentioned and this usually in connection with the flower.

There are two devices that Morley uses to perfection, repetition and alliteration. The overuse of repetition would seem to work adversely rather than to add to the effectiveness of the verse. In these verses the repetition, more often than not, is a deliberate attempt to create rhythm. There are lines like these: "So spake, and sweetly, sweetly fell adying"; "I love, I love"; "I die, I die, I die"; "My lovely lovely, lover."

This last example illustrates alliteration, too.

But perhaps the best example of alliteration is to be found in "On a Fair Morning." Three lines of the four are full of this device:

On a fair morning as I came by the way,
Met I a pretty maid in the merry month of May,
When a sweet love sings his lovely lovely lay,
And every bird upon the bush bechirps it up so gay.

Frequently euphonious effect is achieved by the coupling of words like "mantled meads," "woo and wed." The use of alliteration effectively makes the sound echo the sense in lines like "spite me, spite and spare not."

Another interesting feature of this verse is the conspicuous use of the concept of three. The sixteenth century was still influenced by the feeling of the "threeness" of things, largely as a result of the connection with the Holy Trinity. An equally logical premise is that the use of the triple motive in verse was a reflection of the musical function of threes. Until the fourteenth century music had always been conceived in what was considered to be "time perfect," which was triple rhythm. Music history records the Ars Nova movement of the fourteenth century, when courageous composers started experimenting with duple rhythm; however, the force of habit of years led many composers to continue to think in terms of triple rhythm. Poets took over

the triple motive and, indeed, whenever a madrigal mentioned dancing, it changed to triple rhythm, regardless of the original rhythm of the madrigal. Often the triple rhythm would last only as long as mention of the dance lasted; then it would return to the original tempo. Later it will be shown how Morley makes great use of this technique when he expands the verse itself.

A perfect example of Morley's use of the triple motive is to be found in "Clorinda False." Here Morley has the first two lines start on an unaccented syllable, the next three lines on an unaccented syllable, the next three lines on an accented syllable, and the last two on an unaccented syllable; this is a sample of perfect balance between the duple and triple motives, with the two sets of lines starting with unaccented syllables framing the two sets of three lines. Frequently, the triple motive involves three whole ideas, rather than words, as in the line "When hope, and faith, and all no whit avails me," or "O gentle Love, O grant me less to grieve me." This last, of course, is also perfectly balanced alliteration. Again the poet says, "To sing and play and dance while May endureth." There is still another: "And rings and pins and gloves deniest." Two other examples have already been mentioned in other connections: "Lovely lovely lay," and "lovely lovely lover." Here several lines of poetry

do double duty; that is, one can find alliteration, repetition, the triple motive, all in the same line of verse. This is superior craftsmanship.

So far as grammatical uses are concerned, there are other points which might be made. Morley stays rather close to the present and future tenses; a few times he uses the perfect and conditional tenses, but not often. He likes participles; in the twenty-two madrigals he uses the present participle forty-one times. He also likes infinitives and uses them fourteen times.

One way in which Morley achieves a very flowing verse is through the use of inverted word order. This is often coupled with an infinitive as in "Cease this weeping, fool, she does but this to prove thee"; "So to scorn her only jewel"; and in "Lady, why grieve you still me? If this be love, to kill me." One of the loveliest bits using inverted word order is found in--

Her lovely cheeks in dew of roses steeping,
 Lycoris thus sat weeping.
 Ah Dorus false, that hast my heart bereft me.

Few madrigals have so much in three lines as these from "Now is the Gentle Season":

Now is the gentle season freshly flowering
 To sing and play and dance while May endureth,
 And woo and wed, that sweet delight procureth.

This has many of the features already mentioned, together with inverted word order as well as words like "endureth" and

"procureth" which Morley uses frequently. In addition to the inversion of subject and predicate, Morley frequently inverts the noun and its adjective as in "Clorinda False," "my heart grief brim-filled," and "nymph unkind and cruel."

Words which seem archaic to us today were used frequently for smoothness of rhyme. These words often give a softer touch to a line as in "And July in her eyes hath place," and in "And now unkind hast left me." Also for smoothness of rhyme the poet uses words which have been intensified with other syllables as in "espy," "bereft," and "trickly." In other verses there is great use of the imperative and emphatic moods. These add vitality and just enough vigor. "Ho! Who Comes Here?" is one of the best examples.

Mention has already been made of the tendency toward added words when the verse is united with the music. Words like "adieu" and "fain," besides being archaic, add needed syllables to a line; these word extensions often result in interesting and musical-sounding combinations such as "woe-begone us," "bonny-boots," "barley-break," and "sweet-maker."

It has been established that the force and vigor, as well as the musicality and freshness, of Morley's verse have resulted in large measure because of the use of certain

devices, singly or in combination. It now remains to look at the frequency of certain key-words, the frequency of use of vowels and consonants and, lastly, to consider Morley's breath-taking freedom with the verse.

It must be remembered that there are only twenty-two verses under consideration here, some as short as three lines. With this in mind, the frequency of certain words is striking. The forty-one "ing" participles have already been mentioned as well as the fourteen infinitives. A tally of other words reveals the use of "sweet" or "sweetly" twelve times; the use of "love" eighteen times; the use of "heart" eight times; the use of "tears and weeping" five times; "grief," ten times; "false" and "torment," five times each; "die" and "dying," eight times. There are frequent variations on these words, for example, "crying" instead of "weeping."

Certain vowels and consonants align themselves more advantageously than others for a forceful beginning of words. A chart is given on the next page showing the frequency of use of every letter of the alphabet in the first word of every line of Morley's madrigal verse as it is found in his madrigal book. A second chart shows this same data taken from Fellowes' reconstruction of the verse:

Frequency of initial vowels and consonants from the
original verse

<u>A</u>	<u>E</u>	<u>I</u>	<u>O</u>	<u>U</u>	<u>Y</u>
28	1	7	15	1	4
<u>B</u>	<u>C</u>	<u>D</u>	<u>F</u>	<u>G</u>	<u>H</u>
5	5	1	5	3	12
<u>J</u>	<u>K</u>	<u>L</u>	<u>M</u>	<u>N</u>	<u>P</u>
1	2	7	0	5	2
<u>Q</u>	<u>R</u>	<u>S</u>	<u>T</u>	<u>V</u>	<u>W</u>
1	1	19	24	0	12
<u>X</u>	<u>Z</u>				
0	0				

Frequency of initial vowels and consonants from
Felloses' reconstruction

<u>A</u>	<u>E</u>	<u>I</u>	<u>O</u>	<u>U</u>	<u>Y</u>
31	0	8	21	1	1
<u>B</u>	<u>C</u>	<u>D</u>	<u>F</u>	<u>G</u>	<u>H</u>
8	5	1	5	1	13
<u>J</u>	<u>K</u>	<u>L</u>	<u>M</u>	<u>N</u>	<u>P</u>
1	2	4	2	4	1
<u>Q</u>	<u>R</u>	<u>S</u>	<u>T</u>	<u>V</u>	<u>W</u>
1	1	16	26	0	11
<u>X</u>	<u>Z</u>				
0	0				

It is revealing to note that of the vowels, "a" and "o" take top place for frequency. Another significant thing to be noticed here, other than the preponderance of "a's" and "o's" in the vowels, is the frequency of the "h's," "s's," "t's," and "w's" in the consonants. There is very little variation between the two sets of figures. The vowel "i" comes second in both sets, and "y" is used in the original verse four times but only once in the reconstructed verse. In the consonants, the "t's" and "th's" run very high with the "s's," "h's," and "w's" running close. "L" is used a greater number of times in the original verse while "b" gets more recognition in the reconstructed verse.

Also significant are the particular vowel and consonant sounds. Of the vowels, it is noticed that the most prominent ones are front vowels or mid-central vowels. Scarcely ever is a back vowel used. The "o," though it is a mid-back vowel, is important and effective through its combination with consonants which tend to make it prominent. In the consonant sounds, there is a preponderance of voiced sounds, the labial and dental sounds, and the fricatives.

Two other charts are given on the following pages showing the particular words which are used as line "starters" and their frequency of use. The two word-lists reveal the many instances of combination of these vowels

and consonants which result in particularly propelling force. Even if a line starts with a metrically unstressed syllable, say an anapest, there is still sufficient drive to the word to carry the rhythm over to the rest of the line. If the word happens to be stressed metrically, then just so much more is the force.

Word-list from the original verse

<u>A</u>	April And (20) Away (2) Ah (3) Alas Asketh A	<u>I</u>	If (2) In (2) I (3)	<u>O</u>	O (10) Out (2) Or (2) On	<u>Y</u>	You (3) Yet
<u>B</u>	But (2) Break Besides Be	<u>C</u>	Glorinda Cease Come (3)	<u>F</u>	For (2) Fain False From	<u>H</u>	Hence (2) Help (2) Her Heard Hark How (2) Hey (3)
<u>L</u>	Let (2) Leave Lady (2) Lycorus Late	<u>N</u>	Now (3) Nay (2)	<u>S</u>	So (2) Since (2) Still (2) See (3) Say (3) Softly Spite Sport Seest Saw Straying Sing	<u>T</u>	Thou (2) Thus These Till That (2) To (6) The (5) Then (2) Turn Thy (2) Think
<u>W</u>	Within Why (3) With (4) Whom When (2) Whither						

Word-list from Fellowes' reconstruction

<u>A</u> April	<u>I</u> In (3)	<u>O</u> O (16)	<u>B</u> But (3)
And (21)	I (3)	Out (2)	Break
Adieu	If (2)	Or (2)	Besides
Away (2)		On	Be (3)
Ah (3)			
Asketh			
Along			
A			
<u>C</u> Clorinda	<u>F</u> For	<u>H</u> Help	<u>L</u> Let (2)
Cease	Fain	Her	Lady
Come (3)	False (2)	Hear	Late
	Forwhy	Hence	
		Heard	
		Hark	
		How (2)	
		Ho	
		Hey (4)	
<u>N</u> Now (2)	<u>S</u> Since	<u>T</u> Thou (2)	<u>W</u> Within
Nay (2)	Still (2)	Thus	Why (2)
	See (2)	That (3)	With (3)
	Say (3)	These	Whom
	Softly	Till	When (2)
	Since	To (7)	Whither
	Spite	The (5)	Whilst
	Sport	Turn	
	Soft	Then (2)	
	Stand	There	
	Saw	Thy (2)	
	Sing		

It is difficult not to believe that Morley made a conscious effort to use specific words involving vowel and consonant sounds where force and vigor were required, and others where more musical effects were desired. In doing so, the poets of this period were anticipating similar usages of a century or two later; for writers of vocalises, such as Ferdinand Sieber, in the 1800's made great use of these same combinations to develop the "bel canto" style of singing. From a concentrated study of the vowels and consonants which combine to bring out the voice in directed practice, Sieber evolved a pattern of syllables which go thus: "po to la be da me ni." They do not always go in this order, but are often mixed up to suit the particular vocal need. For the poets, this technique was valuable not only from the standpoint of vigor or musical effect, whichever was desired, but supposedly as a means of stimulating the emotions.

Perhaps one of the most telling reasons why Morley was so skilled a madrigalist was the fact that he knew how to inspire reader-response by the use of subtle little devices like this. Other madrigalists attempted to whip up emotional feeling; but it was often laid on, everything was explained in detail and often nothing was left to the imagination of the reader. Their heavy-handed moralizing frequently leaves

the reader exhausted rather than stimulated. Morley knows how to steal into the subconscious of his reader and makes him feel the mirth or the pain of a situation. He has his reader tapping his foot to keep time to the dance in the morris dance madrigal; he makes the verse come alive with his musically poetical descriptions.

There is another important aspect of Morley's verse which is responsible for its excellence; this is the manner in which he combines line lengths. In scanning all of his madrigal verse as it appears in the original setting, it is noticed that he has a predilection for certain meters. His longer lines are generally five-foot lines, or iambic pentameter. If he uses a longer line, it is generally one of six feet. In many cases he seems to like lines of three and four feet, and all of his verse stays within these four meters, though rarely does he retain one meter for the whole stanza. If he does, it is usually a very short stanza, say, three or four lines at most. He likes to combine five-foot and three-foot lines, or six-foot and four-foot lines. The long lines give him a chance to lengthen out the musical texture and the short lines provide welcome relief from the monotony of the long lines. Generally, the longer stanzas start with two lines of five or six feet, while the middle section of several lines has three-foot or four-foot lines; the whole is finished with another set of long lines.

To see the significance in this matter of line lengths, it is necessary to say something about the line lengths of English poetry as influenced by the five-foot line. Clement Wood has made a long study of this question, and he shows in detail how English verse rhythmically has always been influenced by a feeling of "four." This has its roots in the Teutonic folk-custom of 4-accent lines. The Norman-French culture brought with it the iambic pentameter.²⁶ Thence began the struggle between the four-foot and the five-foot line in English poetry:

Shortly after the Norman Conquest, certain foreign prosodic devices were imported into our motherland, England. These included rhyme, syllable-count, and meter. Meter soon rigidified into the five-foot (that is, pentameter) line as its be-all and end-all. . . .the English, /people/ had the four-foot line--the form still favored in both the popular and classic music of our whole western culture; and . . .the imported versification had the five-foot line; . . .which of the two is the more ancient, natural, and emotion-evoking.²⁷

Wood goes on to show how a three-foot line often requires four-foot treatment because of a secondary stress on a final syllable; hence, there is a very definite relationship between three-foot and four-foot lines.²⁸

²⁶Clement Wood, The Complete Book of Scansion, New York: Valiant House, p. 162.

²⁷Ibid., p. iv.

²⁸Ibid., p. 160.

Very closely related to this in music is the fact that somewhere near the beginning of the modern period in music, measured music came into use. The tendency in all music in our day is to feel musical phrases in groups of four, rather than in fives, or any other number.²⁹ Furthermore, the feeling of "fourness" is apparent in the very motions of the human body. Marching and other movements requiring the advancement in position from one place to another are largely thought of in terms of "four." In the experience of the human emotions, whether connected with music or poetry, or with every-day living, the natural feeling of rhythm tends towards four rather than five pulsations, or beats.

Hence, it is not surprising to find Morley, who must have been aware of these subtle implications, making use of the combination of three-foot, four-foot, and five-foot lines. In the stanzas where he uses five-foot lines to introduce the action, the opening lines do just that. In the lines where he really lets the emotion surge and overflow, he uses three-foot and four-foot lines. His six-foot lines usually are composed of two three-foot lines tacked together. More often than not, he puts a Caesura between the two parts of his six-foot lines, making two three-foot lines rather than

²⁹Wood, p. 161.

one long six-foot line. It is significant that in all of his madrigal verse, Morley has only one in which he uses iambic pentameter in all the lines; and this is composed of only three lines.

There is yet one aspect of Morley's verse which may be considered in some detail before looking at his changes when he set it to music; this also has to do with rhythm and meter, that is, syllable counting. The excellence of Morley's verse can be traced to several things: to his skilful use of grammatical techniques; to the groupings of just the right words to achieve euphonious effect; to the combination of certain vowels and consonants to achieve definite feeling of strength and movement; to the selection of just the right words to achieve a musical effect and to set the proper mood; to his extreme care in the selection of line lengths. This last consideration, syllable counting, in a sense is a culmination of all the rest. Nearly all of the techniques mentioned so far have had some connection with rhythm; and this in itself is significant, for Wood notes, too, that of the Fine Arts, dancing, music and poetry deal with movement or succession, that is with relations in time.³⁰

³⁰Wood, p. i.

John Matthews Manly says of prose, "Perhaps the ultimate test of the good sentence is whether it reads well aloud."³¹ This same criterion could be applied to verse as well. What Manly means is that if a sentence is good, among other things, it will have a certain rhythm when it is read aloud. In addition to this, of course, a good sentence will have musical qualities or cacophonous qualities, depending upon the intent of the writer: a description of a beautiful landscape will by its very nature demand musical sounding words and words evoking thoughts of beautiful things; a description of war and the battlefield will demand harsh-sounding words, dissonant combinations, to make the realities of war more vivid. This is likewise true of verse.

Manly also points out, in connection with prose, that in order to write good prose it is necessary to avoid monotony of rhythm, and to do this it is necessary to alternate monosyllabic words with polysyllabic words. He makes the point that prose which gallops along incessantly with polysyllabic words exhausts the reader, for he has no chance to catch his mental breath; moreover, the reader cannot comprehend the thought of such prose. Conversely, too, many monosyllabic words create a sameness of rhythm which not only hampers the free flow of the thought but makes it bog down by its own

³¹John Matthews Manly, The Writing of English, New York: Henry Holt and Company, 1929, p. 102.

weight. Another factor which bears upon this one is the use of stressed or unstressed syllables. Manly says that the use of too many of either in succession can destroy the rhythmical effect of a sentence and that a proper balance between the two is necessary.

Here is the point of departure between prose and verse. It would seem that these same rules would apply equally when considering either prose or poetry. But they do not. It comes as something of a shock to discover that exactly the reverse may be true. The writer does not care to say that all poetry may violate these rules set down for prose and still be good poetry. However, she has analyzed each of Morley's madrigal verses with respect to syllable counting, and the results are somewhat surprising.

Morley's first madrigal is set down to show the method used in this syllable counting. Even without consciously counting the number of words in each group, it is instantly apparent that the greater number of words is monosyllabic. The lines should be read straight across before going down to succeeding lines.

April is in my Mistress' Face

<u>One-Syllable</u>	<u>Two-Syllables</u>	<u>Three-Syllables</u>
is	April	
in		
my	mistress'	
face		
And	July (pronounced "Juli")	
in		
her		
eyes		
hath		
place	Within	
her	bosom	
is		September
But		
in		
her		
heart		
a		
cold		December.
18	5	2

There is a possibility of some slight change in the two-syllable word list in favor of three-syllable words, for words like "beguiled" often become three-syllable words if the "ed" is stressed; Morley does change the stress on some words when he sets them to music. By using this extra syllable Morley is able to extend a word over several measures of music. His morris dance madrigal, which is by far one of his most rhythmical, has 64 one-syllable words, 10 two-syllable words, and 1 three-syllable word. One other madrigal for which Morley is so often remembered, "On a Fair Morning," has

61 one-syllable words, 13 two-syllable words, and no three-syllable words. Of the total of 1152 words used in all the madrigals, 909 are one-syllable words, 204 are two-syllable words, and 39 are three-syllable words.

In the matter of accented syllables, of the two-syllable words, 142 are accented on the first syllable and of the three-syllable words, 6 are accented on the first syllable. The one-syllable words, of course, have a heavy stress when they are isolated and read as words.

How, then, is it possible to reconcile these seemingly opposing factors? How is it possible to have rhythmical, musical-sounding poetry when most of the words are one-syllable words and when those with more than one syllable are accented on the first syllable? The answer, of course, lies in the verse itself. Most of the words in the one-syllable list are small two-letter and three-letter words: conjunctions, articles, pronouns, interjections, and short verbs (for the most part auxiliary verbs). The longer words are nouns, adverbs, adjectives, and longer verbs. Most of these words, however, do not exceed five or six letters. In the lists of the two-syllable and three-syllable words are to be found the especially forceful verbs and verbals, as well as the longer adjectives. Morley makes use of forms such as "criest" and "deniest" in these groups. He frequently uses words with prefixes which intensify them such as "bereft" and "betray."

Other devices to promote musicality and rhythmic feeling have been discussed elsewhere. It now remains to show how the combination of some of these elements results in the particularly rhythmical style of Morley. This, it must be remembered, takes into consideration the bare verse, unembellished by the musical framework; this framework greatly enhances these features to an even greater extent.

If all of Morley's verse were to have been written with the stress falling on individual words, particularly the one-syllable ones, in exactly the same places, his work would have joined that of many of the forgotten poets of his day. But Morley was an ingenious craftsman. His one-syllable words did not always fall so that they were stressed, the short words frequently were parts of iambs or were put into anapests and dactyls, causing some other word to receive the accent. These words rarely begin a line of verse. With the exception of "O" and the breathless "Ah," their use is negligible when compared with other initial words.

In order to discuss in some detail how Morley accomplished his purpose, it is necessary to set down a verse showing its scanning. One of the most famous verses, "Clorinda False," is quoted on the next page:

Clorinda false, adieu, thy love torments me:

Let Thyrsis have thy heart since he contents thee.

O grief and bitter anguish!

For thee, unkind, I languish!

Fain I, alas, would hide it;

O, but who may abide it?

Leave me, death now desiring,

Thou hast, lo, thy requiring.

Thus spake Philistus on his hook relying,

So spake, and sweetly, sweetly fell adying.

The first two lines are iambic pentameter. The first word is trisyllabic, the next monosyllabic. The rest of the words in that line are either monosyllabic or bisyllabic; but there is a balance in the frequency of their use. Though "thy" and "love" are both monosyllabic, they are both used in the same iamb so that "thy" is unstressed. The same thing happens in the second line; the unstressed and stressed syllables are so arranged that no two monosyllabic words occur

together. The next three lines, which are three-foot lines, all start on an unstressed syllable, and the lines are still composed of iambs. These balance perfectly with the first two lines, for, though the second group of lines is two feet shorter, the rhythm continues on just as smoothly. In the next three lines the rhythm changes, the lines are three-foot lines, but now they start on a stressed syllable, and the unstressed syllable which would properly come at the beginning is shifted to the middle of the line, making an anapest. In these six three-foot lines there has been provided a balance between the monosyllabic words and those with more syllables. Their placement in the line, together with the metric accent, keeps the monosyllabic words from dominating the rhythm. The last two lines are five-foot lines.

Just a word about the shift in stress in the last group of three-foot lines. The first five lines of the poem are a lament against the fickleness of love. The last five lines contain a shift in thought: a decision is made, and the stress is now on the beginning word for three lines with the stress returning in the last two lines to the second word of the line, in both cases a verb, "spake." It should be noted how many times a strong stress comes on the verbs in a line.

Any one of Morley's madrigal verses may be analyzed in this way. No matter which poem is selected, this same balance

between ideas and grammatical devices is maintained. Also, no matter how Morley elaborates on the text when he sets it to music, putting interjections and extra words here and there, the same careful balance is preserved.

Based on the intricate and intensive craftsmanship revealed in these verses, we may say that they were the work of one man, a man with a lively interest in life; since it is unlikely that Morley would have depended upon any one poet, the writer is convinced that he wrote his own verse. The frequent careful arrangement of lines seems to be especially significant: the two long beginning lines, followed by several shorter ones, finally to be set off by two longer ones; the pairing of the participial endings and the feminine endings all seem to indicate a special trademark. The sameness of treatment in these verses is inescapable and, though it is impossible to identify the poet positively, the workmanship in all the verses is too similar to be pure accident. Furthermore, the writer has examined all of the madrigal verse of the period as edited by Edmund Fellowes, and there is none which is even faintly similar to that of Morley. Even if there were some slight similarity, the difference in treatment of subject matter is so peculiarly Morley's that it is a very logical premise that Morley wrote his own verse.

Aside from these considerations, it may readily be said that the extreme care in details of workmanship, the extreme sensitivity to the musical rhythm in a line of verse, the extreme mastery of language all combine to make of Morley's madrigal verse some of the most excellent to be found in the sixteenth century.

CHAPTER VII

THE MUSIC OF MORLEY'S MADRIGALS

Someone has called madrigalizing "tone-painting." Sometimes the term "musica reservata" has also been used; in the late 16th century this term meant the interpretation of the text by expressive means.

In this respect, perhaps the most persistent feature of the madrigals is the technique of giving words or ideas in the poem musical sounds which suggest the actual meaning of the words. Thus, the idea of joy, or the word "joy" itself, would inevitably be set to notes which suggested joyfulness either in their rhythm or melodic progression. The idea of sorrow would be set to slow, mournful sounds while harsh or disagreeable sentiments would be set to dissonant harmonic intervals, and so on. This practice of tone-painting appears in all the forms of vocal music of the times, but seems particularly common in the madrigal. Morley has much to say to his pupils in his book on the proper mating of words and music:

Now having discoursed unto you the composition of three, four, five and six parts with these few ways of canons and catches, it followeth to show you how to dispose of your music according to the nature of the words which you are therein to express, as whatsoever matter it be which you have in hand such a kind of music must you frame to it. You must, therefore, if you have a grave matter, apply a grave

kind of music to it; if a merry subject you must make your music also merry, for it will be a great absurdity to use a sad harmony to a merry matter or a merry harmony to a sad, lamentable, or tragical ditty.³²

Morley put his own precepts to use in his madrigals. Whenever he wanted to express cruelty, bitterness or harshness, he used the proper musical intervals to do so, yet, as he points out, "with propriety so as not to offend."³³ He was specific as to the kinds of intervals (such as minor thirds and minor sixths) to be used for these occasions, and he was also specific as to the length of the notes. He was definite in his ideas as to what sort of musical progressions would make the whole sound masculine or feminine. He was more than specific when he instructed his pupils in the matter of musical descriptions to be used for particular words.

Moreover you must have a care that when your matter signifieth "ascending," "high," "heaven," and such like you make your music ascend; and by the contrary where your ditty speaketh of "descending," "lowness," "depth," "hell," and other such you must make your music descend; for as it will be thought a great absurdity to talk of heaven and point downwards to the earth, so will it be counted a great incongruity if a musician upon the words "he ascended into heaven" should cause his music to descend, or by the contrary upon the descension should cause his music to ascend.³⁴

³²Morley, p. 290.

³³Ibid., p. 290.

³⁴Ibid., p. 291.

Morley was explicit in his instructions as to how to express just the right amount of feeling in words like "sigh." The criticism of torturing and twisting words to the convenience of the music can never be laid at Morley's door. His manner of expressing ideas such as the "pains of love," and the doleful turn of mind of the disappointed swain, and lastly, the gay morris, all testify to his skill.

Morley was a careful technician in every way. He noted, "We must also have a care so to apply the notes to the words as in singing there be no barbarism committed; that is, that we cause no syllable which is by nature short be expressed by many notes or one long note, nor no long syllable be expressed with a short note."³⁵ He also had something to say about separating a word. "We must also take heed of separating any part of a word from another by a rest, as some dunces have not slacked to do" ³⁶ He named John Dunstable as one of the dunces.

He followed his own instructions to the letter. Whenever the matter he was handling was light, and motion was to

³⁵Morley, p. 291.

³⁶Ibid., p. 291.

be expressed, Morley used notes of small value. Whenever sadness and somberness were the keynote, he used notes of long value, often stringing one word out over several measures to emphasize the fact.

Tone-Painting

Since, for purposes of this thesis, tone-painting is the most important musical aspect, this will be discussed in some detail, using two of the best madrigals as examples, "Ho! Who Comes Here?" and "Lady Why Grieve You Still Me?"³⁷ Then some of the technical aspects of Morley's work will be discussed and, lastly, his handling of the verse and music so far as vocal sounds are concerned.

One point must be kept in mind in looking at these musical examples; Fellowes has scored these in modern notation and barred them. Also, he has indicated different degrees of dynamic intensity for the guidance and help of present-day singers. These include crescendos, decrescendos, and accent marks. Fellowes indicates that he included these markings with a good deal of apprehension because of our modern tendency to take these things too literally. Hence, no mention of these differences in dynamics will be mentioned since these fine distinctions were products of a much later date.

³⁷The text of these two madrigals, with measures numbered, will be found in the Appendix.

Of all Morley's madrigals, perhaps his morris dance madrigal "Ho! Who Comes Here?" is used more often as an example than any other, for this one lends itself equally well to musical and dramatic interpretation. It also is an excellent picture of the life the Elizabethans loved; it is an especially good picture of the kind of light-hearted pleasures of the day, including the village dance with all of its colorful costumes. The dramatic qualities of this madrigal give it even more interest. The morris dance was a picturesque one. It originated with the English people and it was the usual practice to perform this dance in costume. The participants often represented the characters of the Robin Hood legend; these dances, moreover, were popular in the May Day festivities.

The first few bars of the madrigal set the stage for the action to come; the music portrays the dancers hurrying to their places in the village square, calling to one another to "come quickly." Cares are forgotten and the dancers enter wholeheartedly into this spirited dance. The villagers who do not participate stand on the sidelines, joining in in the clapping and in the singing. In these May Day festivities it was the custom for rival troupes of singers and dancers to compete with one another; hence, the cry "now for our town."

Now the dance begins to the piper's tune and the bells worn on the ankles and around the waists of the dancers. As the dance becomes more animated, the dancers become more boisterous, calling to one another with good-natured humor. The hobby-horse, an important feature of any morris dance, comes in for a good deal of horseplay. The person who plays this part probably makes good use of his opportunities for clowning as he rides among the excited dancers on his hobby-horse. There is much laughter and bantering as the dancers call "give the hobby-horse more room for to play." The quick rhythms suggest the bells and the "thump, thump" of the drum is suggested by using half-notes on the word "drumming." On the words "come away," at measure thirty, Morley uses a descending figure to suggest the "away." At measures thirteen and fourteen, on the words "all along," he uses an ascending figure to suggest the onward movement. At measure sixty-one, on the words "not away so fast," Morley uses eighth notes to suggest speed. In other madrigals he expresses this idea by rapid scale passages. Beginning at measure sixty-nine there is the good-natured chiding of one person who is apparently being teased--"be hanged awhile knave, seest thou not, the dancers how they swelt them?" The word "swelt" is derived from an obsolete word meaning to be ready to perish with the force of strong

emotion. In the sixteenth century the notion of fainting from the heat of emotion prevailed. This information adds interest to this morris dance. It is quite evident that the excitement of the dance, the extreme physical exertion, together with the spirit of competition among the dancers all contributed to a high state of emotion.

Frequently Morley's techniques, so far as musical practices are concerned, so closely resemble tone-painting that it is hard to say that one example is tone-painting and another is purely a technical device. In the opening measures of this madrigal, when he speaks of bagpiping, Morley uses three notes of the same pitch, probably to suggest the drone of the bagpipe. The dance and the bells are described musically, too, usually with quick rhythms. At the height of all the excitement we hear the various dancers call the piper, who apparently does not hear, or pretends not to hear, for as the singers alternate in calling him, the calls become more intense and agitated. All of this surge of activity has come after a relative period of quiet at measures twenty-four, twenty-five, and twenty-six. After the dance has been under way a short time and all of the singers have been actively engaged in the singing and dancing, Morley thins out the texture and lets the action become more subdued. He does this by suddenly letting all

the voices alter their place, using nothing but half notes. He achieves the same effect by letting several voices continue at the same rapid pace, letting one voice become the brake for the others by using notes of longer value, as he does at measure eighty-three. This has the effect of providing a strong undergirding of rhythm. After the almost overpowering excitement of the dance, Morley reduces the intensity of the action by this means. Another way he does this is to let one or two voices drop out altogether for a few bars, which relaxes the tension and emotion of the dance.

Throughout the madrigal, the melody and rhythm suit the mood. Starting at measure eighty, Morley creates a rhythmic figure for the hobby-horse. This varies somewhat but always contains a dotted quarter followed by an eighth note. The whole phrase is "give the hobby-horse more room to play." All the voices are singing. As if to suit the action to the deed, as he keeps reiterating these words, Morley gradually thins out the texture by lengthening the note values and using frequent rests. In the last four bars Morley skilfully makes his point of giving the hobby-horse more room by reducing all the parts to half and whole notes.

The other madrigal, chosen for analysis here, "Lady, Why Still You Grieve Me?" is a lament. Morley prepares for effect by addressing the lady of the poem, using whole notes.

The entire madrigal is concerned with the grief of the disappointed lover. For all practical purposes, the music is in the key of g minor; Morley makes great use of the F-sharp leading tone at particularly emotional passages, as he does in measures eight, nine and ten. He has a particular phrase he likes to use in especially emotional passages; this characteristic phrase appears in many of his madrigals. It starts on the word "kill" at measure sixteen in the altus part. He uses exactly these note values and also these very notes for mournful ideas throughout his madrigals. Beginning at measure eighteen of this one he makes the sense of the words more vivid by the fact that he has, first of all, reduced the flow of the rhythm by introducing half notes. Then he uses a series of suspensions which force the drawing out of the words. On words like "tormenting" this is very effective. Immediately following this, he introduces a technique which very closely resembles the technique called "hocket," which was used in the 14th century. Hocket is the truncation of a melodic line into fragments (frequently single notes) which are given to two parts in alternation. This is used in this madrigal from measure twenty-five to measure forty. After this, Morley brings back the half-note rhythm before resuming the faster rhythm which he used in the early measures of the madrigal. In this example of hocket the words

are "break heart, alas." The alternation of these words first between the cantus and the altus and then between the tenor and the bassus effectively builds up the emotional stress, and sets the mood for what is to come.

Occasionally Morley uses octave leaps to maintain the mood of sadness, as he does beginning in measure fifty-two. For the same purpose he frequently uses wide leaps in the intervals. All through this madrigal Morley makes great use of suspensions on particularly sad words like "grief," "slain," and "disdain." He does this in measures eighteen through twenty-four, where he wants to lengthen out the words "O strange tormenting." Again in the last four bars of the madrigal, when he wants to emphasize "grief hath slain," Morley has the parts hold over notes on long values, as in the cantus and bassus parts on the word "slain."

Like most of the madrigalists, Morley used what is called the "cross relation" to intensify emotion. The cross relation is the use of two tones in different voices which are respectively the major and minor third of the same triad. The cantus, say, may sing the major third and then the altus may enter immediately on the minor third. These tones, properly placed, should be written as a melodic progression in one voice. In measure thirty-seven there is an example of this relation between the cantus and the tenor. In

measure eighteen, in the cantus, there is the horizontal progression from b-natural to B-flat in the same voice. Morley's madrigals in general are full of these devices to make the sound echo the sense. Of all the madrigalists, he probably takes more liberties than any other.

There are some purely technical devices which Morley uses in order to play up ideas and words which are not found in these two madrigals, but which should be mentioned. Again, some of these border so closely on tone-painting that it is difficult to make a real distinction between these techniques and those used as pure harmonic devices.

The one technique which keeps reappearing in all of Morley's madrigals is the one which deals with his musical painting of heaviness and sorrow. In "Deep Lamenting" he makes the heaviness of his subject more real by reiterating the same word, "pity," over and over in all three voices. He makes it still more evident by having the third voice proceed in whole tones with the other two voices going along above in quarter notes. Near the end of the phrase he slows the forward motion down by employing half-note values in the upper voices, as well as suspended notes (suspensions were a favorite device with the madrigalists), while the third voice labors along in the bass with whole tones. In order to make the words "pity" and "crying" even more effective, Morley

uses the 7 to 6 suspension (see example, page 87), creating the most dissonant interval known in Elizabethan times. This involved the use of the minor second (in this case, D down to C-sharp).

Another device he used for a similar purpose was pedalpoint, the reiteration of the same note over and over for a number of measures. A fine example of this is to be found in "In Dew of Roses," where the pedalpoint is in the lowest voice. (See page 88 for this example). The entire phrase is "my ghost still shall haunt thee." This device is used in the last few bars of the piece and very effectively helps to drive home the words as well as to slow down the rhythm.

A device very familiar to us today in harmony is that of augmentation. Morley used it, too, for purposes of drawing out an idea. There is an excellent example in "O Hear A Doleful Crying" (see page 89). In fact, he has the upper and lower voices both in augmentation. The upper voice is in exact imitation with the tenor and the bassus is at the interval of the fifth (from the cantus) for most of the phrase.

Aside from the one little figure Morley uses to express sorrow, there is one other which appears in his madrigals; whenever he wants to picture grimness and foreboding, he uses E-flat, high or low, and usually on a

"Deep Lamenting"

Handwritten musical notation for the first system of "Deep Lamenting". It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of four measures: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "a - HAS, AND PI - TY," are written below the notes. The middle staff is a treble clef with a key signature of one sharp and a 2/4 time signature. The melody consists of four measures: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "PI - TY, PI - TY, PI - TY, PI - TY" are written below the notes. The bottom staff is a bass clef with a key signature of one sharp and a 2/4 time signature. The melody consists of four measures: a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The lyrics "PI - TY cry - - - -" are written below the notes.

Handwritten musical notation for the second system of "Deep Lamenting". It consists of three staves. The top staff is a treble clef with a key signature of one sharp and a 2/4 time signature. The melody consists of four measures: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "PI - TY, AND - PI - TY cry - - - ing." are written below the notes. The middle staff is a treble clef with a key signature of one sharp and a 2/4 time signature. The melody consists of four measures: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "TY, PI - TY, PI - TY, AND PI - TY cry - - - ing." are written below the notes. The bottom staff is a bass clef with a key signature of one sharp and a 2/4 time signature. The melody consists of four measures: a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. The lyrics "ing, PI - TY - cry - - - ing." are written below the notes.

"In Dew of Roses"

(21)

STILL SHALL HAUNT, YET MY GHOST STILL SHALL HAUNT, YET
 Thee, yet - MY GHOST STILL SHALL HAUNT, YET MY GHOST
 GHOST STILL SHALL HAUNT, YET - MY GHOST STILL SHALL
 HAUNT - Thee, SHALL

INDEPENDENT MUSIC PUBLISHERS

(22)

- MY GHOST STILL SHALL HAUNT, YET MY GHOST STILL SHALL HAUNT THEE
 STILL SHALL HAUNT, YET - - MY GHOST STILL SHALL HAUNT SHALL HAUNT THEE
 HAUNT, YET MY GHOST STILL SHALL HAUNT, STILL - IT SHALL HAUNT THEE
 HAUNT - - - - - THEE

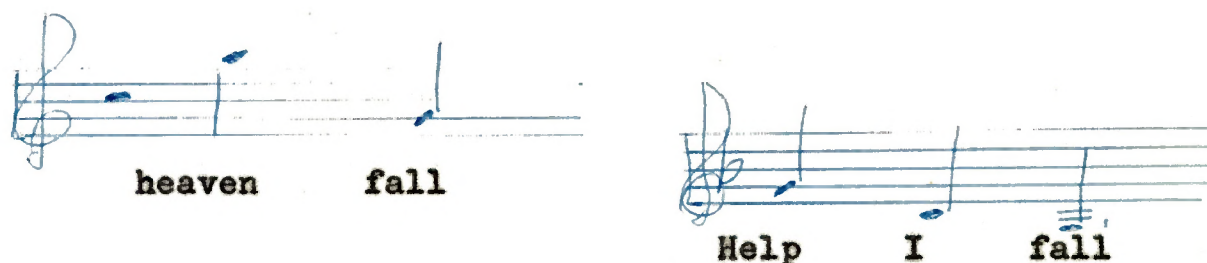
"O Hear a Doleful Crying"

27

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "O hear a dole -". The second staff is a vocal line with lyrics: "hear". The third staff is a vocal line with lyrics: "hear a dole-ful - - - - cry - - - - ing,". The bottom staff is a bass line with lyrics: "me? O hear a dole-ful, A".

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "ful, A". The second staff is a vocal line with lyrics: "A dole - -". The third staff is a vocal line with lyrics: "hear a dole-ful cry -". The bottom staff is a bass line with lyrics: "dole - - - - ful".

half-note value. Also, he uses octave leaps for passages showing much tension, as mentioned before, and also to signify direction, as in the following:



He always uses dissonant intervals for discordant ideas.

It must not be assumed that Morley never, or rarely, had devices for joyful ideas. However, his predilection for emphasizing these doleful aspects is one of his major accomplishments. He does have a little figure which he likes to use on words like "joy" and "dance," and "sing":



This is also a typical cadential figure of the period.

This grouping of notes resembles the one Morley uses for doleful ideas; the note values are different though the notes are identical in pitch. These little motives are especially

reminiscent of the "leitmotif"³⁸ of Wagner. Within a madrigal, if Morley uses a particular rhythmic or melodic figure for a certain idea, he reserves that figure for that idea all through the madrigal. A good example is to be found in "Die Now my Heart." The line is "Now shoot at me and spare not." Each time the word "shoot" appears it is always on the same note: in the cantus part it is on a B; in the altus it is on a G; in the tenor it is on a D; and in the bassus it is on a G, all combining to make a G-major chord.

In "Come Lovers Follow Me" Morley uses notes of small value to suggest escaping the "sleeping god of Love." After several measures of this rhythm, he suddenly has two measures of a whole-note each on the words "Soft then"; he immediately resumes the earlier tempo. Just for a second Morley paints the picture of the fleeing lovers who suddenly come upon the "lovely little God," their abrupt halt, and their immediate stealthy escape. (See page 92 for example). In "On a Fair Morning" there is a little phrase where Morley reiterates the words "lustily all in a row" several times. On "lustily"

³⁸"leitmotif" or "leading motive"--the representation of extra musical ideas, a character, a situation, or of recurrent ideas by musical motives.

"Come Lovers Follow Me"

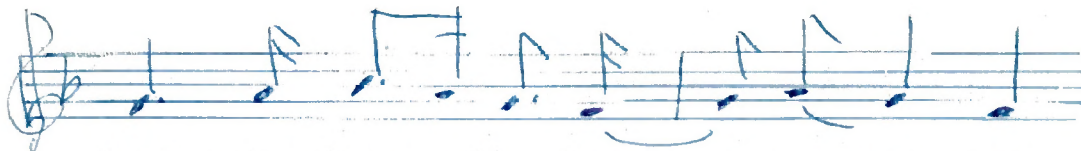
46

God, where the Love-ly God sweet - ly lies a sleep-ing, lies a sleep - ing.
lit - tle God sweet - ly lies a sleep-ing. where the Lovely lit - tle
where the Love-ly lit - tle God, where the Love-ly God lies a sleep-ing, where the

where the Love-ly lit - tle God, where the Love-ly God lies sleep - ing.
God, the Love-ly lit - tle God lies sweet - ly sleep - ing.
Love-ly lit - tle God, see where the Love - ly God lies sleep - ing.

Soft then: soft - ly for fear we wake him, soft - ly for
Soft then: soft - ly for fear we wake him,
Soft then: soft - ly for fear we wake
Soft then: soft - ly for fear we wake

the notes fit the accent of the word and each time he says "all in a row," the notes go up or down, scalewise.



lust - i - ly -- all in----- a ----- row:

One of Morley's most lively and interesting madrigals is "Hark Jolly Shepherds." On the word "dance" he uses sixteenth notes to suggest the dance. He does the same thing on the phrase "merry merry merry wanton," only this time he uses eighth notes to move the song along:



mer- ry mer- ry mer- ry wan- ton lass- es

Also, in this madrigal Morley uses a rhythmic figure which does not often occur in his work, that of the eighth note bound to two sixteenths. This is used on the word "rebound- ing," which seems to require special treatment:



sweet re----- bound---- ing.-----

All of Morley's madrigals contain many examples of tone-painting and also the technical devices all the madrigalists were fond of using. He had no peer when it came to the imaginative use of these devices. He was acutely aware of the literary and musical implications as applied to the verse. He was also aware of the phonic implications involved in the verse, and he made the most of his opportunities to draw out every bit of meaning of the words through his manipulation of the verse and its musical framework.

Syllables and Phonic Sounds--Musical Application

In the early pages of this thesis the importance of certain vowel and consonant sounds was shown; these aspects were discussed from a literary standpoint, that is, strictly as verse without any consideration of musical implications. The prominence of "a" and "o" was noticed in the vowels and the "s's," "t's," and "h's" in the consonants. The frequency of some sounds was so slight as to be almost negligible. The use of the particularly propelling consonants was noticed and notably those which united with especially emphatic force. In this discussion and in that dealing with syllable-counting the emphasis was always on the consonants.

Now, when music is added to poetry, it is a much different story. The consonants are no longer of primary importance, in fact, they are relegated to the background and

are used merely as a framework for the vowels, though they do give color and are necessary for well articulated singing. Any vocal teacher knows that in singing, the vowels are the important syllable sounds, for it is only on vowel sounds that a musical tone can be sustained; the moment a consonant is added, musical tone ceases. The only exceptions to this are "m" and "n," which can be sustained in humming.

Though vowel sounds are the preferred sounds in singing, not all vowels are equally desirable. Some vowels are extremely hard to sing on high notes, especially sustained high notes; for example, long "i," which is really "ah-ee," when pronounced slowly, is very hard to sing in a word like "dying," for it is the "ah" sound which must be sustained. The "ah" is a back vowel and back vowels are by far the most difficult to sing musically and with good tone quality. The long "a's" and "e's" are front vowels and are much easier to hold on high tones. Hence, it should be clear that front and mid-front vowels lend themselves more readily to clean, musical tone.

Morley's madrigals reveal much that is interesting in this respect. A careful check of the music shows that, almost without exception, he uses the front vowels for long sustained passages. In order to see the significance of his use of

certain vowels, two charts are given below. One shows the initial vowel on every word in all the madrigals. This chart makes no distinction as to the differences in phonetic sounds of the vowels. The second chart shows the frequency of use of all vowels in all the words. These are recorded using the International Phonetic Alphabet, thereby making it possible to note the various subtle changes in some vowels.

Initial Vowels

<u>A</u>	<u>E</u>	<u>I</u>	<u>O</u>	<u>U</u>
109	11	71	37	13

All Vowels According to the International Phonetic Alphabet

A	æ	a	ɔ	ɔr	ɛ	aɪ	ɪ	i	ɔ
91	123	24	82	30	105	125	225	169	64
o	ʌ	u	ɹ	ɪu	ɒ	Aɹ	ɔi	ɛ:	ɜr
80	98	63	9	7	18	64	2	12	14

In the initial vowel list the "a" sounds rank first with the "i's" coming close behind and the "o's" ranking third. The "u's" and "e's" trail along in the last places. Significantly, as well as having the highest frequency, the "a's" show a further interesting fact. Eighty-four of them are accented initial vowels.

The second list is by far the more important, for a check of the music shows that, more often than not, it is the inner vowels which are musically the most important. Whenever Morley has a long run of notes, the inner vowels are the ones which are held.

By far the most significant group is that including the long "i," which is shown as a diphthong "AI," the short sound of the same letter, which has the greatest frequency, and the "i" which sounds like long "e." Morley's long runs occur on the latter two varieties with less frequent use of the diphthong in sustained notes. He generally uses the diphthong "i" (sounding like AI) in rapid passages. In his long melismatic-like passages he uses the "i" which sounds like "e"; this is perhaps the most penetrating front vowel from the standpoint of singing. Morley's predilection for front vowels has already been mentioned. In long runs he also likes to use the short "e" sound, as in "tormenting," "September" and "December." Both long and short "a" sounds figure prominently with the back "a" being used 24 times.

The vowel "o" seems rather neglected, being used only 80 times. The most effective use of this vowel is in interjections like "O." The same may be said for the back "a" when it is generally used in words like "Ah." Far down on the list of frequency are those vowels which depend upon a consonant for completion, such as the medial and final "er" sounds. The use of the "oo" and the variants of "u" is negligible.

Morley uses words combining the more facile front vowels with the same prominent consonant sounds, which were found to be prevalent in the discussion of the verse as verse, on long sustained notes. Particularly noticeable now, however, is his fondness for the liquid "l" on long tones in words like "love" and "leave." The long "o" and "a" which were so prominent in the verse as verse have now given way to the long and short "e," and all the "i" sounds, and, with less regularity, the "oo" and "ou" sounds.

Just one final observation regarding Morley's handling of sounds: more often than not, he makes use of the final "ed" to draw a word out for a longer time than usual, often two or three measures. This, of course, involves the use of the short "e." By the same token he makes three-syllable words out of otherwise two-syllable words. Conversely, when Morley wants to compress syllables, he frequently elides, squeezing out the vowel sound altogether as in words like

"scornst"; however, in these cases the notes are of short duration and no syllable is prolonged.

In the matter of syllable-counting, in connection with the music, Morley is still the careful workman. He is careful to preserve the metric rhythm of the verse, but he is not shackled to a slavish observance of use. For example, in lines containing anapests or dactyls, he may use eighth notes combined with quarters to suggest these metric rhythms, or he may use two quarter notes combined with one half-note; whatever combination he uses, there are always two notes of shorter value and one of longer value. He still sees to it that the heaviest musical stress comes on the correct syllable of the word. He is especially skilful in his use of words at the beginning and at the ends of lines. If a line starts on an unaccented syllable, he prepares for the accented note in an iamb by using a short note for the unaccented note. This acts like an up-beat to a measure of music. He does the same thing on the final iamb in a line. In his reconstruction of the verse, Fellowes has made exactly this distinction.

To show how much care Morley exercised, one of the short madrigals is quoted on the next page, with its scanning and with bar-lines added to show where the stresses come musically and poetically.

Now is the gentle season freshly flowering

To sing and play and dance while May endureth,

And woo and wed, that sweet delight procureth.

There is a dactyl right at the beginning. "Now" comes on a whole note while the two short syllables are on half-notes. On the word "gentle" the heavy accent is given to a dotted half-note while the short syllable has a quarter note. On the words "season" and "freshly" Morley has used half-notes for all, making no distinction in time values, for these words take up a whole measure in themselves and the stress falls naturally on the first count; Morley, therefore, has felt no compulsion to vary the note values since the natural metrical accent coincides with the musical one. The second line of the verse starts with an up-beat, that is, an unaccented syllable. Morley starts on the last count of the measure for "to" and uses all quarter note values until the word "dance." Here again the balance is preserved,

for "sing" and "play" come on the first and third counts, respectively. Though this particular madrigal is actually in duple rhythm, the word "play" still is in an important rhythmic position.

Just a word about Morley's repetitions of short phrases and small epithets. It has already been said that he makes these repetitions to suit the musical requirements. There is a more subtle reason, too, directly related to the metrics of the verse. Morley's absolute observance of correct accentuation has been noted. In his scrupulous attention to detail Morley has been so careful in this regard that he even regulates his use of time values of notes in connection with syllable-counting.

For example, in "On a Fair Morning," which has a preponderance of one-syllable words, Morley has first of all set a pattern of notes which fits the mood of the poem. The stanzas are quoted on the next page with their scanning. The variations of rhythm within the verse itself are evident enough; Morley's setting of the words to music adds immeasurably to the interest:

— — — / — — — / — — — / — — — /
 On a fair morning as I came by the way,

— / — — — / — — — / — — — / — — — /
 Met I a pretty maid in the merry month of May,

/ — — — / — — — / — — — / — — — /
 When a sweet love sings his lovely lovely lay,

— / — — — / — — — / — — — / — — — /
 And every bird upon the bush bechirps it up so gay.

— — — / — — — / — — — / — — — /
 With a heave and ho, an heave and ho,

— / — — — / — — — / — — — /
 Thy wife shall be thy master I trow.

— / — — — / — — — / — — — /
 Hey lustily, lustily, all in a row!

— / — — — / — — — / — — — /
 Sing care away, care away, let the world go!

In the first stanza, which is light and gay and speaks much of the joys of May, there is a great deal of variation in the rhythmic pattern of the words. Morley takes advantage of this fact and sets his musical pattern in dotted rhythms. In the second stanza, the lightness falls from the rhythmic pattern with the "heave" and "ho" of the theme. The first two lines for the most part have alternating accented and unaccented syllables. The second two lines change rhythm

but are set in a rigid pattern which does not vary; it is almost straight blocked chords. Now Morley uses these momentary changes in metric rhythm effectively, even on just one iamb; he varies the musical rhythm, too. Then, in order to make the whole more rhythmically inviting, he interjects the small phrases, repeated over and over as many as four and five times. In these little repetitions he throws care to the winds; there is no lack of movement, but no breaking of his own self-imposed rules, for the proper care has been taken. This matter of repetition, skilfully handled, is what makes his morris dance madrigal what it is.

There is not much doubt that Morley used every device at his command, both poetically and musically, to interpret his verse. His artistry came spontaneously. His verse came from the heart as well as the head--the musical framework was no less inspired.

CHAPTER VIII

CONCLUSION

In this thesis it has been shown that in the sixteenth century the English people, whose musical efforts have always leaned towards the vocal, took the madrigal for their own from the Italians, imbued it with distinctive Elizabethan fervor and flavor for the short span of something like twenty-five years, and then laid it aside with the passing of Elizabeth, who did so much to further the cause of culture in her reign.

Into this panorama of changing times came Morley, who was more than ordinarily capable of helping the Elizabethans to express this new freedom of spirit. Morley was the adventurer, who owed no allegiance to any one group, the deeply religious man who, beneath the easy banter of his madrigals, expressed his philosophy of life, the teacher, who left no stone unturned in his efforts to produce fine music and poetry and did it with an artistry that is not matched by any other madrigalist, even his great teacher, Byrd.

One of the things that distinguishes Morley from all the other madrigalists, of course, is the quality of his verse. Keeping in mind that though the break with Rome and the subsequent interest in man here and now did give the Elizabethans a chance to express themselves in a fashion

quite unknown earlier, there was in madrigal verse in general in this period much that reflected concern with religious matters; for example, many of Byrd's madrigals are religious madrigals. Though the verse in general reflected the English vitality, there was a restraint and an underlying mood of spiritual questioning. The more the century moved toward its close, the more this mood showed in the verse, with the one great exception of Morley; he maintained his puckish mood throughout his work. This tongue-in-cheek attitude was not facetious, he was simply confident, he enjoyed his life and work. Though he apparently had many personal difficulties, he never allowed these to dampen his spirits.

And this is the basic reason why this writer believes Morley wrote his own madrigal verse. His verse is far too much a reflection of Morley's own nature to be the work of another. His verse is never questioning, it is an outright statement of faith. His verse sings of the conventional "heartbreak" expected of nymphs and shepherds, but it is never Morley's heartbreak; this cannot be said for many other sixteenth century madrigalists.

Another feature which clearly identifies Morley as the author of his verse is the persistent use of certain grammatical constructions. The coupling of two lines with participial endings, the conscious effort to create patterns of rhyming, such

as the madrigals in which all the lines end with words using the same vowel sound, the meticulous efforts to combine certain vowels and consonants for effect, and lastly, the sameness in pattern of line lengths are all evidences of the same hand.

Also, in connection with language itself, there is the great use of archaic words; no other madrigalist goes to such lengths to create a mood as Morley does by his use of the language idiom. No other madrigalist paints the picture of a May-day festival with the same skill that Morley does. He departs from the beaten path of subject matter and mentions such things as the "barley-break," a form of game then currently popular. He spends much time with the "hobby-horse" in his morris madrigal. In another madrigal he speaks of the two lovers sneaking stealthily past the sleeping god of love so as not to awaken him, like two naughty children fearing to be punished for their misdeeds. This is Morley himself peeking out from behind the pages of his madrigals, this is no ghost-writer offering Morley a few scraps of poetry intermittently, it is much more personal than that. It is impossible to believe that Morley didn't have the words for "Ho! Who Comes Here?" in his mind as well as the suggestion of a tune to go with them at the same time. There has always been much scholarly argument as to which comes first in a song, the words or the

music. In this case there must have been a simultaneous inspiration. Morley probably worked the words out in his mind, at the same time visualizing a melody that would fit the mood; he was at once the poet-musician and the musician-poet.

But the most positively identifying feature of his verse is his persistent attention to detail; no word, no phrase, no expression is too small to be polished to match the lustre of the whole. All of these aspects, when brought to a focus in their relation to one another, leave no room for doubt as to the work of Morley the poet or Morley the musician.

Quite evidently, when Morley worked as a poet, writing his verse out in metrical form, he set his verse down observing the conventions of poetical construction, though he probably had the kernel of a musical idea for the musical framework. When he set this verse to music, it was another matter. He cut and tailored the verse to fit the musical framework. In other pages of this thesis the observation has been made that the madrigalists studied the verse until some musical idea presented itself to them.³⁹ This was

³⁹See page 12 of this thesis.

probably quite true of the other madrigalists who did not write their own verse. They would have to study the verse until some melody suggested itself. But Morley did not have to do that. The whole thing probably came to him at one and the same time. For example, in his morris dance madrigal, since there are logically certain aspects of the dance one would mention and since the dance itself would suggest certain rhythms, he probably saw the dance in the village in his mind's eye and heard the music before he ever set pen to paper.

But all workmen must start from a pattern, and Morley probably jotted down the words in metrical form and started from there. As he worked along, the rhythm would call for an added syllable here and a stronger and more emphatic stress there; why not put in an ejaculation or two? People engaging in an exciting morris dance seldom stand around like statues; everyone is emotionally excited by the exercise and fun of the dance. There is much calling back and forth to one another and this calls for interpolations, if the morris dance is really going to be portrayed vividly and realistically. This is where Morley outdid his fellow musicians. There was nothing stiff about his interpolated words, they were quite as natural as Morley's own spontaneous nature.

And in this fact lies another bit of identification of Morley's verse. It has been pointed out elsewhere in this thesis that, in spite of the interpolated words, musical accent and syllabic accent fall exactly where they belong.⁴⁰ There was no transgression of this general precept of the madrigalists. Only the man who had conceived his own verse could know it so well that he could take these liberties without sacrificing quality and principle. Only the man who had mulled over the words and music in his own mind, joining the two aspects as one continuous whole, could know where to put the musical stress so as to coincide with the metrical stress of the poetry.

Musically, Morley's madrigals are some of the finest. His techniques of tone-painting are too well known to bear repetition, but it is important to point out that here again is this stamp of homogeneity. Wherever there was the slightest chance to express ideas in music, Morley did so. He does the job so well that one can shut his eyes and see the drama unfold and hear the voices of the people who are participating.

Technically, Morley's madrigals are unsurpassed. His obvious concern for correct vowel sounds on certain notes, taking into consideration the ones which combine with the

⁴⁰See page 95 and following of this thesis.

notes better than others, is already well known. His deliberate linking of certain vowels and consonants for effect, either in isolation, as in a long run on one vowel sound, or in a phrase such as "hy, ty, ty, ty, ty," all mark his intense preoccupation with form as well as mood. His deliberate and deft handling of monosyllabic words, putting them in metrical groups for the best effect, bespeaks his artistry in poetical matters.

Hence, if one had to make a general statement as to the reasons for Morley's supremacy as a madrigalist, one would first have to start with Morley as a person. He was a man of intellect, possessed with those qualities that only truly great men have. He was an extrovert, his personality was outgoing; he absorbed life around him and gave it back in spontaneous poetry and song. Next of all, Morley was a sensitive poet. He probably "imagined himself" into the situations he created in his verse. He felt the mood before he expressed it. Morley was not a moody man burdened with the sorrows of life, though he had his share. He was able to put these into the background while he concentrated on the light-hearted aspects of the good life. Next, he was a great musician. Of all the musicians of his time, he probably was the foremost theoretician in England; scholars today can learn the precepts of sixteenth century music writing by studying Morley's book.

All of these aspects combine to make Morley first in the list of sixteenth century English madrigalists for excellence of both verse and music. Perhaps there is no better testimony to this fact than that Morley's madrigals are sung and studied today more frequently than those of any of his contemporaries.

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A P P E N D I X

No 18. HO WHO COMES HERE?

Vigorously in quick time.

SOPRANO (CANTUS) *f* Ho who comes here all a-long* with bag-pip-ing and *mf*

SOPRANO (ALTO) *mf* All a-long with bag-pip-ing and *mf*

ALTO (TENOR) All a-long who

ALTO or TENOR (BASS) All a-long who

PIANOFORTE (For rehearsal only.) *f* *mf*

5.

drum-ming, with bag-pip-ing and drum-ming? O the

drum-ming, with bag-pip-ing and drum-ming? O the Mor-

comes here with bag-pip-ing and drum-ming? 'tis the Mor-ris dance, the

mf With bag-pip-ing and drum-ming? 'tis the Mor-ris

*The Cantus has alone for along in the other three parts.

R
S. & B. 1365

10.

Mor-ris 'tis I see, 'tis the Mor-ris, 'tis the Mor-ris dance a com-

-ris dance, it is com-ing, O the Mor-ris dance lo it is a com-

Mor-ris dance a com-ing a com-ing, 'tis the Mor-ris com-

dance, 'tis the Mor-ris dance a com-

15.

-ing. Ho who comes here all a-long with bag-pip-ing and

-ing. Ho who comes here all a-long, comes here all a-long with bag-pip-ing and

-ing. Ho who comes here all a-long, who

-ing.

drum-ming, with bag-pip-ing and drum-ming? O the

drum-ming, with bag-pip-ing and drum-ming? O the Mor-

comes here with bag-pip-ing and drum-ming? 'tis the Mor-ris dance, the

with bag-pip-ing and drum-ming? 'tis the Mor-ris

S. & B. 1365.

"Ho Who Comes Here?" -- Continued

36 20.

Mor - ris 'tis I see, 'tis the Mor - ris, 'tis the Mor - ris dance a com -
 -ris dance it is com - ing, O the Mor - ris dance lo it is a com -
 Mor - ris dance a com - ing a com - ing, 'tis the Mor - ris com -
 dance 'tis the Mor - ris dance a com - -

-ing. Come La - dies come come quick - ly, come
 -ing. Come come La - dies, come
 -ing. Come La - dies quick - ly, come La - dies
 -ing. Come come La - dies, come La - dies out come quick - ly,

La - dies come come quick - ly, come a - way come I say, O
 La - dies out, come ye La - dies out, come La - dies out, O come
 out come quick - ly, come La - dies.
 come La - dies out, come ye La - dies out, come La - dies out, O

87

come come quick - ly, and see a - bout how
 come quick - ly, and see a - bout how trim they
 out come quick - ly, and see a - bout how trim they dance trim and
 come come quick - ly, and see how trim they dance trim - ly and

trim how trim they dance and trick - ly, and see a - bout how
 dance a - bout how trim and trick - ly, and see a - bout how trim they
 trick - ly. and see a - bout how trim how trim, O how trim,
 trick - ly. and see a - bout how trim they dance how

trim they dance and trick - ly.
 dance and trick - ly. Hey
 how trim they dance and trick - ly. Hey there a - gain, hey ho
 trim and trick - ly. Hey there a - gain, hey ho there a -

"Ho Who Comes Here?" -- Continued

NS

45.

Hey there a - gain, hey
 there a - gain, hey there a - gain, there a - gain there a - gain
 there a - gain, hey there a - gain, hey ho there a - gain,
 - gain a - gain, hey there a - gain, there a - gain, a - gain, a - gain, how the

50.

ho there a - gain, hey ho how the bells they shake it! *mf*
 hey there a - gain how the bells they shake it! Now for
 hey there a - gain, the bells hey how they shake it! Now for our
 bells they shake, hey they shake it!

Now for our town hey ho, now for our town there and take it:
 our town once, for our town and take it: now for our
 town once there, now for our town there and take it: now
 Now for our town now

F

55.

now for our town hey ho, now for our town and take
 town now for our town hey ho, now for our town once more and take
 for our town, for our town now, now for our town once more and take
 for our town hey. now for our town once more and take

60.

it. Soft a - while not a - way so fast, they melt them. *mf*
 it. Soft a - while not a - way so fast, they melt them. *Pi*
 it. Soft a - while not a - way so fast, they melt them.
 it. Soft a - while not a - way so fast, they melt them.

65.

Pi - perl Pi - perl Pi - perl be
 - perl Pi - perl Pi - perl be hanged
 Who calls? who calls?
 What Pi - per hol be hanged a - while knave

"Ho Who Comes Here?" -- Continued

90

70.

hanged a-while knave, look, the dan-cers swelt
 a-while then look, be hanged a-while knave seest
 be hanged a-while knaves all what care
 then, seest thou not, seest thou not the dan-cers how they swelt

them, the dan-cers swelt them. Out there,
 not, the dan-cers how they swelt them? Out
 I the dan-cers though they swelt, they swelt them?
 them, the dan-cers swelt them? Out there, out a-

out a-while, stand out you come too far, too far you come I
 there, out a-while, you come I say in: there give the.
 Out there, you come too far I say in: there give
 -while stand out there: fie you come too far I say

80.
F.

91

say in: there give the hob-by-horse more room for to
 hob-by-horse more room, there give the hob-by-horse more room.
 the hob-by-horse room, there give the hob-by-horse more
 in there give the hob-by-horse more room, more room to

play in, there give the hob-by-horse more room
 to play in, there give the hob-by-horse more
 room to play in, more room to
 play in,

to play in, more room to play in.
 room to play in. more room to play in.
 play in. yet more room to play in.
 more room to play in.

NO. 6. LADY WHY GRIEVE YOU STILL ME?

Very moderate speed. 5.

SOPRANO (CANTUS.)
 SOPRANO (ALTO.)
 ALTO. (TENOR.)
 TENOR or ALTO. (BASSUS.)

La - dy, La - dy why grieve you still me? La -
 La - dy, La - dy why grieve you still me?
 La - dy, La - dy why grieve you still me?
 La - dy, La - dy why grieve you still me?

PIANOFORTE.
(For rehearsal only.)

10.

-dy, O no you love me,
 O no you love me, O no you love me, O no you
 O no you love me, O no you love me, O no you love me,
 O no you love me, O no you love me, O no you love me, O

25

p O no you love you love
 love you love me, you love me: If this be
 O no you love you love me, O no no you love
 no you love me, O no you love

cresc.

15.

me: If this be love to kill me, O strange - tor -
 love to kill to kill me.
 me: If this be love to kill me, O strange
 me: If this be love to kill me, O strange - tor -

20.

-ment - ing, strange tor - ment - ing: break, ah,
 - strange tor - ment - ing: ah, break, ah,
 tor - ment - ing, strange tor - ment - ing: break, ah,
 - ment - ing, strange tor - ment - ing: ah, break,

"Lady Why Grieve You Still Me?" -- Continued

26

30.

break a-las, heart a-las, ah, break, break heart a-
heart a-las, heart a-las, break, heart break heart a-
heart a-las, break a-las, break, break heart a-

35.

40.

-las, her heart con-tent-ing. And you that now do dis-dain-
-las, her heart con-tent-ing. And you that now do dis-
-las, her heart con-tent-ing. And you that now do dis-dain me, and
-las, her heart con-tent-ing. And you that now do dis-dain me, and

45.

me, and you that now dis-dain me, that now do dis-
-dain me, you that now dis-dain me, that now do dis-
you that now dis-dain, that now do dis-dain me, that now dis-dain, dis-
you that now dis-dain, that now dis-dain me, that now do dis-

27

50.

-dain me, Say then that grief hath slain me. Say then that
-dain me, Then say that grief hath slain me.
-dain me, Say then that grief hath slain me, Say then that grief, that grief hath slain
-dain me, Say then that grief hath slain me, Say then that grief hath

55.

grief hath slain me. Say then that grief hath slain me.
Then say that grief hath slain me, Then say that grief hath slain me.
- me, Say then that grief hath slain me. Say then that grief hath slain me. And you-
slain me, Say then that grief hath slain hath slain me. And you-

60.

And you that now do dis-dain me, you that now do dis-dain
And you that now do dis-dain me, and you that now dis-dain
-that now do dis-dain me, and you that now dis-dain, that now do dis-dain
-that now do dis-dain me, and you that now dis-dain, that now dis-dain

"Lady Why Grieve You Still Me?" -- Continued

28

65.

me, that now do dis-dain me. Then say that grief
 me, that now do dis-dain me. Say then that grief hath
 me, that now do dis-dain me, Say then that grief hath slain me.
 me, that now do dis-dain me, Say then that grief hath slain me.

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hath slain me. Then say that grief hath slain
 slain me, Say then that grief hath slain me.
 Say then that grief that grief hath slain me. Say then that grief
 Say then that grief hath slain me, Say then that

75.

me, Then say that grief hath slain me. Then say that grief hath slain me.
 Say then that grief hath slain me. Say then that grief hath slain me.
 hath slain me, Say then that grief hath slain me. Say then that grief hath slain me.
 grief hath slain, hath slain me.