

**THE INTERACTION OF WORDS AND MUSIC  
IN THE SHAKESPEARE SETTINGS  
OF PETER WARLOCK (PHILIP HESELTINE):  
WRITER/COMPOSER; SCORE/PERFORMANCE**

**VOLUME II**

**SUBSIDIARY MATERIAL**

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Music



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# Figures

***Figures: Chapter 3***

**Figure 3.1 Warlock's Shakespeare settings**

**a) Published settings**

Play	Lyric poem	Warlock's title
Measure for Measure	Take, o take those lips away	As in play. Two settings (1919; 1923)
Twelfth Night	O mistress mine	Sweet and twenty (1924)
As You Like It	It was a lover and his lass	Pretty ring time (1925)
Love's Labour's Lost	When daisies pied	Mockery (1928)
Much Ado About Nothing	Sigh no more, ladies	Title as in play (1928)
The Winter's Tale	When daffodils begin to peer	The sweet o' the year (1929)

**b) Lost settings and arrangements<sup>1</sup>**

Play	Lyric poem	Warlock's title	Status
Merchant of Venice	Tell me where is fancy bred	As in play	Lost (1918)
Measure for Measure	Take, o take those lips away	As in play	Third arrangement, lost (1918)
Much Ado About Nothing	Sigh no more, ladies	As in play	String quartet version, lost (undated) <sup>2</sup>
Othello	The poor soul sat sighing by a sycamore tree	Willow, Willow	Arrangement by Warlock and Philip Wilson (1923) <sup>3</sup>

<sup>1</sup> These will not be considered in this thesis.

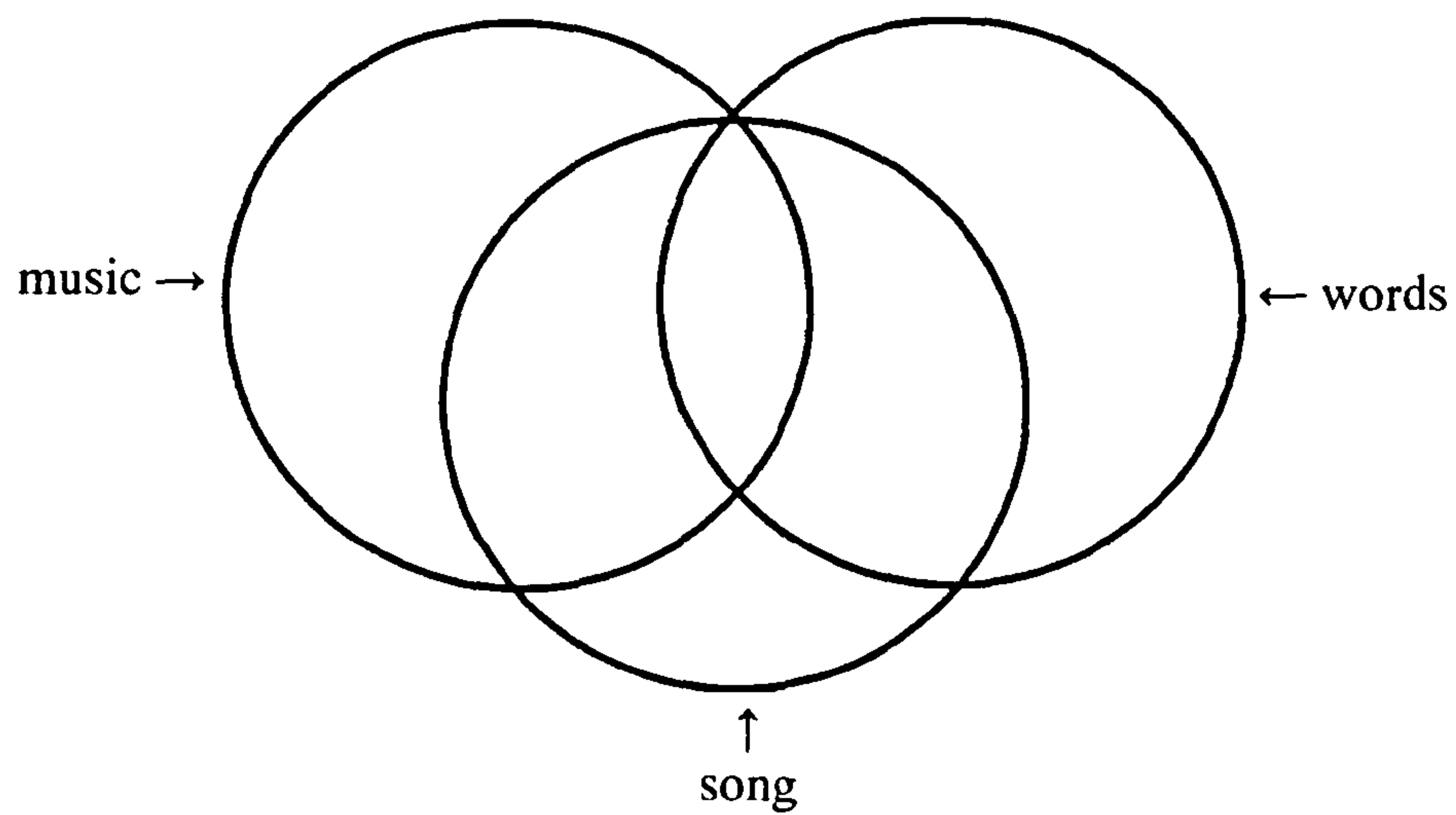
<sup>2</sup> Referred to in Copley 1979: 289.

<sup>3</sup> Referred to in Gooch and Thatcher 1991, Vol. II: 1246.

*Figures: Chapter 4*



Figure 4.1 The Tripartite Model<sup>1</sup>



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<sup>1</sup> Agawu 1992:8.

**Figure 4.2 Banfield's categorisation compared with Gray's assertion**

Song	Poet and date of poem	Mood	Syntax	Metre	Archaism	Vernacular type	Gray's assertion
Yarmouth Fair	Hal Collins (1885-1929). Based on a folksong	EXTROVERT rowdy, humorous	Added note and /or chromatic harmony, often from Delius	Duple or quadruple	Ballet refrain clichés, pastoral subject matter	Bawdy song, folk ballad, folksong, patter tempo	Warlock
The Toper's song	18 <sup>th</sup> century ballet sheet	EXTROVERT rowdy, humorous		Duple or quadruple		Drinking song	Warlock
Maltworms	Bishop Still or William Stevenson (1550)	EXTROVERT rowdy, humorous		Duple or quadruple	Ballet refrain clichés, pastoral subject matter	Drinking song, patter tempo	Warlock
Jillian of Berry	Francis Beaumont (1607)	EXTROVERT rowdy, humorous		Compound, usually with a gigue or siciliana figure		Drinking song	Warlock
Away to Twiver	Anon (before 1600)	EXTROVERT rowdy, humorous	Modernistic	Duple or quadruple, and Compound, usually with a gigue or siciliana figure	Prominent modal element, nearly always Dorian	Patter tempo, bawdy song, drinking song, folk ballad	Warlock
A prayer to St A	Symons (1895)	INTROVERT romantic, melancholy	?Van Dieren influence	Triple 3/4	False relations, <i>musica ficta</i> and or counterpoint, lute song phraseology, archaic cadencies		Heseltine
The Sick Heart	Symons (1901)	INTROVERT romantic, melancholy	?Van Dieren influence	Compound, usually with a gigue or siciliana figure			Heseltine
Ha'nacker Mill	Belloc (1923)	INTROVERT romantic, melancholy	Added note, and/or chromatic harmony, often from Delius	Compound, usually with a gigue or siciliana figure	Prominent modal element, nearly always Dorian		Heseltine
The Night	Belloc (1923)	INTROVERT romantic, melancholy	Added note, and/or chromatic harmony, often from Delius	Duple or quadruple	Prominent modal element, nearly always Dorian	Lullaby or carol, ?patter tempo, hymn tempo	Heseltine

**Figure 4.3 The textual and metatextual levels of language**

<b>Concrete state of existence</b>	<b>Language symbol</b>	<b>Metatextual or connotative level</b>
Flower	Red rose	<i>Love</i> – cultural, poetic and personal <i>Pain</i> (thorns) – cultural, poetic and personal <i>New Labour</i> – UK cultural (up until 2008)

*Figures: Chapter 5*

**Figure 5.1 'Take, o take those lips away'**

	<b>Lines</b>
<i>Take, o take those lips away</i>	1
<i>that so sweetly were forsworn,</i>	2
<i>And those eyes, the break of day</i>	3
<i>lights that do mislead the morn:</i>	4
<i>But my kisses bring again, bring again;</i>	5
<i>Seals of love, but seal'd in vain, seal'd in vain.</i>	6

**Figure 5.2 Metrical ambiguity in ‘Take, o take those lips away’**

**a) Alternative scansions**

**Version 1**  
 / ~ / ~ / ~ /  
 Take, o /take those /lips a/way  
 / ~ / ~ / ~ /  
 That so/sweetly/were for/sworn,  
 / ~ / ~ / ~ /  
 And those/eyes, the /break of/ day  
 / ~ / ~ / ~ /  
 Lights that/do mis/lead the /morn:  
 / ~ / ~ / ~ / ~ /  
 But my/kisses/ bring a/gain,/ bring a/gain;  
 / ~ / ~ / ~ / ~ /  
 Seals of/love, but/seal’d in /vain,/seal’d in/ vain.

**Version 2**  
 ~ ~ / ~ / ~ /  
 Take, o take/ those lips/ away  
 ~ ~ / ~ / ~ /  
 That so sweet/ly were/ forsworn,  
 ~ ~ / ~ / ~ /  
 And those eyes,/ the break/of day  
 ~ ~ / ~ / ~ /  
 Lights that do/ mislead/the morn:  
 ~ ~ / ~ / ~ / ~ /  
 But my kiss/es bring/ again,/ bring /again;  
 ~ ~ / ~ / ~ / ~ /  
 Seals of love/, but seal’d/in vain,/seal’d/ in vain.

**Version 3**  
 \ ~ / ~ / ~ /  
 Take, o/ take those/ lips a/way  
 \ ~ / ~ \ ~ /  
 That so sweet/ly were/ forsworn,  
 \ ~ / ~ / ~ /  
 And those eyes,/ the break /of day  
 / ~ \ ~ / ~ /  
 Lights that/ do mis/lead the/morn:  
 \ ~ / ~ / ~ / ~ /  
 But my kiss/es bring/ again,/ bring/ again;  
 / ~ / ~ / ~ / ~ /  
 Seals of/ love, but/ seal’d in/vain,/ seal’d in/vain.

**Key: Versions 1-3**  
 / = stressed  
 \ = semi-stressed  
 ~ = unstressed  
 / = foot divisions in line

**Version 4 Catherine Ing’s scansion**

Scansion	Rhyme scheme
Line 1	/// x / x / a
Line 2	\\ / x / x / b
Line 2	\\ / x / x / a
Line 4	/ \\ x / x / b
Line 5	/ x / x / x / c
Repeat	/ x / c
Line 6	/ x / x / x / c
Repeat	/ x / c

**Key: Version 4**  
 / = stressed  
 \ = semi-stressed  
 x = unstressed

## Figure 5.2 continued

### b) Explanation

**Version 1** – Duple metre: three-and-a-half or four trochaic feet

(*stressed*/unstressed syllable). In the first four lines, this can be seen as either tri-metrical or tetra-metrical depending on whether the caesuras in lines 1 and 5 are considered an unvoiced syllable.

**Version 2** – Mixed metre: one anapaestic foot (two unstressed syllables/*stressed* syllable) followed by two iambic feet (unstressed/*stressed* syllable). It could be argued that in the first four lines this combination of anapaestic and iambic feet is tri-metrical.

**Version 3** – A combination of both Versions 1 and 2, with semi-stresses making this the most metrically ambiguous. In all versions, the repetitions in the final rhyming couplet add to the metrical complexity. Depending on scansion, the final two lines are either a type of pentameter (five feet) or possibly even hexameter (six feet).

**Version 4** – Catherine Ing's scansion. As has been noted in Chapter 4, Ing does not follow the usual poetic convention of dividing the lines into poetic feet because she believed that 'airs use long rhythmical units...and this encouraged poets towards complex arrangements of stressing rather than toward simple feet. There are no lyric poems of this era that can be scanned in simple feet'.<sup>1</sup>

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<sup>1</sup> Ing 1968: 148.

Figure 5.3 Phonetic realisation of the rhyming structure of ‘Take, o take those lips away’

Key: L = poetic line

Syllable→	1	2	3	4	5	6	7	8	9	10
L1	t eɪ k	əʊ	t eɪ k	ð əʊ s	l ɪ p s	ə	w eɪ			
L2	ð æ t	s əʊ	sw i: t	l i:	w ɜ: r	f ɔ: r	sw ɔ: r n			
L3	ænd	ð əʊ s	aɪ s	ð ə	b r eɪ k	ɒ f	d eɪ			
L4	l aɪ t s	ð æ t	d u	m ɪ s	l i: d	ð ə	m ɔ: r n			
L5	b ʌ t	m aɪ	k ɪ s	e s	b r ɪ ŋ	ə	g eɪ n	b r ɪ ŋ	ə	g eɪ n
L6	sɪ: l s	ɒ f	l ʌ v	b ʌ t	sɪ: l d	ɪ n	v eɪ n	sɪ: l d	ɪ n	v eɪ n



**Figure 5.4 The International Phonetic Alphabet**

**a) Vowels**

<b>IPA</b>	<b>Examples</b>
<b>ʌ</b>	cup, luck
<b>a:</b>	arm, father
<b>æ</b>	cat, black
<b>ə</b>	away, cinema
<b>e</b>	met, bed
<b>ɜ:</b>	turn, learn
<b>ɪ</b>	hit, sitting
<b>i:</b>	see, heat
<b>ɒ</b>	hot, rock
<b>ɔ:</b>	call, four
<b>ʊ</b>	put, could
<b>u:</b>	blue, food
<b>aɪ</b>	five, eye
<b>aʊ</b>	now, out
<b>əʊ</b>	go, home
<b>eə</b>	where, air
<b>eɪ</b>	say, eight
<b>ɪə</b>	near, here
<b>ɔɪ</b>	boy, join
<b>ʊə</b>	pure, tourist

Figure 5.4 continued

b) Consonants

IPA	Examples
<b>b</b>	bad, lab
<b>d</b>	did, lady
<b>f</b>	find, if
<b>g</b>	give, flag
<b>h</b>	how, hello
<b>j</b>	yes, yellow
<b>k</b>	cat, back
<b>l</b>	leg, little
<b>m</b>	man, lemon
<b>n</b>	no, ten
<b>ŋ</b>	sing, finger
<b>p</b>	pet, map
<b>r</b>	red, try
<b>s</b>	sun, miss
<b>ʃ</b>	she, crash
<b>t</b>	tea, getting
<b>tʃ</b>	check, church
<b>θ</b>	think, both
<b>ð</b>	this, mother
<b>v</b>	voice, five
<b>w</b>	wet, window
<b>z</b>	zoo, lazy
<b>ʒ</b>	pleasure, vision
<b>dʒ</b>	just, large

**Figure 5.5 Internal rhyme in ‘Take, o take those lips away’**

Key: L = poetic line; S = syllable

Horizontal internal rhymes	
L1	eɪ on syllables 1, 3 and 7. əʊ on syllables 2 and 4
L2	i: on syllables 3 and 4. ɜ: r on syllables 6 and 7
L3	eɪ on syllables 5 and 7. Slant-rhyme: ð on syllables 2 and 4
L4	Slant-rhyme: ð on syllables 2 and 6; t and d on syllables 1, 2, 3, and 5
L5	eɪ on syllables 7 and 10
L6	si:l on syllables 1, 5 and 8. eɪ on syllables 7 and 10
Vertical internal rhymes	
S1	Slant-rhyme: t and d in lines 1, 2, 3, 4 and 5
S2	əʊ in lines 1, 2 and 3
S5	ɪ in lines 1 and 5. i: in lines 4 and 6
S6	ə in lines 1, 4 and 5. f in lines 2 and 3
S7	eɪ in lines 1, 3, 5, and 6
S10	eɪ in lines 5 and 6

Figure 5.6 Structural chart of 'Take 1'

Bars	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Words			Take, o	take those lips a	way,	That so	sweetly were for	sworn,	And those eyes, the	break of	Lights that do mis-				
Vocal phrasing			1			2			3		4				
Accompaniment phrasing	1a			1b	2a				2b		1c				
Tonality	F min/ A <sub>7</sub> maj	F min/A <sub>7</sub> maj	F min/ Chrom	F min/ Chrom	F min	Chrom	F min/ Chrom	F min	Chrom/F min	Chrom	F min/Chrom	F min/ Chrom	Chrom	F min/ Chrom	F min/Chrom

?, ? ,

Bars	16	17	18	19	20	21	22	23	24	25	26	27	28	29
Words	lead the	morn		But my kisses	bring again,	bring again,	Seals of love, but	seal'd in	vain,	seal'd in	vain.			
Vocal phrasing				5a	5b	6a	6b							
Accompaniment phrasing		1d	3					1e						
Tonality	Chrom	Chrom	Chrom	A <sub>7</sub> maj/ F min/Chrom	Chrom/ F min	Chrom	F min	Chrom	F min/ A <sub>7</sub> maj	Chrom	F min/ A <sub>7</sub> maj	F min/ A <sub>7</sub> maj	F min/ A <sub>7</sub> maj	F min/ A <sub>7</sub> maj

**Figure 5.7 Structural chart of 'Take 2'**

Key: n = natural minor; m = melodic minor; h = harmonic minor

Bars	1	2	3	4	5	6	7	8	9
Words		Take, O	take those lips a	way That so	sweetly were for	sworn, And those	eyes the break of	day	Lights that do mislead the
Time signature	12/8	6/8	9/8					6/8	12/8
Vocal phrasing		1		2		3			4
Accompaniment phrasing	1a			2		3		4	
Tonality	E min/ Chrom	E min (m)	E min (m, n)	E minor (n, h)	E min (h)	E min (h,n)	E min ( m, n)	E min/Chrom	E min/Chrom

Bars	10	11	12	13	14	15	16	17	18
Words	morn.	But my kisses bring again,	bring again,	Seals of love, but seal'd in	vain, seal'd in	vain!			
Time signature	9/8	12/8	6/8	12/8	6/8	9/8			
Vocal phrasing		5a	5b	6a	6b	Voice ends			
Accompaniment phrasing	5a			5b		1b			
Tonality	E min/ Chrom	E min/Chrom	E min (h)	E min (h, m, n)	E min (n)	E min/Chrom	E min/ Chrom	E min	E min

**Figure 5.8 Poetic variants – ‘Take 1’ and ‘Take 2’**

**‘Take 1’ autograph**

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

**‘Take 1’ score**

Take, o take those lips away,  
That so sweetly (,) were forsworn,  
And those eyes, the break of day  
Lights that do mislead the morn  
But my kisses bring again, bring again,  
Seals of love, but seal’d in vain, seal’d in vain.

**‘Take 2’ frontispiece**

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

**‘Take 2’ score**

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

**‘Take 2’ autograph – string quartet version**

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

**Points to note:**

Changes in capitalisation and the way words are presented – ‘o’, ‘oh’, and ‘O’

Changes in end-stopping and enjambment

‘Take 1’ score: the (,) in the middle of line 2 is probably a photocopying glitch

Figure 5.9 Phonetic and sonic interaction – ‘Take 1’

a) Vowels and diphthongs

Key: **eɪ** **əu** **i:** L = poetic line

Syllable →	1	2	3	4	5	6	7	8	9	10
L1	t eɪ k	əu	t eɪ k	ð əʊ s	l i p s	ə	w eɪ			
Melody	A <sub>4</sub>	C	A <sub>4</sub>	C	G	F	E <sub>4</sub>			
Harmony	A <sub>4</sub> maj/F min	Chrom	Chrom	A <sub>4</sub> maj/F min	Chrom/F min	F min	Chrom			
L2	ð æ t	s əu	s w i: t	l i:	w ɜ: r	f ɔ: r	s w ɜ: r n			
Melody	F	C	B <sub>4</sub>	A <sub>4</sub>	A <sub>4</sub>	F	G			
Harmony	A <sub>4</sub> maj/F min	F min	F min	Chrom	F min	→	Chrom			
L3	æ n d	ð əʊ s	aɪ s	ð ə	b r eɪ k	ɒ f	d eɪ			
Melody	A <sub>4</sub>	C	E <sub>4</sub>	F	C	B	F			
Harmony	Chrom	Chrom	F min/Chrom	F min/A <sub>4</sub> maj	Chrom	Chrom/F min	Chrom/F min			
L4	l aɪ t s	ð æ t	d u	mɪ s	l i: d	ð ə	m ɔ: r n			
Melody	F	F	C	C	B <sub>4</sub>	D <sub>4</sub>	F <sub>4</sub> → E <sub>4</sub>			
Harmony	A <sub>4</sub> maj/F min	→	Chrom	F min	Chrom	→	→			
L5	b a t	m aɪ	kɪ s	e s	b rɪ ŋ	ə	g eɪ n	b rɪ ŋ	ə	g eɪ n
Melody	C	B <sub>4</sub>	A <sub>4</sub>	E <sub>4</sub>	F	F	A <sub>4</sub>	F	F	A <sub>4</sub>
Harmony	A <sub>4</sub> maj/F min	A <sub>4</sub> maj/F min	F min	Chrom	Chrom	→	A <sub>4</sub> maj/Chrom	→	→	Chrom
L6	s i: l s	ɒ f	l ə v	b a t	s i: d	ɪ n	v eɪ n	s i: d	ɪ n	v eɪ n
Melody	F	F	C	C	B <sub>4</sub>	C	F	C	E <sub>4</sub>	C
Harmony	A <sub>4</sub> maj/F min	→	A <sub>4</sub> maj/F min	→	Chrom	Chrom	A <sub>4</sub> maj/F min	Chrom	Chrom	F min/Chrom

Figure 5.9 continued

b) Sibillance

Key: **S** L = poetic line

Syllable →	1	2	3	4	5	6	7	8	9	10
<b>L1</b>	<b>t e r k</b>	<b>ə u</b>	<b>t e r k</b>	<b>ð ə u s</b>	<b>l i p s</b>	<b>ə</b>	<b>w e i</b>			
<b>Melody</b>	A <sub>4</sub>	G	A <sub>4</sub>	<b>G</b>	<b>G</b>	F	E <sub>4</sub>			
<b>Harmony</b>	A <sub>4</sub> maj/F min	Chrom	Chrom	A <sub>4</sub> maj/F min	A <sub>4</sub> maj/F min	Chom/F min	Chrom			
<b>L2</b>	<b>ð æ t</b>	<b>s ə u</b>	<b>s w i t</b>	<b>l i :</b>	<b>w ɜ : r</b>	<b>f ɔ : r</b>	<b>s w ɜ : r n</b>			
<b>Melody</b>	F	<b>G</b>	<b>B<sub>4</sub></b>	A <sub>4</sub>	A <sub>4</sub>	F	<b>G</b>			
<b>Harmony</b>	A <sub>4</sub> maj/F min	A <sub>4</sub> maj/F min	F min	Chrom	F min	→	<b>Chrom</b>			
<b>L3</b>	<b>æ n d</b>	<b>ð ə u s</b>	<b>ə i s</b>	<b>ð ə</b>	<b>b r e i k</b>	<b>ɒ f</b>	<b>d e i</b>			
<b>Melody</b>	A <sub>4</sub>	<b>G</b>	<b>B<sub>4</sub></b>	F	C	B	F			
<b>Harmony</b>	Chrom	<b>Chrom</b>	F min/Chrom	F min	Chrom	F min	F min/Chrom			
<b>L4</b>	<b>l a i t s</b>	<b>ð æ t</b>	<b>d u</b>	<b>m i s</b>	<b>l i : d</b>	<b>ð ə</b>	<b>m ɔ : r n</b>			
<b>Melody</b>	<b>F</b>	F	C	<b>C</b>	E <sub>4</sub>	D <sub>4</sub>	F <sub>4</sub> → E <sub>4</sub>			
<b>Harmony</b>	A <sub>4</sub> major/F min	→	F min/Chrom	F minor	Chrom	→	Chrom			
<b>L5</b>	<b>b a t</b>	<b>m a i</b>	<b>k i s</b>	<b>e s</b>	<b>b r i ŋ</b>	<b>ə</b>	<b>g e i n</b>	<b>b r i ŋ</b>	<b>ə</b>	<b>g e i n</b>
<b>Melody</b>	C	B <sub>4</sub>	<b>A<sub>4</sub></b>	<b>B<sub>4</sub></b>	F	F	A <sub>4</sub>	F	F	A <sub>4</sub>
<b>Harmony</b>	A <sub>4</sub> maj/F min	A <sub>4</sub> maj/F min	F minor	<b>Chrom</b>	Chrom	→	A <sub>4</sub> maj/Chrom	→	→	Chrom
<b>L6</b>	<b>s i : l s</b>	<b>ɒ f</b>	<b>l ə v</b>	<b>b a t</b>	<b>s i : d</b>	<b>i n</b>	<b>v e i n</b>	<b>s i : d</b>	<b>i n</b>	<b>v e i n</b>
<b>Melody</b>	<b>F</b>	F	C	C	<b>B<sub>4</sub></b>	C	F	<b>G</b>	E <sub>4</sub>	C
<b>Harmony</b>	A <sub>4</sub> maj/F min	→	A <sub>4</sub> maj/F min	→	<b>Chrom</b>	Chrom	A <sub>4</sub> maj/F min	<b>Chrom</b>	Chrom	F min/Chrom



Figure 5.10 Phonetic and sonic interaction – ‘Take 2’

a) Vowels and diphthongs

Key: **i:** L= poetic line; n = natural minor; h = harmonic minor; h = harmonic minor; m = melodic minor

Syllable →	1	2	3	4	5	6	7	8	9	10
L1	t e i k	ə u	t e i k	ð ə u s	l i p s	ə	w e i			
Melody	G	F#	F#	E	G → F#	E	F#			
Harmony	E min	E min (m)	E min (n, m)	E min	E min (n)	→	E min (h)			
L2	ð æ t	s ə u	s w i: t	l i:	w ɜ: r	f ɔ: r	s w ɔ: r n			
Melody	F#	E	<b>E</b>	<b>D#</b>	E → F#	G	F#			
Harmony	E min (n)	→	→	<b>E min (h)</b>	→	→	→			
L3	æ n d	ð ə u s	ə i s	ð ə	b r e i k	ɒ f	d e i			
Melody	E	E	B	F#	A → G	E	G			
Harmony	E min (h)	E min (n)	E min (n)	→	E min (m)	→	E min (m)/Chrom			
L4	l a i t s	ð æ t	d u	m i s	l i: d	ð ə	m ɔ: r n			
Melody	F# → G	A	G → F#	E	<b>B → E → B</b>	A	E			
Harmony	E min (n or h)	→	E min	Chrom	<b>E min (n)</b>	E min (m)	E min (n)/Chrom			
L5	b a t	m a i	k i s	e s	b r i ŋ	ə	g e i n	b r i ŋ	ə	g e i n
Melody	F#	E	B	A	E	D	G	D	C	B
Harmony	E min/Chrom	→	→	→	→	E min (n)	→	→	→	E min (h)
L6	s i: l s	ɒ f	l ə v	b a t	s i: d	i n	v e i n	s i: d	i n	v e i n
Melody	<b>E</b>	G	F#	G	<b>B → A → G</b>	F#	E	<b>D</b>	C	B
Harmony	<b>E min (n)</b>	E min (m)	E min (n)	→	<b>E min (n or m)</b>	E min (h)	E min (n)	<b>E min</b>	→	→/Chrom

Figure 5.10 continued

b) Sibilance

Key: **S** L= poetic line; n = natural minor; h = harmonic minor; m = melodic minor

Syllable →	1	2	3	4	5	6	7	8	9	10
L1	teɪ k	əʊ	t eɪ k	ð əʊ s	lɪ p s	ə	w eɪ			
Melody	G	F#	F#	E	G → F#	E	F#			
Harmony	E min	E min (m, n)	E min (n)	E min	E min (n)	→	E min (h)			
L2	ð æ t	s əʊ	s wɪ t	lɪ:	w ɜ: r	f ɔ: r	s wɔ: r n			
Melody	F#	E	E	D#	E → F#	G	F#			
Harmony	E min (n)	→	→	E min (h)	E min	→	→			
L3	æ n d	ð əʊ s	əɪ s	ð ə	b r eɪ k	ɒ f	d eɪ			
Melody	E	E	B	F#	A → G	E	G			
Harmony	E min (n)	→	E min (n or h)	→	E min (m)	→	E min/Chrom			
L4	l aɪ t s	ð æ t	d u	m ɪ s	lɪ: d	ð ə	m ɔ: r n			
Melody	F# → G	A	G → F#	E	B → E → B	A	E			
Harmony	E min (n or h)	→	E min	Chrom	E min (n)	→	E min (n)/Chrom			
L5	b a t	m aɪ	k ɪ s	e s	b rɪ ŋ	ə	g eɪ n	b rɪ ŋ	ə	g eɪ n
Melody	F#	E	B	A	E	D	G	D	C	B
Harmony	E min/Chrom	→	E min/Chrom	→	→	E min (n)	→	→	→	E min (h)
L6	sɪ: l s	ɒ f	l ə v	b a t	sɪ: d	ɪ n	v eɪ n	sɪ: d	ɪ n	v eɪ n
Melody	E	G	F#	G	B → A → G	F#	E	D	C	B
Harmony	E min (n)	E min (m)	E min (n)	E min (n)	E min (n)	E min (h, m)	E min (n)	E min	→	→/Chrom

*Figures: Chapter 6*

## Figure 6.1 Variants of 'SNML' – frontispiece, score, autograph

### a) Frontispiece to the first edition

Sigh no more, ladies, sigh no more,  
Men were deceivers, ever;  
One foot in sea and one on shore,  
To one thing constant never.  
Then sigh not so, but let them go  
And be you blithe and bonny,  
Converting all your sounds of woe  
Into Hey nonny, nonny!

Sing no more ditties, sing no mo,  
Of dumps so dull and heavy:  
The fraud of men was ever so  
Since summer first was leavy.  
Then sigh not so, but let them go  
And be you blithe and bonny,  
Converting all your sounds of woe  
Into Hey nonny, nonny!

### b) Autograph manuscript, and score of first edition

Sigh no more, ladies, sigh no more;  
Men were deceivers ever.  
One foot in sea, and one on shore,  
To one thing constant never:  
Then sigh not so, but let them go,  
And be you blithe and bonny,  
Converting all your sounds of woe  
Into Hey nonny, hey nonny, hey nonny, hey nonny, hey nonny, nonny, nonny, nonny, nonny, nonny!

Sing no more ditties, sing no moe  
Of dumps so dull and heavy;  
The fraud of men was ever so  
Since summer first was leavy:  
Then sigh not so, but let them go,  
And be you blithe and bonny,  
Converting all your sounds of woe  
Into Hey nonny, hey nonny, hey nonny, hey nonny, hey nonny, nonny, nonny, nonny, nonny, nonny!

**Figure 6.2 Poetic scansion in 'ST'**

**a) Version 1**

	<b>Line</b>
~ / ~ / \ / \ / ~ <i>O/ mistress/ mine,/ where are you/ roaming?</i>	1
~ / ~ / ~ / \ / ~ <i>O/ stay and/ hear, your/ true love's/ coming</i>	2
/ ~ / ~ / ~ / <i>That can/sing both/ high and/ low:</i>	3
/ ~ / ~ / ~ / <i>Trip no/ further / pretty/ sweeting;</i>	4
/ ~ / \ / ~ / <i>Journeys/ end in/ lovers/ meeting,</i>	5
/ ~ / \ / ~ / <i>Every/ wise man's/ son doth/ know.</i>	6
/ ~ / / \ ~ / ~ <i>What is/ love? 'tis/ not here/after;</i>	7
/ ~ / ~ / ~ / <i>Present/ mirth hath/ present/ laughter;</i>	8
/ ~ / / ~ / ~ <i>What's to/ come is /still un/sure:</i>	9
/ ~ / / ~ / ~ <i>In de/ lay there/ lies no / plenty;</i>	10
\ \ / ~ / ~ / ~ <i>Then come/ kiss me,/ sweet-and/-twenty!</i>	11
/ ~ / / ~ / <i>Youth's a/ stuff will/ not en/dure.</i>	12

<b>Key:</b>
/ = stressed
\ = semi-stressed
~ = unstressed
/ = foot divisions in line

**b) Version 2**

	<b>Line</b>
~ / ~ / ~ \ ~ / ~ <i>O mist/ ress mine,/ where are/ you roam/ ing?</i>	1
~ \ ~ / ~ / ~ / ~ <i>O stay/ and hear,/ your true/ love's com/ ing</i>	2
/ ~ / / ~ / ~ / <i>That can/ sing both/ high and/ low:</i>	3
/ ~ / / ~ / ~ / <i>Trip no/ further,/ pretty/ sweeting;</i>	4
/ ~ / / ~ / ~ / <i>Journeys/ end in/ lovers/ meeting,</i>	5
\ ~ / \ / ~ / <i>Every/ wise man's/ son doth/ know.</i>	6
~ ~ / / ~ ~ / ~ <i>What is love?/ 'tis not/ here/aft/er;</i>	7
/ ~ / / ~ / ~ / <i>Present/ mirth hath /present/ laughter;</i>	8
\ ~ / / ~ \ ~ / <i>What's to/ come is /still un/sure:</i>	9
~ ~ / ~ \ ~ / ~ <i>In de/lay there/ lies no / plenty;</i>	10
~ ~ / / ~ / ~ / ~ <i>Then come/ kiss me,/ sweet-and/-twenty!</i>	11
\ ~ / / ~ \ ~ / <i>Youth's a/ stuff will/ not en/dure.</i>	12

**Figure 6.3 Syllabic line length in 'ST'**

<b>Line</b>	<b>Syllables</b>
<b>First stanza</b>	
<b>1</b>	<b>9</b>
<b>2</b>	<b>9</b>
<b>3</b>	<b>7</b>
<b>4</b>	<b>8</b>
<b>5</b>	<b>8</b>
<b>6</b>	<b>7</b>
<b>Second stanza</b>	
<b>7</b>	<b>8</b>
<b>8</b>	<b>8</b>
<b>9</b>	<b>7</b>
<b>10</b>	<b>8</b>
<b>11</b>	<b>8</b>
<b>12</b>	<b>7</b>

**Figure 6.4 Punctuation and sentence structure in 'ST'**

**a) Sentence structure**

Sentences	Stanza 1	Line	Stanza 2	Line
1	O mistress...roaming?	1	What is love?	7
2	O stay...doth know.	2-6	'tis not...sweet-and-twenty!	7-11
3	-		Youth's...endure.	12

**b) Punctuation**

Punctuation	Stanza 1 - Line	Stanza 2 - Line
Question mark	1	7
Exclamation mark	-	11
Full stop	6	12
Colon	3	9
Semi-colon	4	7, 8, 10
Mid-line caesura	1, 2, 4 (commas)	7 (question mark), 11 (comma)
End-line comma	5	-
Enjambed lines	2/3	-

**Figure 6.5 Rhetorical modes of address in ‘ST’**

	<b>Rhetorical mode of address</b>
<b>Stanza 1</b>	
O Mistress mine, where are you roaming?	Interrogative (question)
O stay and hear, your true love’s coming	Imperative (directive)
That can sing both high and low:	Declarative (statement)
Trip no further, pretty sweeting;	Imperative (directive)
Journeys end in lovers’ meeting,	Declarative (statement)
Every wise man’s son doth know.	Declarative (statement)
<b>Stanza 2</b>	
What is love? ‘tis not hereafter;	Interrogative (question)/declarative (statement)
Present mirth hath present laughter;	Declarative (statement)
What’s to come is still unsure:	Declarative (statement)
In delay there lies no plenty;	Declarative (statement)
Then come kiss me sweet-and-twenty!	Exclamative (exclamation)/imperative (directive)
Youth’s a stuff will not endure.	Declarative (statement)



**Figure 6.6 Structural chart of 'ST' from temporal perspectives**

Key: TS = time signature; C | R = cross-rhythms; IM = implied metre

Bars	1	2	3	4	5	6	7	8	9	10	11	12
<b>Overall structure</b>	A											
<b>Vocal phrasing</b>					a1				a2			
<b>Accompaniment phrasing</b>	a1				a2				a3			
<b>Words</b>					O mistress	mine, where	(where) are you	roaming?	O stay and	hear, your	(yr) true love's	coming
<b>Time signature, metre, rhythm</b>	TS3/8	IM3/4	C	R	C	R	C	R	C	R	C	C
<b>Temporal expressive instructions</b>	Allegretto con moto (♩. =63)											

Bars	13	14	15	16	17	18	19	20	21	22	23
<b>Overall structure</b>	B										
<b>Vocal phrasing</b>	b1				c1				d		
<b>Accompaniment phrasing</b>	b1				c1						
<b>Words</b>	That can	sing both	high and	low	Trip no	further,	pretty	sweeting;	Journeys	end in	lovers'
<b>Time signature, metre, rhythm</b>	R	TS3/8	C	R	C	R	C	R			
<b>Temporal expressive instructions</b>											

Bars	24	25	26	27	28	29	30	31	32	33	34	35
<b>Overall structure</b>		A										
<b>Vocal phrasing</b>		a3							a1			
<b>Accompaniment phrasing</b>												
<b>Words</b>	meeting,	Every	wise man's	son doth	know.				What is	love? 'tis	('tis) not here-	after;
<b>Time signature, metre, rhythm</b>		TS3/8	IM3/4	C	R	C	R	C	R	C	R	C
<b>Temporal expressive instructions</b>						(non	rit.)					

**Figure 6.6 continued**

<b>Bars</b>	36	37	38	39	40	41	42	43	44	45	46
<b>Overall structure</b>					B						
<b>Vocal phrasing</b>	a2				b1				c1		
<b>Accompaniment phrasing</b>					b2			c2			
<b>Words</b>	Present	mirth hath	(hath) present	laughter;	What's to	come is	still un	sure:	In de	lay there	lies no
<b>Time signature, metre, rhythm</b>	R	C	R	C	R	C	R	C	R	C	R
<b>Temporal expressive instructions</b>											

<b>Bars</b>	47	48	49	50	51	52	53	54	55	56	57	58	59
<b>Overall structure</b>						A							
<b>Vocal phrasing</b>		e				a3							
<b>Accompaniment phrasing</b>							a5						
<b>Words</b>	plenty;	Then come	kiss me	sweet-and-	twenty!	Youth's a	stuff will	(will) not en	dure.				
<b>Time signature, metre, rhythm</b>						TS3/8 IM3/4	C	R	C	R			
<b>Temporal expressive instructions</b>						poco rit.			a tempo	non	rit		

**Figure 6.7 The melismatic motif in ‘ST’ (Music Ex.6.2.iii)**

<b>Bar</b>	<b>Line</b>	<b>Syllables in line</b>	<b>Syllable number</b>	<b>Syllable</b>
<i>Stanza 1</i>				
8	1	9	8	roam(ing)
14	3	7	3	sing
15	3	7	6	and
18	4	8	3	fur(ther)
17	4	8	7	sweet (ing)
23	5	8	5	lov(ers)
24	5	8	7	meet(ing)
<i>Stanza 2</i>				
35	7	8	7	af(ter)
41	9	7	3	come
42	9	7	6	un(sure)
45	10	8	3	(de)lay
47	10	8	7	plen(ty)
50	11	8	5	sweet
51	11	8	7	twen(ty)

Figure 6.8 Examples of rhyming elements in ‘SNML’

a) Significant phonetic elements

Key: **i:/ɪ** **əu** **ŋmɪn** **ɪmɪn** **db** **sɜːz** **ɒ** L = poetic line; V = verse; R = refrain

Syllable →	1	2	3	4	5	6	7	8
L1 V1	sai	nəu	mɔːr	lei	dɪs	sai	nəu	mɔːr
L2	me n	wɜːr	dɪ	sɪ	vɜːs	e	vɜːr	
L3	wʌn	fut	ɪn	sɪ	aend	wʌn	ɒn	sɔːr
L4	tu:	wʌn	θɪŋ	kɒn	stænt	ne	vɜːr	
L5 R1	θen	sai	nɒt	səu	bʌt	let	ðem	gəu
L6	aend	bɪ	ju:	blaɪθ	aend	bɒn	nɪ	
L7	kɒn	vɜːr	tɪŋ	ɔ:l	jɔːr	səundz	ɔf	wəu
L8	ɪn	tu:	hei	nɒn	nɪ	nɒn	nɪ	
L9 V2	sɪn	nəu	mɔːr	dɪ	tɪs	sɪn	nəu	məuɔːr
L10	ɔf	dʌmps	səu	dʌl	aend	he	vɪ	
L11	ðə	frɔːd	ɔf	men	wʌz	e	vɜːr	səu
L12	sɪn3	sʌ	mɜːr	fɜːrst	wʌz	le	vɪ	
L13 R2	θen	sai	nɒt	səu	bʌt	let	ðem	gəu
L14	aend	bɪ	ju:	blaɪθ	aend	bɒn	nɪ	
L15	kɒn	vɜːr	tɪŋ	ɔ:l	jɔːr	səundz	ɔf	wəu
L16	ɪn	tu:	hei	nɒn	nɪ	nɒn	nɪ	

Figure 6.8 continued

b) 'Deceivers' and 'one/was' in 'SNMML'

Key: Elements of 'deceivers'

'One/was' slant rhyme

L = poetic line; V = verse; R = refrain

Syllable →	1	2	3	4	5	6	7	8
L1 V1	sai	nəu	mɔ:r	lei	di:s	sai	nəu	mɔ:r
L2	me n	wɜ:r	di:	si:	vɜ:r s	e	vɜ:r	
L3	WATI	fut	in	si:	ænd	WATI	ɒn	sɔ:r
L4	tu:	WAN	θɪŋ	kɒn	stænt	ne	vɜ:r	
L5 R1	θen	sai	nɒt	səu	bʌt	let	ðem	gəu
L6	ænd	bi:	j u:	blaɪθ	ænd	bɒn	ni:	
L7	kɒn	vɜ:r	tɪŋ	ɔ:l	j ɔ:r	səʊndz	ɒf	wəʊ
L8	in	tu:	hei	nɒn	ni:	nɒn	ni:	
L9 V2	stɪŋ	nəu	mɔ:r	di	t i:s	stɪŋ	nəu	məʊ/ɔ:r
L10	ɒf	dʌmps	səʊ	dʌl	ænd	he	vi:	
L11	ðə	fro:d	ɒf	m e n	WAZ	e	vɜ:r	səʊ
L12	stɪŋ	sʌ	mɜ:r	fɜ:r st	WAZ	le	vi:	
L13 R2	θen	sai	nɒt	səʊ	bʌt	let	ðem	gəʊ
L14	ænd	bi:	ju:	blaɪθ	ænd	bɒn	ni:	
L15	kɒn	vɜ:r	tɪŋ	ɔ:l	jɔ:r	səʊndz	ɒf	wəʊ
L16	in	tu:	hei	nɒn	ni:	nɒn	ni:	

Figure 6.8 continued

c) Vertical and horizontal rhyme in 'SNML'

Key: **əu** **ɔ:ʀ / 3:ʀ** **i:/ɪ** **e** **æ** L = poetic line; V = verse; R = refrain

Syllable →	1	2	3	4	5	6	7	8
L1 V1	sāi	nəu	mɔ:ʀ	lei	di:s	sai	nəu	mɔ:ʀ
L2	men	wɔ:ʀ	di:s	si:	vɔ:ʀs	e	vɔ:ʀ	
L3	wan	fut	in	si:	aend	wan	ɒn	sɔ:ʀ
L4	tu:	wan	brɪŋ	kɒn	stænt	ne	vɔ:ʀ	
L5 R1	ben	sai	nɒt	səu	bət	let	ðem	gəu
L6	aend	bi:	ju:	blaɪθ	aend	bɒn	ni:	
L7	kɒn	vɔ:ʀ	tɪŋ	ɔ:l	ɔ:ʀ	sounds	ɒf	wəu
L8	in	tu:	her	nɒn	ni:	nɒn	ni:	
L9 V2	sɪŋ	nəu	mɔ:ʀ	ɪŋ	tɪ:s	sɪŋ	nəu	məu/ɔ:ʀ
L10	ɒf	dʌmps	səu	dʌl	aend	he	vi:	
L11	ðə	fɪɔ:d	ɒf	men	wɔz	e	vɔ:ʀ	səu
L12	sɪŋ	sʌ	mɔ:ʀst	fɔ:ʀst	wɔz	je	vi:	
L13 R2	ben	sai	nɒt	səu	bət	let	ðem	gəu
L14	aend	si:	ju:	blaɪθ	aend	bɒn	ni:	
L15	kɒn	vɔ:ʀ	tɪŋ	ɔ:l	ɔ:ʀ	sounds	ɒf	wəu
L16	in	tu:	her	nɒn	ni:	nɒn	ni:	

**Figure 6.9 Structural chart of 'SNML' from sonic perspectives**

Bars	1	2	3	4	5	6	7	8	9
<b>Time signature</b>	6/8	5/8	6/8	5/8	6/8	5/8	6/8	5/8	
<b>Overall structure</b>	A								
<b>Vocal phrasing</b>			a				b		
<b>Accompaniment phrasing</b>	a						b		
<b>Tonality</b>	E♭ maj/ Chrom flattened	E♭ maj/ Chrom	E♭ maj/ Chrom	E♭ maj/ Chrom	E♭ maj/ Chrom	E♭ maj/ Chrom	E♭ maj/ B♭ maj	E♭ maj/ B♭ maj	E♭ maj/ B♭ maj
<b>Words</b>			Sigh no more ladies,	sigh no more	Men were deceivers	ever.	One foot in sea, and	one of shore, To	one thing constant

Bars	10	11	12	13	14	15	16	17
<b>Time signature</b>	6/8							
<b>Overall structure</b>	B							
<b>Vocal phrasing</b>	c				d			e
<b>Accompaniment phrasing</b>	c				d			e
<b>Tonality</b>	B♭ maj/ Chrom	Chrom sharpened	Chrom	Chrom/A major	A major/ Chrom	Chrom	Chrom/ E♭ maj	E♭ maj
<b>Words</b>	Never: Then	Sigh not so, but	let them go, And	be you blithe and	bonny, Con-	verting all your	sounds of woe Into	Hey nonny, hey nonny

Figure 6.9 continued

Bars	18	19	20	21	22	23	24	25
Time signature				6/8	5/8	6/8	5/8	6/8
Overall structure			A					
Vocal phrasing				a1			b1	
Accompaniment phrasing			a1				b1	
Tonality	E♭ maj	E♭ maj/B♭ maj	E♭ maj	E♭ maj/ Chrom flattened	E♭ maj/Chrom	E♭ maj	E♭ maj/B♭ maj	E♭ maj/B♭ maj
Words	hey nonny, hey nonny	Hey nonny (x5)	nonny!	Sing no more ditties,	sing no more Of	dumps so dull and	heavy; The	fraud of men was

Bars	26	27	28	29	30	31	32	33	34
Time signature	5/8	6/8		5/8		6/8			
Overall structure			B						
Vocal phrasing			c1				d1		
Accompaniment phrasing			c1				d1		
Tonality	E♭ maj/B♭ maj	E♭ maj/B♭ maj	E♭ maj	Chrom sharpened	Chrom	A major/Chrom	A major/ Chrom	Chrom	Chrom
Words	ever so Since	summer first was	leavy: Then	sigh not so, but	let them go, And	be you blithe and	bonny, Con	verting all your	sounds of woe Into



**Figure 6.9 continued**

Bars	35	36	37	38	39
<b>Time signature</b>					
<b>Overall structure</b>					
<b>Vocal phrasing</b>	e1				
<b>Accompaniment phrasing</b>	d1 RH e1 LH		e1 both hands		
<b>Tonality; Key signature</b> E flat major	E♭ maj	E♭ maj	E♭ maj	E♭ maj/B♭ maj	E♭ maj
<b>Words</b>	Hey nonny, hey nonny	hey nonny, hey nonny	hey nonny (x5)	nonny!	

Figure 6.10 Interactive sonic analysis of ‘SNML’

Key: **au** **e** **i:/ɪ** **æ** L = poetic line

Syllable →	1	2	2	4	5	6	7	8
<b>L1</b>	sai	<b>nəu</b>	mɔ:r	lei	<b>di:s</b>	sai	<b>nəu</b>	mɔ:r
<b>Melody</b>	E♭	F	G	E♭	B♭	G	F	E♭ to F
<b>Harmony</b>	E♭ maj	Chrom	Chrom	E♭ maj/Chrom	E♭ maj	E♭ maj/Chrom	Chrom	E♭ maj
<b>L2</b>	<b>men</b>	wɜ:r	di:	si:	vɜ:r's	e	vɜ:r	
<b>Melody</b>	G	C	B♭	A♭ to G	F	G	E♭	
<b>Harmony</b>	E♭ maj	Chrom	E♭ maj	E♭ maj	Chrom	E♭ maj	E♭ maj	
<b>L3</b>	wan	f ut	in	si:	<b>ænd</b>	wan	ɒn	sɔ:r
<b>Melody</b>	G	A♯	B♭	A♯ and G	F	B♭	C	D
<b>Harmony</b>	E♭ maj	E♭ maj/B♭ maj	E♭ maj	E♭ maj/B♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj
<b>L4</b>	tu:	wan	θɪŋ	kɒn	<b>stænt</b>	ne	vɜ:r	
<b>Melody</b>	C	F	B♭	C	F	D	B♭	
<b>Harmony</b>	B♭ maj	E♭ maj/B♭ maj	E♭ maj/B♭ maj	E♭ maj/B♭ maj	E♭ maj/B♭ maj	B♭ maj/B♭ maj	B♭ maj	

Figure 6.10 continued

Syllable →	1	2	2	4	5	6	7	8
L5	ben	sai	nɔt	səu	bət	let	æm	gəu
Melody	D♯	B♭	C	F	D♯	G to A♯	B♭	E♯
Harmony	Chrom	Chrom	Chrom	Chrom	Chrom	Chrom	Chrom	Chrom
L6	ænd	bi:	ju:	blaɪθ	ænd	bɒn	ni:	
Melody	D♯	F♯-G♯	B♭	D♯	C♯	E♯	A♯	
Harmony	Chrom	A maj/Chrom	A maj/Chrom	A maj/Chrom	A maj/Chrom	A maj/Chrom	A maj/Chrom	
L7	kɒn	vɜ:r	tɪn	ɔ:l	ɔ:r	səʊndz	ɒf	wəʊ
Melody	F♯	D	F	D♭	G	C	F♯	G
Harmony	Chrom	Chrom	E♭ maj/Chrom	Chrom	Chrom	Chrom	Chrom	Chrom
L8	in	tu:	hei	nɒn	ni:	nɒn	ni:	← Repeats
Melody	A♯	B♭	E♭, D♯, C, B♭, E♭	D♯, C, B♭, A♭, F	C, B♭, A♭, G, G	E♭, G, F, E♭, G	F, G, F, E♭	← Repeats
Harmony	Chrom	E♭ maj	E flat maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj/B♭ maj	← Repeats

Figure 6.10 continued

Syllable →	1	2	4	5	6	7	8
L9	siŋ	mɔːr	di	tiːs	siŋ	nəu	məu / mɔːr
Melody	E♭	G	E♭	B♭	G	F	E♭
Harmony	E♭ maj	E♭ maj/Chrom	Chrom	Chrom	E♭ maj	E♭ maj incomplete	E♭ maj/B♭ maj
L10	ɒf	səu	dəl	ænd	he	viː	
Melody	F	B♭	A♭-G	F	G	E♭	
Harmony	Chrom/B♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	
L11	ð ə	ɒf	men	wʌz	e	vɜːr	səu
Melody	F	B♭	A♭-G	F	B♭	C	D
Harmony	E♭ maj	B♭ maj	B♭ maj/E♭ maj	B♭ maj/E♭ maj	E♭ maj	B♭ maj/E♭ maj	E♭ maj/B♭ maj
L12	siŋɜ	mɜːr	fɜːr st	wʌz	le	viː	
Melody	C	B♭	C	F	D	B♭	
Harmony	B♭ maj	B♭ maj/E♭ maj	B♭ maj/E♭ maj	B♭ maj/E♭ maj	B♭ maj/E♭ maj	B♭ maj/E♭ maj	

Figure 6.10 continued

Syllable →	1	2	2	4	5	6	7	8
L13	Ben	sai	nɔt	səu	bət	let	ðem	qəu
Melody	D♭	B♭	C	F	D♯	A♯	B♭	E♭
Harmony	Chrom	Chrom	Chrom	Chrom	Chrom	Chrom	Chrom	Chrom
L14	ænd	bi:	ju:	blaɪθ	ænd	bən	ni:	
Melody	D♯	F♯-G♯	B♯	D♯	C♯	E♯	A♯	
Harmony	Chrom/A maj	A maj/Chrom	A maj/Chrom	A maj/Chrom	A maj/Chrom	Chrom	Chrom	
L15	kən	vɜ:r	tɪŋ	ɔ:l	ɔ:r	səʊndz	ɒf	wəʊ
Melody	F♯	D	F	D♭	G♯	C	F♯	G
Harmony	Chrom	Incomplete	Chrom	Chrom	Chrom	Chrom	Chrom	Chrom
L16	ɪn	tu:	heɪ	nɒn	ni:	nɒn	ni:	← Repeats
Melody	A♯	B♭	E♭, D, C, B♭, E♭	D♯, C, B♭, A♭, F	C, B♭, A♭, G, G	E♭, G, F, E♭, G	F, G, F, E♭	← Repeats
Harmony	Chrom	Chrom	E♭ maj	E♭ maj	B♭ maj/E♭ maj	E♭ maj	E♭ maj	← Repeats

**Figure 6.11 Musical presentation of important vocabulary in ‘SNML’**

**a) Syllables from the word ‘deceivers’**

Bar	Syllable	Voice	Piano
<b>Verse 1</b>			
3	di:s	B♭	E♭ maj
5	ɜ:r	C	Chrom sharpened
5	di:	B♭	E♭ maj
5	si:	A♭-G	E♭ maj/Chrom sharpened
5	vɜ:r s	F	Chrom sharpened
6	vɜ:r	E♭	E♭ maj
7	si:	A♭-G	B♭ maj
10	vɜ:r	B♭	B♭ maj
<b>Refrains</b>			
15 and 33	vɜ:r	D♯	Incomplete
<b>Verse 2</b>			
21	si	E♭	E♭ maj
21	di	E♭	Chrom flattened
21	i:s	B♭	Chrom flattened
22	si	G	E♭ maj/B♭ maj
24	vi:	E♭	E♭ maj/B♭ maj
26	vɜ:r	C	E♭ maj/B♭ maj
26	si	C	E♭ maj/B♭ maj
27	ɜ:r	B♭	E♭ maj/B♭ maj
27	ɜ:r	C	E♭ maj/B♭ maj
28	vi:	B♭	E♭ maj/B♭ maj

**b) ‘One/was’ slant rhyme**

	Bar	Beat	Voice	Piano
<b>Verse 1</b>				
‘One’	7	1	G	E♭ maj
	8	1	B♭	E♭ maj
	9	1	F	E♭ maj/B♭ maj
<b>Verse 2</b>				
‘Was’	25	2 (last quaver)	F	E♭ maj/B♭ maj
	27	2 (last quaver)	F	E♭ maj/B♭ maj

Figure 6.12 The raised 4<sup>th</sup> in SNML

Key: **əu** **ɔ:ʔ/3:ʔ** **l:** **i:** **ɒ** acc = accompaniment

Syllable →	1	2	3	4	5	6	7	8
L1	sai	nəu Aʔ acc	mɔ:ʔ	lei	di:s	sai	nəu Aʔ acc	mɔ:ʔ
L2	men	wɔ:ʔ Aʔ acc	di:	si:	vɔ:ʔ s Aʔ acc	e	vɔ:ʔ	
L3	wan	f ut Aʔ voice	ɪn	si: Aʔ voice/acc	ænd	wan	pri	sɔ:ʔ
L4	tu: Aʔ acc	wan	ɪn	kɒn	stænt	ne	vɔ:ʔ Aʔ acc	
L5	θen	sai	nɒt	səu Aʔ acc	bət Aʔ acc	let Aʔ acc/voice	ðem	qəu Aʔ acc
L6	ænd	bi: Aʔ acc	ju:	blaɪθ	ænd	bɒn Aʔ acc	ni: Aʔ acc/voice	
L7	kɒn Aʔ acc	vɔ:ʔ	tiŋ	ɔ:l	ɔ:ʔ	sounds	ɒf	wəu Aʔ acc
L8	ɪn Aʔ voice	tu: Aʔ acc	hei	nɒn	ni: Aʔ acc	nɒn Aʔ (once) acc	ni:	

Figure 6.12 continued

Syllable →	1	2	3	4	5	6	7	8
L9	siŋ	nəu	mɔ:r Aɪ acc	di	ti:s	siŋ	nəu	mɔ:r / məu Aɪ acc
L10	ɒf Aɪ acc	dʌmps	səu	dʌl	ænd	he	vi:	
L11	ð ə	fɪ:d Aɪ voice	ɒf	men Aɪ acc/voice	wʌz	e	vɜ:r	səu
L12	siŋ Aɪ acc	sʌ	mɔ:r	fɜ:rst	wʌz	le	vi: Aɪ acc	
L13	θen	sai	nɒt	səu Aɪ acc	bʌt	let Aɪ acc/voice	ðem	gəu Aɪ acc
L14	ænd Aɪ acc	bi:	ju: Aɪ acc	blaɪθ	ænd Aɪ acc	ɒn	ni: Aɪ acc/voice	
L15	kɒn Aɪ acc	vɜ:r	tɪŋ	ɔ:l	ɪɜ:r	səʊndz Aɪ acc	ɒf Aɪ acc	wəu Aɪ acc
L16	ɪn Aɪ acc/voice	tu:	heɪ	nɒn	ni:	nɒn Aɪ (once) acc	ni:	

It should be noted that in the introduction, interlude and postlude, Aɪ occurs twice in bar 1, once in bar 2, once in bar 20, and once in bar 38 just after the vocal line has finished.



*Figures: Chapter 7*

Figure 7.1 Known recordings of Warlock's Shakespeare settings

Singer/Pianist	Date	BLSA cat. no.*	Details	Take 1	Take 2	ST	PRT**	SNML	Mockery	TSOTY
Parry Jones/Unknown	1934	n/a	Re-release Divine Art 2009 ddh27811		✓					
Roy Henderson/Gerald Moore	1941	9CS0002619	Decca				✓	✓		
Nancy Evans/Gerald Moore	1943	1CS0044140	HMV			✓				
Kathleen Ferrier/Frederick Stone	1952	2LP0075659	Decca				✓			
Alexander Young/Gordon Watson	1954	2LP0033614	Argo			✓		✓	✓	
Helen Watts/Frederick Stone	1963	064W6	BBC Home Service				✓			
Peter Pears/Viola Tunnard	1964	P66W	BBC Third programme	✓		✓				
Raymond Hayter/Wilfred Parry	1965	M310W	BBC Third Programme				✓			
Janet Baker/Gerald Moore	1967	2LP0074708	EMI				✓			
Robert Ivan Foster/Rex Stephens	1967	2LP0060122	Onslow				✓			
Janet Baker/Geoffrey Parsons	1968	1CD0227217	BBC Music Legends				✓			
Janet Baker/Geoffrey Pratley	1970	NP1643R	Radio Broadcast, Malvern, Worcs.				✓			
Peter Pears/ Benjamin Britten	1972	ICD0171159	BBC Legends		✓					
Wilfred Brown/Wilfred Parry	?	M252W1	Unknown tape, 1 reel	✓						
Anthony Rolf Johnson/David Willison	1975	1LP0178571	Polydor				✓			
Janet Baker/Raymond Leppard	1976	ICD0259669	Oriel. BBC radio broadcast				✓			
Norman Bailey/ Geoffrey Parsons	1977	1CD0196607	Decca				✓	✓		
Robert Tear/Geoffrey Parson	1978	1LP0107108	L'Oiseau-Lyre			✓			✓	
Jacqueline Delman/Lars Roos	1978	2LP0044063	Bluebell				✓			
Jane Manning/Richard Rodney Bennett	1979	T2729BW	BBC Radio 3						✓	
Ian Partridge/Jennifer Partridge	1980	1LP0109275	OUP			✓				
Graham Trew/Roger Vignoles	1980	1LP0017059	Hyperion		✓			✓		
Michael George/Anthony Saunders	1984	2CDR0009878	BBC Radio 3	✓		✓		✓	✓	
Ben Luxon/David Willison	1988	1LP0013058	Chandos		✓					
Ruth Golden/Levering Rothfuss	1991	1CD0227122	British Collection				✓			
Elizabeth Ritchie/Jenifer Purvis	1994	1CD007310	Innovative Music					✓		
John Mark Ainsley/Julius Drake	1994	H2674/01 and 04	Unknown radio broadcast, Cardiff				✓	✓		
John Mark Ainsley/Roger Vignoles	1994	1CD0081395	Hyperion		✓			✓		
John Mark Ainsley/Nash Ensemble	1997	n/a	Hyperion CDA66938		✓					
Christopher Maltman/John Constable	1997	1CD0124138	Collins Classics	✓						
Adrian Thompson/John Constable	1997	1CD0124138	Collins Classics			✓				
William Berger/John Reid	2004	1CD0263836	Royal Academy of Music				✓			
Paul Martin West/Simon Foster	2005	n/a	Dunelm Records DRD0249	✓						
Warlock Day. RAM	2005	n/a	RAM Warlockathon	✓	✓			✓	✓	
Andrew Kennedy/Simon Lepper	2006	n/a	Landor Records LAN279				✓			
Giles Davies/ Steven Devine	2008	n/a	Divine Art ddh 22048	✓		✓				
Mark Stone/Stephen Barlow	2009	n/a	Stone Records Lrd B001PAWIZE	✓						

\* BLSA – British Library Sound Archive

\*\* Full details of all BLSA holdings for 'PRT' can be found in Figure 8.1.

**Figure 7.2 Poetic variants in ‘PRT’: first edition and autograph MS**  
**a) Score – first edition**

	<b>Line</b>
It was a lover and his lass,	1
With a hey and a ho and a hey nonino,	2
That o’er the green cornfield did pass	3
In the spring time, the only pretty ring time,	4
When birds do sing	5
Hey ding a ding ding,	6
Sweet lovers love the spring.	7
Between the acres of the rye,	8
With a hey and a ho and a hey nonino,	9
These pretty country folks would lie	10
In the spring time, the only pretty ring time,	11
When birds do sing	12
Hey ding a ding ding,	13
Sweet lovers love the spring.	14
This carol they began that hour,	15
With a hey and a ho and a hey nonino,	16
How that a life was but a flow’r	17
In the spring time, the only pretty ring time,	18
When birds do sing	19
Hey ding a ding ding,	20
Sweet lovers love the spring.	21
And therefore take the present time,	22
With a hey and a ho and a hey nonino,	23
For love is crownèd with the prime	24
In the spring time, the only pretty ring time,	25
When birds do sing	26
Hey ding a ding ding,	27
Sweet lovers love the spring.	28

**Figure 7.2 continued**  
**b) Frontispiece – first edition**

	<b>Line</b>
IT WAS a lover and his lass,	1
With a hey and a ho and a hey nonino,	2
That o'er the green cornfield did pass,	3
In the spring time,	4
The only pretty ring time,	5
When birds do sing,	6
Hey ding a ding, ding;	7
Sweet lovers love the spring.	8
Between the acres of the rye,	9
With a hey and a ho and a hey nonino,	10
These pretty country folks would lie,	11
In the spring time,	12
The only pretty ring time,	13
When birds do sing,	14
Hey ding a ding ding;	15
Sweet lovers love the spring.	16
This carol they began that hour,	17
With a hey and a ho and a hey nonino,	18
How that a life was but a flow'r	19
In the spring time,	20
The only pretty ring time,	21
When birds do sing,	22
Hey ding a ding ding;	23
Sweet lovers love the spring.	24
And therefore take the present time,	25
With a hey and a ho and a hey nonino,	26
For love is crownèd with the prime	27
In the spring time,	28
The only pretty ring time,	29
When birds do sing,	30
Hey ding a ding ding;	31
Sweet lovers love the spring.	32

**Figure 7.2 continued**

**c) Warlock's autograph MS: string quartet version**

	<b>Line</b>
It was a lover and his lass,	1
With a hey and a ho and a hey nonino,	2
That o'er the green cornfield did pass	3
In the spring time, the only pretty ring time	4
When birds do sing	5
Hey ding a ding ding,	6
Sweet lovers love the spring.	7
Between the acres of the rye,	8
With a hey and a ho and a hey nonino,	9
These pretty country folks would lie	10
In the spring time, the only pretty ring time,	11
When birds do sing,	12
Hey ding a ding ding,	13
Sweet lovers love the spring.	14
This carol they began that hour,	15
With a hey and a ho and a hey nonino,	16
How that a life was but a flow'r	17
In the spring time, the only pretty ring time,	18
When birds do sing	19
Hey ding a ding ding,	20
Sweet lovers love the spring.	21
And therefore take the present time,	22
With a hey and a ho and a hey nonino,	23
For love is crownèd with the prime	24
In the spring time, the only pretty ring time,	25
When birds do sing	26
Hey ding a ding ding,	27
Sweet lovers love the spring.	28

The number of lines and the punctuation in the frontispiece is different from the score and the autograph MS. However, there are only a few minor discrepancies between the autograph and the score of the first edition, which relate to consistency in enjambment and end-stopping between VP2 and R2, and within R2.

**Figure 7.3 ‘Poetic scansion and metrical structure of ‘PRT’**

**a) Version 1: my scansion**

	Lines	Syllables	Feet	Sections
<i>It was/ a lov/ er and/ his lass,</i>	1	8	4	VP1
<i>With a hey/ and a ho/ and a hey/ nonino,</i>	2	12	4	R1
<i>That o'er/ the green/ corn field/ did pass</i>	3	8	4	VP2
<i>In the spring/time, the/ only/ pretty/ ring time,</i>	4	11	5	R2
<i>When birds/ do sing/</i>	5	4	2	
<i>Hey ding/ a ding ding,</i>	6	5	2	
<i>Sweet lov/ers love/ the spring.</i>	7	6	3	
<i>Between/ the ac/ res of/ the rye,</i>	8	8	4	VP1
<i>With a hey and a ho and a hey nonino, (as in line 2)</i>	9	12	4	R1
<i>These pre t/ty coun /try folks/ would lie</i>	10	8	4	VP2
<i>In the spring time, the only pretty ring time, (as in line 4)</i>	11	11	5	R2
<i>When birds do sing (as in line 5)</i>	12	4	2	
<i>Hey ding a ding, ding, (as in line 6)</i>	13	5	2	
<i>Sweet lovers love the spring. (as in line 7)</i>	14	6	3	
<i>This ca/rol they/ began/ that hour,</i>	15	8	4	VP1
<i>With a hey and a ho and a hey nonino, (as in line 2)</i>	16	12	4	R1
<i>How that/ a life/ was but/ a flow'r</i>	17	8	4	VP2
<i>In the spring time, the only pretty ring time, (as in line 4)</i>	18	11	5	R2
<i>When birds do sing (as line 5)</i>	19	4	2	
<i>Hey ding a ding, ding, (as in line 6)</i>	20	5	2	
<i>Sweet lovers love the spring. (as in line 7)</i>	21	6	3	
<i>And there/fore take/the pre/sent time,</i>	22	8	4	VP1
<i>With a hey and a ho and a hey nonino, (as in line 2)</i>	23	12	4	R1
<i>For love/ is crown /ed with/ the prime</i>	24	8	4	VP2
<i>In the spring time, the only pretty ring time, (as in line 4)</i>	25	11	5	R2
<i>When birds do sing (as in line 5)</i>	26	4	2	
<i>Hey ding a ding, ding, (as in line 6)</i>	27	5	2	
<i>Sweet lovers love the spring. (as in line 7)</i>	28	6	3	

Key: / = stressed; ~ = unstressed; \ = semi-stressed; / = foot divisions in line

**Figure 7.3 continued**

**b) Version 2: Ing's scansion of the verse lines<sup>1</sup>**

Line 1        x / x / x / x /

Line 3        x / x / \ \ x /

Key: / = stressed; x = unstressed; \ = semi-stressed

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<sup>1</sup> Ing 1968: 224-5.

Figure 7.4 Important rhyming elements in 'PRT'

a) Vowels and diphthongs

Key: **^** i: and **l** **ai** **æ** **e** **ei** **əu** (hour) **əu** (ho) **ɜ:** and **ə** **L**=poetic line

Syllables→	1	2	3	4	5	6	7	8	9	10	11	12
L1	it	wʌz	ə	lʌv	ɜ:r	ænd	his	læs				
L2	wɪθ	ə	hel	ænd	ə	həu	ænd	ə	hel	nɒ	ni:	həu
L3	ðæt	əɜ:r	ðə	grɪn	kɔ:rn	fɪldz	dɪd	pæs				
L4	ɪn	ðə	sprɪŋ	təɪm	θi:	əʊn	li:	prɪ	ti:	rɪŋ	təɪm	
L5	wen	bɜ:rds	du:	sɪŋ	dɪŋ	sprɪŋ						
L6	hel	dɪŋ	ə	dɪŋ	ðə	sprɪŋ						
L7	swɪt	lʌv	ɜ:r	lʌv	ðə	sprɪŋ						
L8	bi:	twɪn	θi:	el	kɜ:r	ɒf	ðə	rəl				
L9	wɪθ	ə	hel	ænd	ə	həu	ænd	ə	hel	nɒ	ni:	həu
L10	ði:s	prɪ	ti:	kən	trɪ:	fauks	wuld	ləl				
L11	ɪn	ðə	sprɪŋ	təɪm	θi:	əʊn	li:	prɪ	ti:	rɪŋ	təɪm	
L12	wen	bɜ:rds	du:	sɪŋ	dɪŋ	sprɪŋ						
L13	hel	dɪŋ	ə	dɪŋ	ðə	sprɪŋ						
L14	swɪt	lʌv	ɜ:r	lʌv	ðə	sprɪŋ						
L15	ðɪs	kæ	rɒl	ðel	bɪ	qæŋ	ðæt	au:f				
L16	wɪθ	ə	hel	ænd	ə	həu	ænd	ə	hel	nɒ	ni:	həu
L17	həʊw	ðæt	ə	raɪf	wʌz	bʌt	ə	flaʊr				
L18	ɪn	ðə	sprɪŋ	təɪm	θi:	əʊn	li:	prɪ	ti:	rɪŋ	təɪm	
L19	wen	bɜ:rds	du:	sɪŋ	dɪŋ	sprɪŋ						
L20	hel	dɪŋ	ə	dɪŋ	ðə	sprɪŋ						
L21	swɪt	lʌv	ɜ:r	lʌv	ðə	sprɪŋ						
L22	ænd	ðeər	fɔ:r	teɪk	ðə	pre	sent	təɪm				
L23	wɪθ	ə	hel	ænd	ə	həu	ænd	ə	hel	nɒ	ni:	həu
L24	fɔ:r	lʌv	ɪs	kraʊn	ed	wɪθ	ðə	praɪm				
L25	ɪn	ðə	sprɪŋ	təɪm	θi:	əʊn	li:	prɪ	ti:	rɪŋ	təɪm	
L26	wen	bɜ:rds	du:	sɪŋ	dɪŋ	sprɪŋ						
L27	hel	dɪŋ	ə	dɪŋ	ðə	sprɪŋ						
L28	swɪt	lʌv	ɜ:r	lʌv	ðə	sprɪŋ						



Figure 7.4 continued

b) Consonants

Key:

Nasals n, ŋ and m

Plosives p, d, t, k, g, b

Fricative/approximant combination

Syllables →	1	2	3	4	5	6	7	8	9	10	11	12
L1	It	wʌz	ə	lʌv	ɜ:r	ænd	his	æ s	hei	np	ni:	nəʊ
L2	wiθ	ə	hei	ænd	ə	həʊ	ænd	ə	hei	np	ni:	nəʊ
L3	ðæt	əʊ ɜ:r	ðə	grɪn	kɔ:r n	fɪldz	dɪd	pæs	ti:	rɪŋ	təɪm	
L4	ɪn	ðə	sprɪŋ	təɪm	θi:	əʊn	li:	pri	ti:	rɪŋ	təɪm	
L5	wen	bɜ:rdz	du:	sɪŋ	dɪŋ							
L6	hei	dɪŋ	ə	dɪŋ	ðə	sprɪŋ						
L7	swɪ:t	lʌv	ɜ:r s	lʌv		sprɪŋ						
L8	bi:	twɪn	θi:	eɪ	kɜ:r s	ɒf	ðə	raɪ	hei	np	ni:	nəʊ
L9	wiθ	ə	hei	ænd	ə	həʊ	ænd	ə	hei	np	ni:	nəʊ
L10	ðɪ:s	pri	ti:	kʌn	tri:	fəʊlks	wʊld	laɪ	ti:	rɪŋ	təɪm	
L11	ɪn	ðə	sprɪŋ	təɪm	θi:	əʊn	li:	pri	ti:	rɪŋ	təɪm	
L12	wen	bɜ:rdz	du:	sɪŋ	dɪŋ							
L13	hei	dɪŋ	ə	dɪŋ	ðə	sprɪŋ						
L14	swɪ:t	lʌv	ɜ:r s	lʌv		sprɪŋ						
L15	ðɪs	kæ	rɒl	ðeɪ	bi	gæ n	ðæt	au:r	hei	np	ni:	nəʊ
L16	wiθ	ə	hei	ænd	ə	həʊ	ænd	ə	hei	np	ni:	nəʊ
L17	həʊ w	ðæt	ə	laɪf	wʌz	bʌt	ə	flaʊr	ti:	rɪŋ	təɪm	
L18	ɪn	ðə	sprɪŋ	təɪm	θi:	əʊn	li:	pri	ti:	rɪŋ	təɪm	
L19	wen	bɜ:rdz	du:	sɪŋ	dɪŋ							
L20	hei	dɪŋ	ə	dɪŋ	ðə	sprɪŋ						
L21	swɪ:t	lʌv	ɜ:r s	lʌv		sprɪŋ						
L22	ænd	ðeər	fɔ:r	teɪk	ðə	pre	sent	təɪm	hei	np	ni:	nəʊ
L23	wiθ	ə	hei	ænd	ə	həʊ	ænd	ə	hei	np	ni:	nəʊ
L24	fɔ:r	lʌv	ɪs	kraʊn	ed	wiθ	ðə	praɪm	ti:	rɪŋ	təɪm	
L25	ɪn	ðə	sprɪŋ	təɪm	θi:	əʊn	li:	pri	ti:	rɪŋ	təɪm	
L26	wen	bɜ:rdz	du:	sɪŋ	dɪŋ							
L27	hei	dɪŋ	ə	dɪŋ	ðə	sprɪŋ						
L28	swɪ:t	lʌv	ɜ:r s	lʌv		sprɪŋ						

**Figure 7.5 Rhetorical modes of address in ‘PRT’**

	<b>VP1 and VP2</b>	<b>Rhetorical mode of address</b>	<b>R1 and R2 (repeated)</b>	<b>Rhetorical mode of address</b>
<b>S1</b>	It was a lover and his lass, That o’er the green corn fields did pass Between the acres of the rye, These pretty country folks would lie This carol they began that hour, How that a life was but a flow’r And therefore take the present time, For love is crownèd with the prime	Declarative Declarative Declarative Declarative Declarative Declarative Imperative Declarative	With a hey and a ho and a hey nonino, In (the) spring time, the only pretty ring time, When birds do sing Hey ding a ding ding, Sweet lovers love the spring	Exclamative? Declarative Declarative Exclamative? Declarative

Figure 7.6 Musical structure of 'PRT'

a) Verse Part 1: bars 1-3, 13-14, 25-26, 37-38 – 'spring. It was a lover and his' (et seq.)

Key: S = stanza, ... = staccato; ▼ = staccatissimo; > = accents

Bar	1	2, 13, 25, and 37	3, 14, 26 and 38
<b>Words</b>		S1 spring (bar 13) S2 spring (bar 25) S3 spring. (bar 37)	S1 It was a lover and his S2 Between the acres of the S3 This carol they began that S4 And therefore take the present
<b>Time signature</b>	S1 4/4	4/4	4/4
<b>Vocal phrasing</b>		S1 E (bar 13) S2 E (bar 25) S3 E (bar 37)	S1- S3 A
<b>Accompaniment phrasing</b>	S1 Acc. a	S1 a S1/S2 a2 (bar 13) S2/S3 a4 (bar 25) S3/S4 a6 (bar 37)	S4 A1 S1 b S2 b1 S3 c3/b2 S4 a6/b3
<b>Tonality</b>		S1 E♭ maj (Mixolydian)	S1 E♭ maj
<b>Key signature: E♭ major</b>	S1 E♭ maj (mixolydian)	S2 E♭ maj (Mixolydian) S3 E♭ maj S4 E♭ maj	S2 E♭ maj (Mixolydian) S3 E♭ maj S4 E♭ maj
<b>Vocal line: Tempo</b>		<i>Allegretto con moto</i>	
<b>Dynamics</b>			
<b>Mood</b>			
<b>Articulation</b>			
<b>Accompaniment: Tempo</b>		<i>Allegretto con moto</i>	
<b>Dynamics</b>	S1 <i>mp</i>	S1 <i>decrescendo</i> S2 <i>decrescendo</i> S3 <i>decrescendo</i>	S3 <i>pp</i> S4 <i>f mf</i>
<b>Mood</b>			
<b>Articulation</b>	.... >	S1 ..... S2 . S3 ... S4 .... > > >	S3 ▼▼▼▼▼ ▼ <i>Con Ped.</i> S4 > .....

Figure 7.6 continued

b) Refrain 1: bars 4-5, 15-16, 27-28, 39-40 – ‘lass With a hey and a ho and a hey noni’ (et seq.)

Bar	4, 15, 27, and 39	5, 16, 28 and 40
Words	S1 lass, S2 rye S3 hour S4 time	With a hey and a Ho and a hey noni
Time signature	4/4	4/4
Vocal phrasing	A/B	B
Accompaniment phrasing	S1 b S2 b1/c1 S3 c3/b2/a5 S4 b3/a7	S1 b S2 c1 S3 a5 S4 A7/b4
Tonality	S1 E♭ maj (Mixolydian)	S1 E♭ maj
Key signature: E♭ major	S2 E♭ maj (Mixolydian)	S2 E♭ maj
	S3 E♭ maj (Mixolydian)	S3 E♭ maj
	S4 E♭ maj (Mixolydian)	S4 E♭ maj
Vocal line: Tempo		
Dynamics		
Mood		
Articulation		
Accompaniment: Tempo		
Dynamics	S1 cresc. S3 cresc.	S1 p subito S3 cresc
Mood		
Articulation	S1 ... S2 .. S3... ▼▼▼▼ S4..... >	S1. S2 ..... S3 ▼▼▼▼ S4 ..... >

Figure 7.6 continued

c) Verse Part 2: bars 6-7, 17-19, 29-31, 41-42 – ‘no, That o’er the green corn field did pass In the’ (et seq.)

Bar	6, 17, 29 and 41	7, 18, 30 and 42	19 and 31
Words	S1 no, That o’er the green S2 no, These pretty S3 no, How that a S4 no, For love is	S1 corn field did pass In the S2 country folks would S3 life was but a S4 crowned with the prime In the	S2 Lie In the S3 flow’r In the
Time signature	S1 5/4 S2 4/4 S3 4/4 S4 5/4	S1 5/4 S2 4/4 S3 4/4 S4 5/4	S2 2/4 S3 2/4
Vocal phrasing	S1-3 B/C S4 B/F	S1 C/D S2 C S3 C S4 F/D	S2 C/D S3 C/D
Accompaniment phrasing	S1 a1 S2 a3 S3 a5 S4 a8	S1 a1/c S2 a3 S3 a5 S4 a8/c5	S2 a3/c2 S3 a5/c4
Tonality Key signature: E♭ major	S1 E♭ maj/B♭ maj S2 E♭ maj S3 E♭ maj S4 E♭ maj/B♭ maj	S1 E♭ maj S2 E♭ maj S3 E♭ maj S4 E♭ maj	S2 E♭ maj S3 E♭ maj
Vocal line: Tempo			
Dynamics			
Mood			
Articulation			
Accompaniment: Tempo			S2 <i>decresc.</i>
Dynamics	S2 <i>cresc.</i> S3 <i>mf</i> S4 <i>cresc.</i>	S2 <i>cresc.</i> S4 <i>cresc. f mp</i>	
Mood			
Articulation	S1 ..... S2 . S3 ▼▼ S4 ▼▼▼▼	S1 .. ▼ S3 ▼▼▼ S4 Ped * ▼.	S2 .

Figure 7.6 continued

d) Refrain 2: bars 8-12, 20-24, 32-36, 43-48 – ‘spring time, the only pretty ring time when birds do sing...love the spring’ (et seq.)

Bar	8, 20, 32, 43	9, 21, 33, 44	10, 22, 34, 45	11, 23, 35, 46	12, 24, 36, and 47	48
<b>Words</b>	spring time, the	Only pretty ring time, When	birds do sing Hey	Ding a ding ding, Sweet	lovers love the	S4 spring
<b>Time signature</b>	S1 4/4 S2 4/4 S3 4/4 S4 4/4	S1 4/4 S2 4/4 S3 4/4 S4 4/4	S1 4/4 S2 4/4 S3 4/4 S4 4/4	S1 4/4 S2 4/4 S3 4/4 S4 4/4	S1 4/4 S2 4/4 S3 4/4 S4 4/4	S4 4/4
<b>Vocal phrasing</b>	D	D/E	E	E	E	S4 E
<b>Accompaniment phrasing</b>	S1 c S2 c2 S3 c4 S4 c5	S1 c S2 c2 S3 c4 S4 c5	S1 c S2 c2 S3 c4 S4 c5	S1 c S2 c2 S3 c4/a6 S4 c5	S1 a2 S2 a4 S3 a6 S4 c5	S4 c5
<b>Tonality</b> <b>Key signature: E♭</b> <b>major</b>	S1 E♭ maj/D♭ maj (Mixolydian) S2 E♭ maj/D♭ maj (Mixolydian) S3 E♭ maj/D♭ maj (Mixolydian) S4 S3 E♭ maj/D♭ maj (Mixolydian)	S1 F maj/E♭ maj S2 F maj/E♭ maj (Mixolydian) S3 F maj/E♭ maj (Mixolydian) S4 F maj/E♭ maj	S1 E♭ maj (Mixolydian) S2 E♭ maj (Mixolydian) S3 E♭ maj (Mixolydian) S4 E♭ maj (Mixolydian)	S1 E♭ maj/D♭ maj S2 E♭ maj/D♭ maj S3 E♭ maj/D♭ maj/ Chrom (Mixolydian) S4 E♭ maj/D♭ maj	S1 E♭ maj S2 E♭ maj (Mixolydian) S3 E♭ maj S4 E♭ maj	S4 E♭ maj
<b>Vocal line: Tempo</b>						
<b>Dynamics</b>	S1 pp		S4 p		S4 Allargando S4 cresc.	
<b>Mood</b>					S4 Allargando	
<b>Articulation</b>	S1 (very lightly)					
<b>Accompaniment: Tempo</b>					S4 Allargando	
<b>Dynamics</b>	S1 pp S3 pp S4 pp		S4 p	S4 cresc.	S1 cresc. S2 cresc. S3 cresc. S4 Allargando cresc.	S4 f
<b>Mood</b>						
<b>Articulation</b>	S1 staccatissimo ▼▼▼▼ S2 staccatissimo sempre ▼▼▼▼ S3 staccatissimo sempre ▼▼▼▼▼▼ S4 (very crisply) ▼▼▼▼▼▼	S1 ▼▼▼▼▼▼ S2 ▼▼▼▼▼▼ S3 ▼▼▼▼▼▼ S4 ▼▼▼▼▼▼	S1 ▼▼▼▼▼▼ S2 ▼▼▼▼▼▼ > > S3 ▼▼▼▼▼▼ S4 ▼▼▼▼▼▼	S1 ▼▼▼▼▼▼ S2 ▼▼▼▼▼▼ > S3 ▼▼▼▼▼▼ S4 ▼▼▼▼▼▼	S1 ▼▼▼ S2 ▼▼▼ S3 .	



Figure 7.7 continued  
b) Stanza 2

4/4 Bar 14 Bar 15 Bar 16 Bar 17

Between/ the ac/ res of/ the rye,/ With a hey/ and a ho/ and a hey/ nonino, / These pret/ty

Bar 18 2/4 Bar 19 4/4 Bar 20 Bar 21

coun /try folks/ would lie/ In(the) spring/ time, the/ only/ pretty/ ring time, / When

Bar 22 Bar 23 Bar 24 Bar 25

birds/ do sing/ Hey ding/ a ding, ding, / Sweet lov /ers love / the spring.



Figure 7.7 continued

c) Stanza 3

4/4 Bar 26 Bar 27 Bar 28 Bar 29 Bar 30  
*This ca /rol they/ began/ that hour,/ With a hey/ and a ho/ and a hey/ nonino,/ How that/ a life/ was*

2/4 Bar 31 4/4 Bar 32 Bar 33  
*but/ a flow'r/ In(the) spring/ time, the/ only/ pretty/ ring time,/ When*

Bar 34 Bar 35 Bar 36 Bar 37  
*birds/ do sing/ hey ding/ a ding, ding,/ Sweet lov /ers love / the spring.*

Figure 7.7 continued  
d) Stanza 4

4/4 Bar 38 Bar 39 Bar 40 Bar 41  
*And there /fore take /the pre /sent time, / With a hey/ and a ho/ and a hey/ nonino, / For love/ is*

4/4 Bar 42 Bar 43 Bar 44  
*crown/éd with/ the prime/ In(the) spring/ time, the/ only/ pretty/ ring time, / When*

Bar 45 Bar 46 Bar 47 Bar 48  
*birds/ do sing/ hey ding/ a ding, ding, / Sweet lov /ers love / the spring.*

**Figure 7.8 Temporal interaction and retrospective connecting devices**

**a) R2/2 (S1)**

Key: / = poetic stress; \ = poetic semi-stress; ~ = poetic un-stress; / = poetic foot division; / = bar line

**R2/2**

**4/4 Bar 9 Bar 10 Bar 11**

When birds/ do sing/ Hey ding/ a ding, ding, /

**b) R1, R2/1 and R2/2 compared (S1)**

**R1**

**Bar 4**

With a hey/

**R2/1**

**Bar 7 Bar 8**

In (the) spring

**R2/2**

**Bar 11**

ding/ a ding,

Figure 7.8 continued

c) R2/2 and R2/3 – The rhyming couplet (S4)

<b>R2/2</b>		
<b>Bar 44</b>	<b>/ Bar 45</b>	<b>/ Bar 46</b>
<i>When</i>	<i>birds/ do sing/ Hey</i>	<i>ding/ a ding, ding, /</i>
<b>R2/3</b>		
<b>Bar 46 (cont.)</b>	<b>/ Bar 47</b>	<b>/ Bar 48</b>
<i>Sweet</i>	<i>lov /ers love / the</i>	<i>spring.</i>

Figure 7.9 Music and poetic rhyming elements in ‘PRT’

STANZA 1

Key: **l** and **i:** nasals **m, n** and **ŋ**

Fricative/approximant combination, including ‘love’

Syllables→	1	2	3	4	5	6	7	8	9	10	11	12
VP 1	<b>it</b>	<b>wʌz</b>	<b>ə</b>	<b>lʌv</b>	<b>ɜ:r</b>	<b>ænd</b>	<b>his</b>	<b>læs</b>				
Melody	E♭	G	A♭	B♭	G	A♭	C	B♭				
Harmony	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj				
R1 (Jingle 1)	<b>wɪθ</b>	<b>ə</b>	<b>hei</b>	<b>ænd</b>	<b>ə</b>	<b>həu</b>	<b>ænd</b>	<b>ə</b>	<b>hei</b>	<b>nə</b>	<b>ni:</b>	<b>nəu</b>
Melody	B♭	B♭	E♭	D♭	B♭	C	E♭	A♭	B♭	A♭	G	F
Harmony	E♭ maj	E♭ maj	E♭ maj	Mixolydian element	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj
VP2	<b>ðæt</b>	<b>əʒ:r</b>	<b>ðə</b>	<b>qr i:n</b>	<b>kɜ:rn</b>	<b>fi:ld(s)</b>	<b>did</b>	<b>pæs</b>				
Melody	E♭	G	B♭	C	D	B♭	C	D				
Harmony	E♭ maj	E♭ maj	E♭ maj	Modulating to	Modulating	Modulating	B♭ maj	B♭ maj				
R2/1	<b>ɪn</b>	<b>ðə</b>	<b>sprɪŋ</b>	<b>təɪm</b>	<b>θi:</b>	<b>əʊn</b>	<b>li:</b>	<b>pri</b>	<b>ti:</b>	<b>rɪŋ</b>	<b>təɪm</b>	
Melody	B♭	B♭	E♭	D♭	D♭	C	C	C	C	B♭	B♭	
Harmony	E♭ maj	E♭ maj	E♭ maj	Mixolydian/D♭ maj	D♭ maj	E♭ maj	E♭ maj/F maj	E♭ maj/F maj	E♭ maj/F maj	E♭ maj	E♭ maj	
R2/2	<b>wen</b>	<b>bɜ:rdz</b>	<b>du:</b>	<b>sɪŋ</b>								
Melody	B♭	A♭	F	C								
Harmony	E♭ maj	E♭ maj	Mixolydian element	E♭ maj								
R2/2 (Jingle 2)	<b>hei</b>	<b>dɪŋ</b>	<b>ə</b>	<b>dɪŋ</b>	<b>dɪŋ</b>							
Melody	E♭	B♭	B♭	D♭	A♭							
Harmony	E♭ maj	E♭ maj	E♭ maj	D♭ maj	D♭ maj							
R2/3	<b>swi:</b>	<b>lʌv</b>	<b>ɜ:rʃ</b>	<b>lʌv</b>	<b>ðə</b>	<b>sprɪŋ</b>						
Melody	C	D	E♭	B♭	B♭	G						
Harmony	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	Mixolydian					

Figure 7.9 continued  
STANZA 2

Syllables→	1	2	3	4	5	6	7	8	9	10	11	12
VP 1	<b>bi:</b>	<b>twi:n</b>	<b>θi:</b>	<b>ei</b>	<b>k3:r s</b>	<b>ɒf</b>	<b>ð ə</b>	<b>rɑi</b>				
Melody	E♭	G	A♭	B♭	G	A♭	C	B♭				
Harmony	E♭ maj Mixolydian element	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj				
R1 (Jingle 1)	<b>w i θ</b>	<b>ə</b>	<b>hei</b>	<b>ænd</b>	<b>ə</b>	<b>həu</b>	<b>ænd</b>	<b>ə</b>	<b>hei</b>	<b>nə</b>	<b>ni:</b>	<b>nəu</b>
Melody	B♭	B♭	E♭	D♭	B♭	C	B♭	A♭	B♭	A♭	G	F
Harmony	E♭ maj	E♭ maj	E♭ maj	Mixolydian element	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj
VP2	<b>ði:s</b>	<b>pri</b>	<b>ti:</b>	<b>kən</b>	<b>tri:</b>	<b>fəʊlks</b>	<b>wuld</b>	<b>lɑi</b>				
Melody	B♭	G	B♭	C	D	B	C	D				
Harmony	E♭ maj	E♭ maj	E♭ maj	E♭ maj	Modulating	Modulating	B	B♭ maj				
R2/1	<b>ɪ n</b>	<b>ð ə</b>	<b>sprɪ n</b>	<b>təɪ m</b>	<b>θi:</b>	<b>əʊ n</b>	<b>li:</b>	<b>pri</b>	<b>ti:</b>	<b>rɪ ŋ</b>	<b>təɪ m</b>	
Melody	B♭	B♭	B♭	D♭	D♭	C	C	C	C	B♭	B♭	
Harmony	E♭ maj	E♭ maj	E♭ maj	Mixolydian element	E♭ maj	F maj/E♭ maj	E♭ maj	F maj	F maj	Mixolydian element	E♭ maj	
R2/2	<b>wen</b>	<b>b3:rdz</b>	<b>du:</b>	<b>sɪ ŋ</b>								
Melody	B♭	A	F	C								
Harmony	E♭ maj	E♭ maj	Mixolydian element	E♭ maj								
R2/2 (Jingle 2)	<b>hei</b>	<b>dɪ n</b>	<b>ə</b>	<b>dɪ n</b>	<b>dɪ n</b>							
Melody	E♭	B♭	B♭	D♭	A♭							
Harmony	E♭ maj	E♭ maj	E♭ maj	D♭ maj	D♭ maj							
R2/3	<b>swi:</b>	<b>lɑv</b>	<b>3:r s</b>	<b>lɑv</b>	<b>ð ə</b>	<b>sprɪ n</b>						
Melody	C	F	G	B♭	B♭	G						
Harmony	E♭ maj	E♭ maj	E♭ maj	E♭ maj	Mixolydian element	E♭ maj						

Figure 7.9 continued  
STANZA 3

Syllables→	1	2	3	4	5	6	7	8	9	10	11	12
VP 1	ðɪs	kæ	rɒl	ðei	bi	qæŋ	ðæet	əʊ3:r				
Melody	E♭	C	A♭	B♭	G	A♭	C	B♭				
Harmony	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj				
R1 (Jingle 1)	wɪθ	ə	hei	ænd	ə	həʊ	ænd	ə	hei	nɒ	ni:	nəʊ
Melody	B♭	B♭	E♭	B♭	B♭	C	D♭	A♭	B♭	A♭	G	F
Harmony	E♭ maj	E♭ maj	E♭ maj	Mixolydian element	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj
VP2	həʊw	ðæet	ə	laɪf	wʌz	bʌt	ə	fləʊ3:r				
Melody	B♭	C	B♭	C	D	B♭	C	D				
Harmony	E♭ maj	E♭ maj	E♭ maj	Modulating	Modulating	Modulating	B♭ maj	B♭ maj				
R2/1	ɪn	ðə	sprɪŋ	təɪm	θi:	əʊŋ	li:	pri	ti:	rɪŋ	təɪm	
Melody	B♭	B♭	E♭	D♭	D♭	C	C	C	C	B♭	B♭	
Harmony	E♭ maj	E♭ maj	E♭ maj	D♭ maj	D♭ maj	E♭ maj/F maj	E♭ maj/F maj	F maj	F maj	Mixolydian element	E♭ maj	
R2/2	wen	b3:rds	du:	sɪŋ								
Melody	B♭	♭	F	C								
Harmony	E♭ maj	E♭ maj	Mixolydian element	E♭ maj								
R2/2 (Jingle 2)	hei	dɪŋ	ə	dɪŋ	dɪŋ							
Melody	E♭	B♭	B♭	D♭	A♭							
Harmony	E♭ maj	D♭ maj	D♭ maj	Mixolydian Element/ D♭ maj	Chrom							
R2/3	swi	lʌv	3:rʌs	lʌv	ðə	sprɪŋ						
Melody	C	D	E♭	B♭	B♭	G						
Harmony	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj	E♭ maj						

Figure 7.9 continued

STANZA 4

Syllables→	1	2	3	4	5	6	7	8	9	10	11	12
VP 1	<b>ænd</b>	<b>ðear</b>	<b>fɔ:r</b>	<b>teɪk</b>	<b>ðə</b>	<b>p re</b>	<b>sent</b>	<b>t aɪm</b>				
Melody	<b>E♭</b>	G	A♭	B♭	G		C	B♭				
Harmony	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>				
R1 (Jingle 1)	<b>wɪθ</b>	<b>ə</b>	<b>heɪ</b>	<b>ænd</b>	<b>ə</b>	<b>həʊ</b>	<b>ænd</b>	<b>ə</b>	<b>heɪ</b>	<b>nə</b>	<b>nɪ:</b>	<b>nəʊ</b>
Melody	B♭	B♭	E♭	B♭	B♭	C	B♭	A♭	B♭	A♭	G	F
Harmony	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>	Mixolydian element	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>
VP2	<b>fɔ:r</b>	<b>lʌv</b>	<b>ɪs</b>	<b>kraʊn</b>	<b>ed</b>	<b>wɪθ</b>	<b>ðə</b>	<b>praɪm</b>				
Melody	B♭	E♭	F	D	B♭	B♭	C	D				
Harmony	<b>E♭ maj</b>	Modulating	Modulating	Modulating	Modulating	<b>E♭ maj</b>	<b>B♭ maj</b>	<b>B♭ maj</b>				
R2/1	<b>ɪn</b>	<b>ðə</b>	<b>sprɪŋ</b>	<b>t aɪm</b>	<b>θi:</b>	<b>əʊn</b>	<b>li:</b>	<b>pri</b>	<b>ti:</b>	<b>rɪŋ</b>	<b>t aɪm</b>	
Melody	B♭	B♭	♯	D♯	D♯	C	C	C	C	B♭	B♭	
Harmony	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>	Mixolydian element	<b>D♯ maj</b>	<b>E♭ maj/F maj</b>	<b>E♭ maj</b>	<b>F maj</b>	<b>F maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>	
R2/2	<b>wen</b>	<b>bɜ:rdz</b>	<b>du:</b>	<b>sɪŋ</b>								
Melody	B♭	♯	F	C								
Harmony	<b>E♭ maj</b>	<b>E♭ maj</b>	Mixolydian element	<b>E♭ maj</b>								
R2/2 (Jingle 2)	<b>heɪ</b>	<b>dɪn</b>	<b>ə</b>	<b>dɪn</b>	<b>dɪn</b>							
Melody	E♭	B♭	B♭	D♯	A♭							
Harmony	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>D♯ maj</b>	<b>D♯ maj</b>							
R2/3	<b>swi:</b>	<b>lʌv</b>	<b>ɜ:r s</b>	<b>lʌv</b>	<b>ðə</b>	<b>sprɪŋ</b>						
Melody	C	F	G	B♭	B♭	G						
Harmony	<b>E♭ maj</b>	<b>E♭ major</b>	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>	<b>E♭ maj</b>						



**Figure 7.10 Important vocabulary in ‘PRT’**

**a) ‘Love’**

	Vocabulary	Voice	Accompaniment
<b>Stanza 1</b>			
VP1	lover	B $\flat$ - G	E $\flat$ major
<b>Stanza 4</b>			
VP2	love	E $\flat$	B $\flat$ major
<b>R2 All stanzas</b>			
	lovers	S1 and S3 D-G S2 and S4 F-G	E $\flat$ major
	love	B $\flat$	E $\flat$ major

**b) ‘Time’ (āī) – sonic and semantic associations**

	Vocabulary	Voice	Accompaniment
<b>R2 All stanzas</b>			
	time (āī)	D $\flat$	Mixolydian/D $\flat$ major
	time (āī)	B $\flat$	E $\flat$ major
<b>Stanza 2</b>			
VP1	rye (āī)	B $\flat$	E $\flat$ major
VP2	lie (āī)	D $\sharp$	B $\flat$ major
<b>Stanza 3</b>			
VP1	hour (semantic)	B $\flat$	E $\flat$ major
VP2	life (āī)	C	B $\flat$ major
<b>Stanza 4</b>			
VP1	present (semantic)	A $\flat$ - C	E $\flat$ major
	time (āī)	B $\flat$	E $\flat$ major
VP2	prime (āī)	D $\sharp$	B $\flat$ major

**c) ‘Sonic’ vocabulary**

	Vocabulary	Voice	Accompaniment S1	Accompaniment S2-4
<b>Stanza 3</b>				
VP1	carol	G-A $\flat$		E $\flat$ major
<b>R1 All stanzas</b>				
	hey	E $\flat$	E $\flat$ major	E $\flat$ major
	ho	C	E $\flat$ major	E $\flat$ major
	hey	B $\flat$	E $\flat$ major	E $\flat$ major
	nonino	A $\flat$ -G-F	E $\flat$ major	E $\flat$ major
<b>R2 All stanzas</b>	ring (pun)	B $\flat$	E $\flat$ major	S2, S3 Mixolydian
	sing	C	E $\flat$ major	E $\flat$ major
	Hey	E $\flat$	E $\flat$ major	E $\flat$ major
	ding a	B $\flat$ -B $\flat$	E $\flat$ major	S3 D $\flat$ major
	ding	D $\flat$	D $\flat$ major	E $\flat$ major
	ding	A $\flat$	D $\flat$ major	S3 Chromatic

**Figure 7.11 Expressive instructions in ‘PRT’**

Key: vocal expressive instructions; LH = left hand accompaniment; RH = right hand accompaniment

a) Dynamics	
<b>Stanza 1</b>	
Bar 1	<i>mp</i> , accompaniment
Bar 4	crescendo, accompaniment
Bar 5	<i>p subito</i> , accompaniment
Bar 8	<i>pp</i> , <b>voice</b>
	<i>pp</i> , accompaniment
Bar 12-13	Hairpin crescendo and diminuendo, accompaniment
<b>Stanza 2</b>	
Bar 17-19	Hairpin crescendo and diminuendo, accompaniment
Bar 20	<i>pp</i> , accompaniment
Bar 24-25	Hairpin crescendo and diminuendo, accompaniment
<b>Stanza 3</b>	
Bar 26	<i>pp</i> , accompaniment
Bar 27-28	Hairpin crescendo, accompaniment
Bar 28	<i>cresc.</i> , accompaniment
Bar 29	<i>mf</i> , accompaniment
Bar 32	<i>pp</i> , accompaniment
Bar 36-37	Hairpin crescendo, accompaniment
<b>Stanza 4</b>	
Bar 38	<i>f</i> directly to <i>mf</i> , accompaniment
Bar 41-42	Hairpin crescendo, accompaniment
Bar 42	<i>f</i> then <i>mp</i> , accompaniment
Bar 43	<i>pp</i> , accompaniment
Bar 45	<i>p</i> , <b>voice</b> and accompaniment
Bar 46	<i>cresc.</i> , accompaniment
Bar 47	<i>Allargando</i> , <b>voice</b> and accompaniment Hairpin crescendo, <b>voice</b> and accompaniment

b) Tempo	
<b>Stanza 1</b>	
Bar 1	<i>Allegretto con moto</i> , <b>voice</b> and accompaniment
<b>Stanza 4</b>	
Bar 47	<i>Allargando</i> , <b>voice</b> and accompaniment

Figure 7.11 continued

c) Articulation

Stanza 1

- Bar 1 Staccato on second beat, LH
- Bar 1 Accent on fourth beat, both hands
- Bar 1-2 Staccato in RH
- Bar 1-2 Slur between last bar 1 and first beat bar 2, both hands
- Bar 2-3 Phrase marks: first beat bar 2 to first beat bar 3, LH
- Bar 3-4 Phrase marks: first beat bar 3 to third beat bar 4, both hands.
- Bar 4 Staccato on fourth beat, both hands
- Bar 5 Staccato on first and fourth beats, both hands
- Bar 5 Slur between second and third beats, both hands
- Bar 6 Staccato from second beat, RH, and from first beat LH
- Bar 6 Slur between first and second beats RH
- Bar 7 Staccato on first and fourth beats, RH; first beat LH
- Bar 7 Slur between second and third beats, both hands
- Bar 7 Accent on fifth beat, RH
- Bar 8-12 Slur between quavers fifth beat, LH
- Bar 8-12 *Staccatissimo*
- Bar 8-12 Staccatissimo accents, both hands.
- Bar 8 (*very lightly*) – **voice**
- Bar 12 Slur between third and fourth beats, both hands

Stanza 2

- Bar 13 Slur between second and third beats, both hands
- Bar 13 Slur between quavers fourth beat, RH
- Bar 13-15 Slur between second and fourth beats, LH
- Bar 13-15 Phrase marks: last beat bar 13 to third beat bar 15, both hands
- Bar 14-15 Phrase marks: first beat bar 14 to third beat bar 15, both hands
- Bar 15-16 Staccato on last beat bar 15 onwards, both hands
- Bar 16-17 Slur between last beat of bar 16 and first beat of bar 17, RH
- Bar 17-18 Phrase marks: first beat of bar 17 to first beat of bar 18
- Bar 18 Slur between second and third beats, both hands
- Bar 18 Slur between second and fourth beats, both hands
- Bar 19 Staccato on first beat, both hands
- Bar 19 Slur between quavers last beat, both hands
- Bar 20-23 *Staccatissimo sempre*
- Bar 20-23 Staccatissimo accents in both hands
- Bar 20-23 Accents on second and third beats of bar 22, and second beat of bar 23
- Bar 24 Accent on first beat, both hands
- Bar 24 Slur between second and third beat, LH
- Bar 24 Slur between third and fourth beat, RH
- Bar 24 Slur between second and fourth beat, LH
- Bar 25 Staccato quavers on last beat, RH

Figure 7.11 continued

c) Articulation continued

Stanza 3

- Bar 26 *Con Ped,*  
*8va alt,* RH
- Bar 26-27 Staccatissimo accents in RH  
Phrase mark: first beat bar 26 to third beat bar 27, LH
- Bar 27 *loco* fourth beat, RH
- Bar 28 Staccato quavers on last beat, RH
- Bar 29 Staccatissimo accents, both hands  
Slur between first and third beat, both hands  
Staccatissimo accents on last beat, both hands
- Bar 30 Staccatissimo accents on first two beats, both hands
- Bar 32 *Staccatissimo sempre*
- Bar 32-34 Staccatissimo accents on all beats, both hands
- Bar 35 Staccatissimo accents on first beat, both hands
- Bar 35-36 Phrase marks: second beat bar 35 to first beat bar 36, both hands
- Bar 36 Staccato on second beat, both hands  
Slur between third and fourth beats, both hands

Stanza 4

- Bar 37 Staccato in both hands
- Bar 37 Accents on second, third and fourth beats, both hands
- Bar 38 Accent on first beat, RH
- Bar 39 Staccato on all beats, both hands  
Stress on fourth beat, both hands
- Bar 40 Staccato on all beats, both hands
- Bar 41 Slur between first and third beats, both hands  
Staccatissimo accents on fourth and fifth beats, both hands
- Bar 42 Staccatissimo accent on first beat, RH  
Staccato on second beat, RH
- Bar 43 Slur between quavers on fifth beat, both hands  
*Ped.* on second beat, \* on third beat  
(*very crisply*) both hands
- Bar 43-45 Staccatissimo accents all beats, both hands  
Staccatissimo accents on first, second and third beats, both hands  
Slur between quavers on fourth beat, RH
- Bar 47 *Allargando* in accompaniment and voice

Figure 7.12 References to ‘UUBB’ in ‘PRT’

Key: VP1, R1, VP2, R2. S = stanza. Acc. = accompaniment: LH = left hand; RH = right hand

Bar PRT →	3-4	11-12	26-27	28	37-38	39-40
<b>Phrase 1</b>	S1 Acc. both hands.	S1 Acc. RH. R2	S3 Acc, LH.	S3 Acc. RH.	S4 Acc. LH.	S4 Acc. RH. R1
<b>UUBB</b>	VP1/R1		VP1/R1	R1	VP1	
<b>PRT words</b>	It was a lover and his lass, With a hey	sweet lovers love	This carol they began that hour with a hey	ho and a hey	spring.	And therefore take the present time, With a hey

Bar PRT →	6-7	8-9	18	20-21	30	32-33	41-42	43
<b>Phrase 3</b>	S1 Voice	S1 Acc. both hands.	S2 Voice.	S2 Acc. both hands.	S3 Voice.	S3 Acc. LH. R2	S4 Acc.	S4 Acc.
<b>UUBB</b>	VP2	R2	VP2		VP2		LH. VP2	LH. R2
<b>PRT words</b>	green cornfield did	spring time, the only pretty ring time	country folks would	spring time, the only pretty ring time	life was but a	spring time, the only pretty ring time	love is crowned	spring time, the

**Figure 7.13** ‘Mockery’ - poetic scansion in score of the first edition

Key: / = stressed; \ = semi-stressed; ~ = unstressed; / = *foot divisions in line*

	Line
<p>~        /        ~        /        ~        /        ~        /</p> <p><i>When dai/ sies pied, /and vio /lets blue,</i></p>	1
<p>~        /        ~        /        ~        /        ~        /</p> <p><i>And la/ dy-smocks / all sil /ver-white,</i></p>	2
<p>~        /        ~        /        ~        /        ~        /</p> <p><i>And cuc/koo-buds/ of yell /ow hue</i></p>	3
<p>~        /        ~        /        ~        \        ~        /</p> <p><i>Do paint/ the mea /dows with/ delight,</i></p>	4
<p>~        /        ~        /        ~        /        ~        /</p> <p><i>The cuc /koo then /on eve /ry tree</i></p>	5
<p>/        \        ~        /        ~        /        \        /</p> <p><i>Mocks mar /ried men, /for thus/ sings he,</i></p>	6
<p>~        /        ~        /        ~        /        ~        /</p> <p><i>Cuckoo,/ cuckoo!/ O word/ of fear,</i></p>	7
<p>~        /        ~        /        ~        /        ~        /</p> <p><i>Unplea /sing to/ a mar /ried ear!</i></p>	8
<p>~        /        ~        /        ~        /        ~        /</p> <p><i>When shep/ herds pipe/ on oat /en straws,</i></p>	9
<p>~        /        ~        /        \        /        ~        /</p> <p><i>And mer /ry larks/ are plough /men’s clocks,</i></p>	10
<p>~        /        ~        /        ~        /        ~        /</p> <p><i>When tur /tles tread,/ and rooks, /and daws,</i></p>	11
<p>~        /        ~        /        ~        /        ~        /</p> <p><i>And mai /dens bleach/ their sum /mer smocks,</i></p>	12
<p><i>The cuckoo then, on every tree, (as in line 5)</i></p>	13
<p><i>Mocks married men, for thus sings he, (as in line 6)</i></p>	14
<p><i>Cuckoo, cuckoo! O word of fear, (as in line 7)</i></p>	15
<p><i>Unpleasing to a married ear! (as in line 8)</i></p>	16

**Figure 7.14** ‘TSOTY’ – poetic scansion in the score of first edition

Key: / = stressed; \ = semi-stressed; ~ = unstressed; / = *foot divisions in line*

	<b>Line</b>
<p>~ / ~ / ~ / ~ /  <i>When daf /fodils/ begin/ to peer,</i></p>	1
<p>~ / ~ / ~ ~ ~ /  <i>With heigh!/ the do /xy over/ the dale,</i></p>	2
<p>~ / ~ / ~ / ~ ~ /  <i>Why then/ comes in/ the sweet/ o' the year,</i></p>	3
<p>~ ~ / \ / ~ ~ / ~ /  <i>For the red/ blood reigns/ in the win /ter's pale.</i></p>	4
<p>~ / ~ / ~ \ ~ /  <i>The white/ sheet bleac /hing on/ the hedge,</i></p>	5
<p>~ / ~ / ~ / ~ / ~ /  <i>With heigh!/ the sweet birds,/ O, how/ they sing!</i></p>	6
<p>~ / ~ / ~ / ~ /  <i>Doth set/ my pug /ging tooth/ an edge,</i></p>	7
<p>~ ~ / ~ / ~ ~ / ~ ~ /  <i>For a quart/ of ale/ is a dish/ for a king.</i></p>	8
<p>~ / ~ / ~ / ~ /  <i>The lark/, that ti /rra–lir /ra chants,</i></p>	9
<p>~ / ~ / ~ / ~ / ~ ~ /  <i>With heigh!/ with heigh!/ the thrush/ and the jay,</i></p>	10
<p>~ / ~ / ~ / ~ ~ /  <i>Are sum /mer songs /for me/ and my aunts,</i></p>	11
<p>~ / ~ / ~ \ ~ /  <i>While we/ lie tumb /ling* in/ the hay.</i></p>	12

\*‘tumbling’ is repeated five times in the score of the first edition.

Figure 7.15 Rhyme in ‘Mockery’

a) Rhyming elements

Key: **aɪ** **e** **i:** and **ɪ** **r** and **r** **s, ʃ** and **z** **m, n** or **ŋ** **u:u** L = poetic line

Syllable →	1	2	3	4	5	6	7	8	9
Stanza 1									
Verse 1									
L1	wen	deɪz	i:s	paɪd	ænd	vaɪəu	let s	blu:	
L2	ænd	leɪ	di:	smɒks	ɔ:l	sɪl	vɜ:ɹ	wɑɪt	
L3	ænd	ku:	ku:	bʌds	ɒf	je	ləu	hu:	
L4	du:	peɪnt	ð ə	mɛ	dəʊs	wɪ θ	dɪ:	laɪt	
Refrain									
L5	ð ə	ku:	ku:	θ en	ɒn	ev	e*	ɹɪ	trɪ:
6	mɒks	mæ	ɹɪd	me n	f ɔ:r	ðʌs	sɪ ŋs	hi:	
7	ku:	ku:	ku:	ku:	əu	wɜ:ɹ d	ɒf	fɪər	
8	ʌn	pli:	sɪ ŋ	tu:	ð ə	mæ	ɹɪd	ɹər	
Stanza 2									
Verse 2									
L9	wen	fe	ps:ɹ ds	paɪp	ɒn	əu	ten	strɔ:s	
L10	ænd	mɛ	ɹɪ:	lɑ:ks	ɑ:r	plau	mɛns	kloks	
L11	wen	tɜ:ɹ	tɜ:ɹ s	tred	ænd	ɹʊ ks	ænd	dɔ:s	
L12	ænd	meɪ	dens	blɪ:t f	ðeɪr	sʌ	mɜ:r	smɒks	
Refrain									
13	ð ə	ku:	ku:	θ en	ɒn	ev	e*	ɹɪ	trɪ:
L14	mɒks	mæ	ɹɪd	mɛn	f ɔ:r	ðʌs	sɪ ŋs	hi:	
L15	ku:	ku:	ku:	ku:	əu	wɜ:ɹ d	ɒf	fɪər	
L16	ʌn	pli:	sɪ ŋ	tu:	ð ə	mæ	ɹɪd	ɹər	

\* Warlock set ‘every’ as three syllables whereas the poetic scan has elided the second ‘e’.



Figure 7.15 continued

b) Distribution of significant vowels and consonants

Vowels/Consonants	Verse 1	Verse 2	Refrain (x2)
a	4	1	0
e	4	8	4
i and i:	5	2	8
m, n or ŋ	6	15	10
s, ʃ and z	8	9	5
r and r'	1	11	8
u, u:	4	1	7

Figure 7.16 Rhyme in ‘TSOTY’

a) Rhyming elements

Key: **ɔ:r** **eɪ** **w** **ð** or **θ** **ɪ** and **i:** **əʊ** **n, ŋ** and **m** **d** L = poetic line

Syllable →	1	2	3	4	5	6	7	8	9	10
Stanza 1										
L1	wen	dæ	fəʊ	dɪs	bi	qɪn	tu:	piəʀ		
L2	wɪθ	heɪ	ðə	dɒk	zɪ	əʊ	vɜ:r	ðə	dɛɪəɪ	
L3	wai	θen	kʌms	ɪn	ðə	swɪt	əʊ	ðə	ɟiəʀ	
L4	fɔ:r	ðə	red	blʌd	reɪns	ɪn	ðə	wɪn	tʃɜ:s	peɪəɪ
Stanza 2										
L5	ðə	wait	fɪ:t	blɪ:tʃ	ɪn	ɒn	ðə	hedtʃ		
L6	wɪθ	heɪ	ðə	swɪt	bɜ:rdz	əʊ	haʊw	ðeɪ	sɪŋ	
L7	dʌθ	set	maɪ	pʌg	ɪn	tʊ:θ	ɒn or æn	edʃ		
L8	fɔ:r	ə	kwɔ:rt	ɒf	eɪəɪ	ɪz	fɪt	fɔ:r	ə	kiŋ
Stanza 3										
L9	ðə	lɑ:rk	ðæt	tri	rɑ:	ɪ	rɑ:	tʃɑ:nts		
L10	wɪθ	heɪ	wɪθ	heɪ	ðə	ðʌʃ	ænd	ðə	dʒeɪ	
L11	ɑ:r	sʌ	mɜ:r	sɒŋs	fɔ:r	mɪ:	ænd	m aɪ	ənt s	
L12	waiəɪ	wɪ:	laɪ	tʌmb	ɪn	ɪn	ðə	heɪ		

Figure 7.16 continued  
 b) Distribution of significant consonants and vowels

Vowels and consonants	Stanza 1	Stanza 2	Stanza 3
ɔ:r	1	3	1
eɪ	2	3	4
w	5	5	4
ð or θ	8	7	8
ɪ and i:	9	10	8
n, ŋ and m	7	7	10
a:	0	0	6
aʊ	3	1	0
ʊ	6	4	2

**Figure 7.17** The musical presentation of important vowels and consonants in ‘Mockery’  
a) Phonetic elements u: and u

Section	Bar	Phonetic elements u: and u	Musical presentation
Verse 1	5	blu:	B♭ D <sub>1</sub> F <sub>1</sub> C <sub>1</sub>
	8	ku	E♭ B♭ D♭ F <sub>1</sub> A♭
	8	ku:	D♭ A♭ F <sub>1</sub> B♭ E♭
	9	hu:	C♭ E♭ G <sub>1</sub> G♭
	9	du:	A♭ C <sub>1</sub> G♭ E♭
Verse 2	29	ru	A♭ C <sub>1</sub> G <sub>1</sub> B♭
Refrain 1 (et seq.)	12	ku	F <sub>1</sub> D <sub>1</sub> B♭ D♭ G♭
	12	ku:	D♭ F <sub>1</sub> A <sub>1</sub> C <sub>1</sub>
	16	ku	F <sub>1</sub>
	16	ku:	D <sub>1</sub> E♭
	17	ku	A♭ C♭ E♭ G <sub>1</sub> B <sub>1</sub> D <sub>1</sub>
	17	ku:	E <sub>1</sub> G <sub>1</sub> B <sub>1</sub>
	20	tu:	A♭ C♭ G <sub>1</sub> B♭

Figure 7.17 continued  
b) Phonetic elements *r* and *r*

Section	Bar	Phonetic elements <i>r</i> and <i>r</i>	Musical presentation
Verse 1	7	vɜ:ɹ	B♭ D♯ F♯
Refrain ( <i>et seq.</i> )	13	ri	C♯ E♯ G♯ D♯
	14	tri:	E♯ B♯ D♯ F♯ A♯ C♯
	14	mæɹ	D♯ F♯ A♯ C♯ E♯ G♯
	14	riɪ	D♯ F♯ A♯ C♯
	15	fɜ:ɹ	B♯ D♯ D♯ F♯ A♯ E♯
	18	:ɹd	B♯ E♯
	19	əɹ	E♯ G♯ B
	21	mæɹ	C♯ E♯ B♯
	21	riɪ	C♯ B♯ D♯
	21	iəɹ	C♯ E♯ G♯
Verse 2	24	pɜ:ɹds	C♯ B♯ D♯
	25	strɜ:s	B♯ D♯ F♯ C♯
	26	mer	G♯ B♯ C♯ D♯
	26	ri	C♯ B♯ D♯
	26	lɑ:ɹks	E♯ C♯ B♯ D♯
	26	ɑ:ɹ	C♯ B♯ D♯
	28	tɜ:ɹ	D♯ F♯ A♯ E♯ B♯
	28	tɜ:ɹls	D♯ F♯ A♯ B♯
	28	tred	E♯ C♯ B♯
	29	ruks	A♯ C♯ E♯ G♯
	30	ðeɹ	G♯ C♯ B♯ D♯
	31	mɜ:ɹ	F♯ A♯ C♯

*Figures: Chapter 8*

**Figure 8.1 The known 'PRT' discography**

Singer/Pianist	Date	Format	British Library Sound Archive Catalogue No.	Recording details/recording location where known
Roy Henderson/Gerald Moore	1941	78	9CS0002619 1CS0042825 1CS0042826	Decca
Kathleen Ferrier/Frederick Stone	1952	LP	2LP0075659 2LP0075660 1LP0163204	Decca. Concert Hall, Broadcasting House, London
Alexander Young/Gordon Watson	1954	LP	2LP0033614 1LP0054538	Argo
Helen Watts/Frederick Stone	1963	Master-tape	O64W6	BBC Home Service recording
Raymond Hayter/Wilfred Parry	1965	Tape of radio broadcast	M310W	BBC Third Programme 'Warlock's Country Songs'
Janet Baker/Gerald Moore	1967	LP	2LP0074708 1LP0143970	EMI. Abbey Road Studios, London
Robert Ivan Foster/Rex Stephens	1967	LP	2LP0060122	Onslow
Janet Baker/Geoffrey Parsons	1968	CD	1CD0227217	BBC Music Legends Misattributed in BLSA catalogue to Gerald Moore. Original format not known
Janet Baker/Geoffrey Pratley	1970	Tape of radio broadcast	NP1643R	Malvern College, Malvern, Worcs.
Anthony Rolf Johnson/David Willison	1975	LP	1LP0178571	Polydor. Assembly Hall, Northwood College
Janet Baker/Raymond Leppard	1976	CD of radio broadcast	1CD0259669	Oriel. BBC radio broadcast recording
Norman Bailey/Geoffrey Parsons	1977	CD	1CD0196607	Decca. BL do not hold any LPs. A re-mastered copy of the original recording
Robert Tear/Geoffrey Parsons	1978	LP	1LP0107108	L'Oiseau-Lyre. BBC copyright
Jacqueline Delman/Lars Roos	1978	LP	2LP0044063 1LP0060424	Bluebell. Swedish Radio, Stockholm
Ian Partridge/Jennifer Partridge	1979	LP	1LP0109275	OUP. Rosslyn Hill Chapel, London
Graham Trew/Roger Vignoles	1980	LP	1LP0017059	Hyperion
Ruth Golden/Levering Rothfuss	1991	CD	1CD0227122	British Collection. Recital Hall, S.U.N.Y., Purchase, New York
John Mark Ainsley/Julius Drake	1994	Tape of radio broadcast	H2674/01	St David's Hall, Cardiff
John Mark Ainsley/Roger Vignoles	1994	CD	1CD0081395	Hyperion
William Berger/John Reid	2004	CD	1CD0263836 2CD0068088	Royal Academy of Music. RAM Song Circle 'Songs of Spring'
Rosana de Moraes Marreco/Geoffrey Pratley	2005	CD	No copy at BL (RAM)	Royal Academy of Music. Warlockathon
Andrew Kennedy/Simon Lepper	2006	CD	No copy at BL (LAN279)	Landor Records


**Figure 8.2 The five case-study recordings**


<b>Singer/Pianist</b>	<b>Singer's birth date</b>	<b>Recording date</b>	<b>Singer's age at time of recording</b>
Roy Henderson/Gerald Moore	1899	1941	42
Alexander Young/Gordon Watson	1920	1954	34
Ian Partridge/Jennifer Partridge	1938	1979	41
John Mark Ainsley/Roger Vignoles	1963	1994	31
Andrew Kennedy/Simon Lepper	1977	2006	29




**Figure 8.3 Timings of 'PRT' discography**

Singer/Pianist	Year	Overall time of song	S1	S2	S3	S4
Roy Henderson/Gerald Moore	1941	1'03"134	0'16"400	0'14"117	0'14"065	0'16"890
Kathleen Ferrier/Frederick Stone	1952	1'14"440	0'18"733	0'16"001	0'16"559	0'20"658
Alexander Young/Gordon Watson	1954	1'16"114	0'19"546	0'16"745	0'16"818	0'19"997
Helen Watts/Frederick Stone	1963	1'07"089	0'17"883	0'15"412	0'15"132	0'16"416
Raymond Hayter/Wilfred Parry	1965	1'09"164	0'18"376	0'15"682	0'15"900	0'17"732
Janet Baker/Geoffrey Parsons	1968	1'21"625	0'20"492	0'17"866	0'18"480	0'23"473
Janet Baker/Gerald Moore	1967	1'15"291	0'19"311	0'16"913	0'17"083	0'20"134
Robert Ivan Foster/Rex Stephens	1967	1'14"135	0'20"202	0'16"877	0'17"512	0'18"583
Janet Baker/Geoffrey Pratley	1970	1'28"084	0'21"037	0'18"895	0'19"841	0'26"976
Anthony Rolf Johnson/David Willison	1975	1'07"892	0'18"040	0'15"402	0'15"006	0'17"119
Janet Baker/Raymond Leppard	1976	1'27"903	0'21"081	0'18"580	0'18"194	0'26"246
Norman Bailey/Geoffrey Parsons	1977	1'18"522	0'19"579	0'17"039	0'17"085	0'21"479
Robert Tear/Geoffrey Parsons	1978	1'25"802	0'21"826	0'18"868	0'19"989	0'22"559
Jacqueline Delman/Lars Roos	1978	1'36"400	0'24"991	0'21"540	0'22"404	0'25"413
Ian Partridge/Jennifer Partridge	1979	1'10"987	0'18"400	0'15"765	0'15"708	0'18"323
Graham Trewh/Roger Vignoles	1980	1'19"903	0'20"850	0'18"381	0'18"481	0'22"250
John Mark Ainsley/Julius Drake	1984	1'12"907	0'18"037	0'16"102	0'16"659	0'19"508
Ruth Golden/Levering Rothfuss	1991	1'16"525	0'19"939	0'17"060	0'17"002	0'20"984
John Mark Ainsley/Roger Vignoles	1994	1'22"362	0'20"449	0'18"121	0'18"320	0'22"336
William Berger/John Reid	2004	1'24"745	0'21"562	0'18"594	0'19"157	0'22"216
Rosana de Moraes Marreco/Geoffrey Pratley	2005	1'23"003	0'21"235	0'18"126	0'18"459	0'22"336
Andrew Kennedy/Simon Lepper	2006	1'18"909	0'19"975	0'17"301	0'17"480	0'21"283

 In the anomalous Tear (1978) recording a difference of more than a second exists between S2 and S3.

 Recordings with differential times for S1 and S4 of less than a second

 Recordings where S1 takes more time than S4

**Figure 8.4 Timings of the five case-study recordings**

<b>Singer/Pianist</b>	<b>Date</b>	<b>Overall time</b>	<b>Stanza 1</b>	<b>Stanza 2</b>	<b>Stanza 3</b>	<b>Stanza 4</b>
Roy Henderson/Gerald Moore	1941	1'03"134	0'16"400	0'14"117	0'14"065	0'16"890
Alexander Young/Gordon Watson	1954	1'16"114	0'19"546	0'16"745	0'16"818	0'19"997
Ian Partridge/Jennifer Partridge	1979	1'10"987	0'18"400	0'15"765	0'15"708	0'18"323
John Mark Ainsley/Roger Vignoles	1994	1'22"362	0'20"449	0'18"121	0'18"320	0'22"336
Andrew Kennedy/Simon Lepper	2006	1'18"909	0'19"975	0'17"301	0'17"480	0'21"283

Figure 8.5 Comparative tempo graph of the five performances of 'PRT'

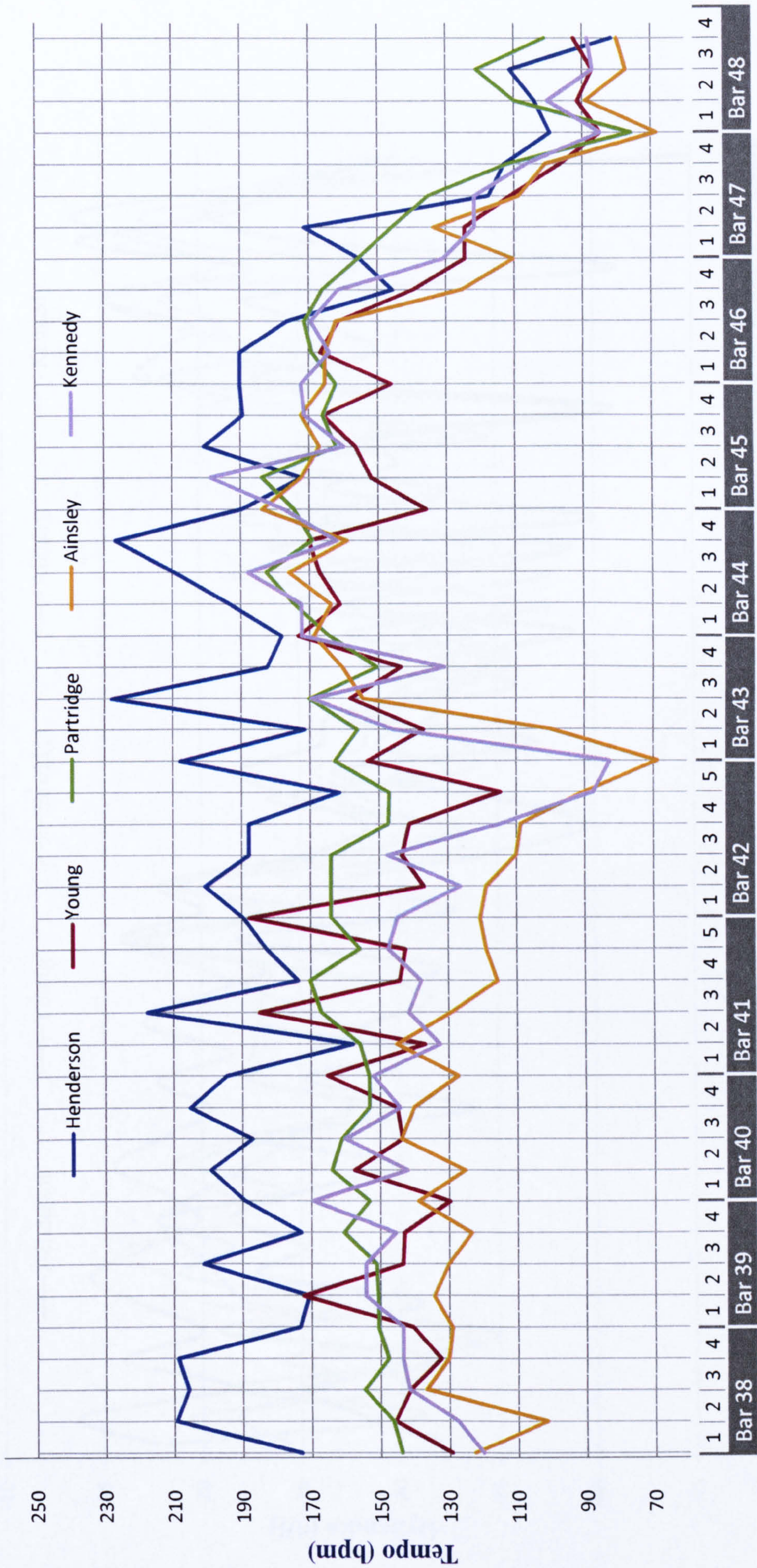


Figure 8.6 Dynamic graphs

a) Comparative dynamic graph of the five performances of 'PRT'

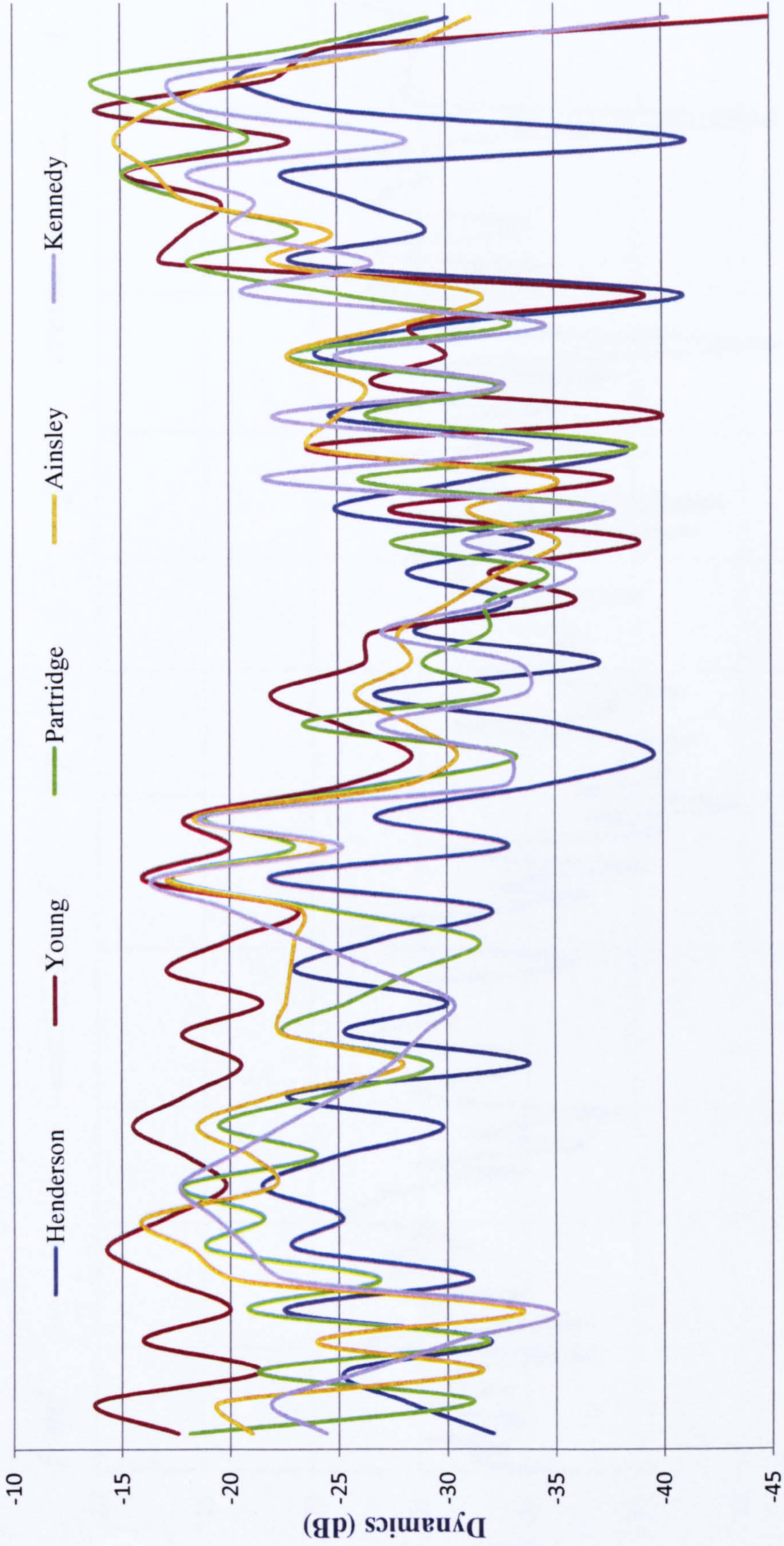


Figure 8.6 continued

b) Dynamics – Henderson

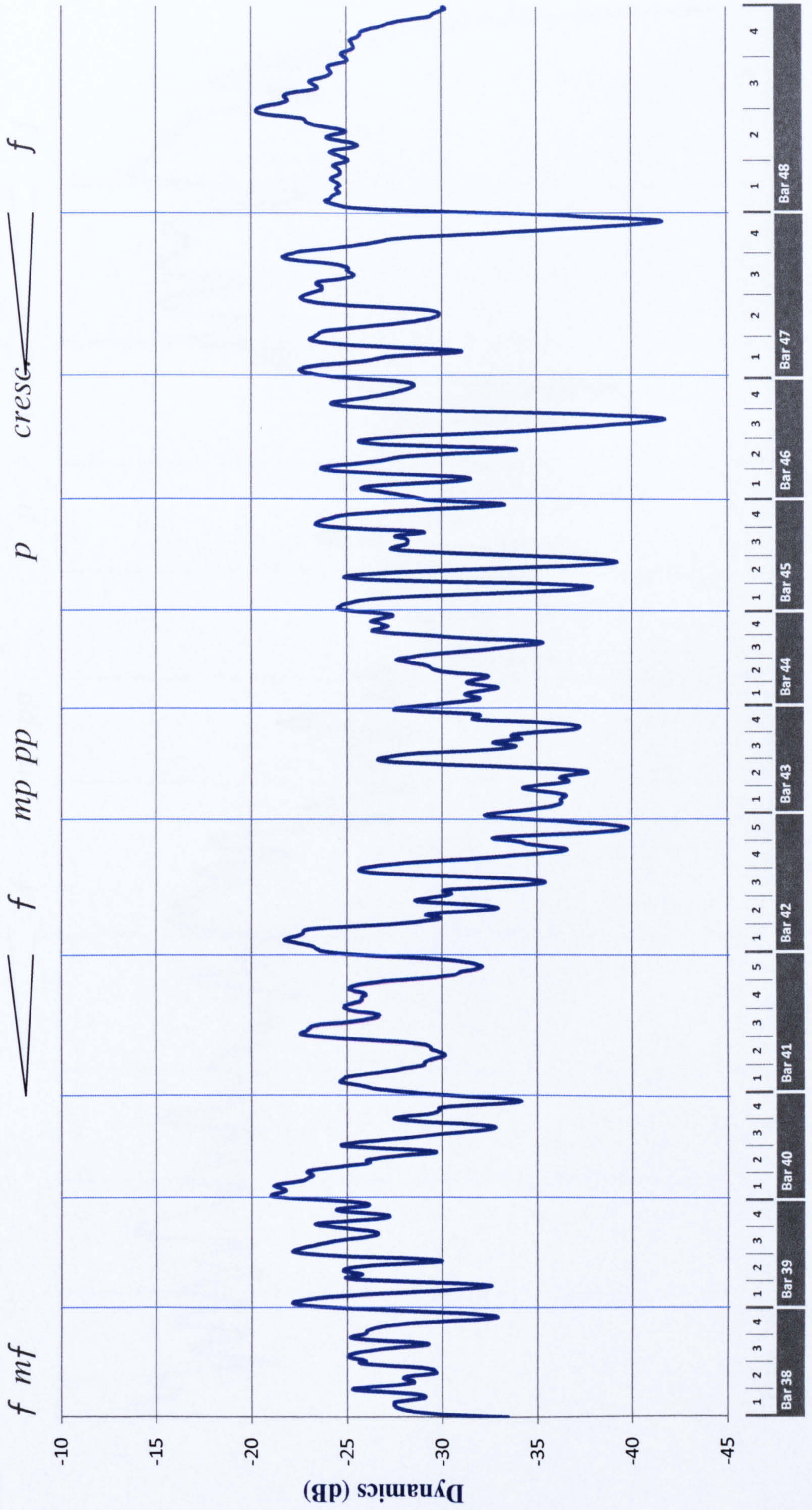


Figure 8.6 continued  
 c) Dynamics – Young

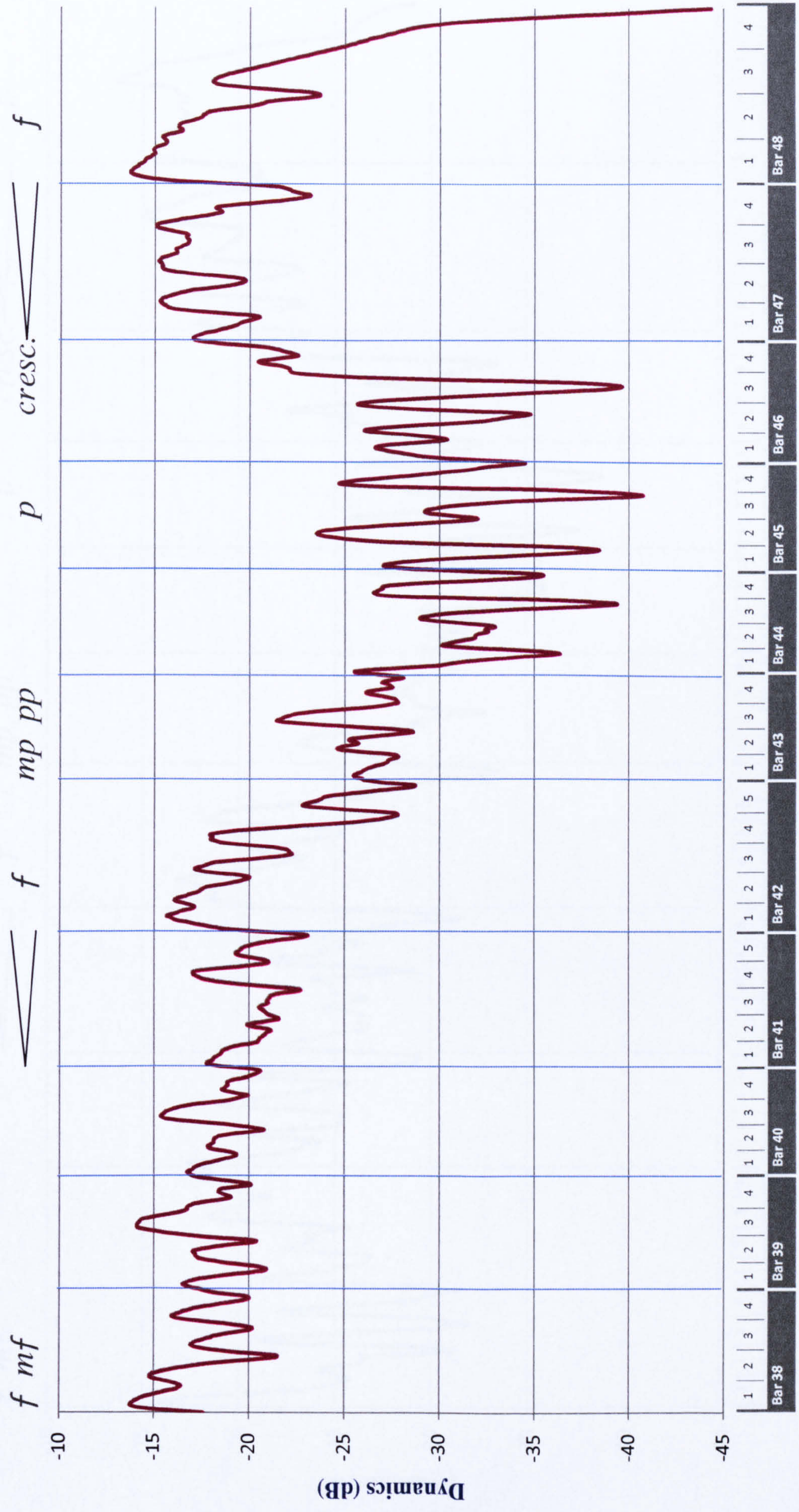


Figure 8.6 continued

d) Dynamics – Partridge

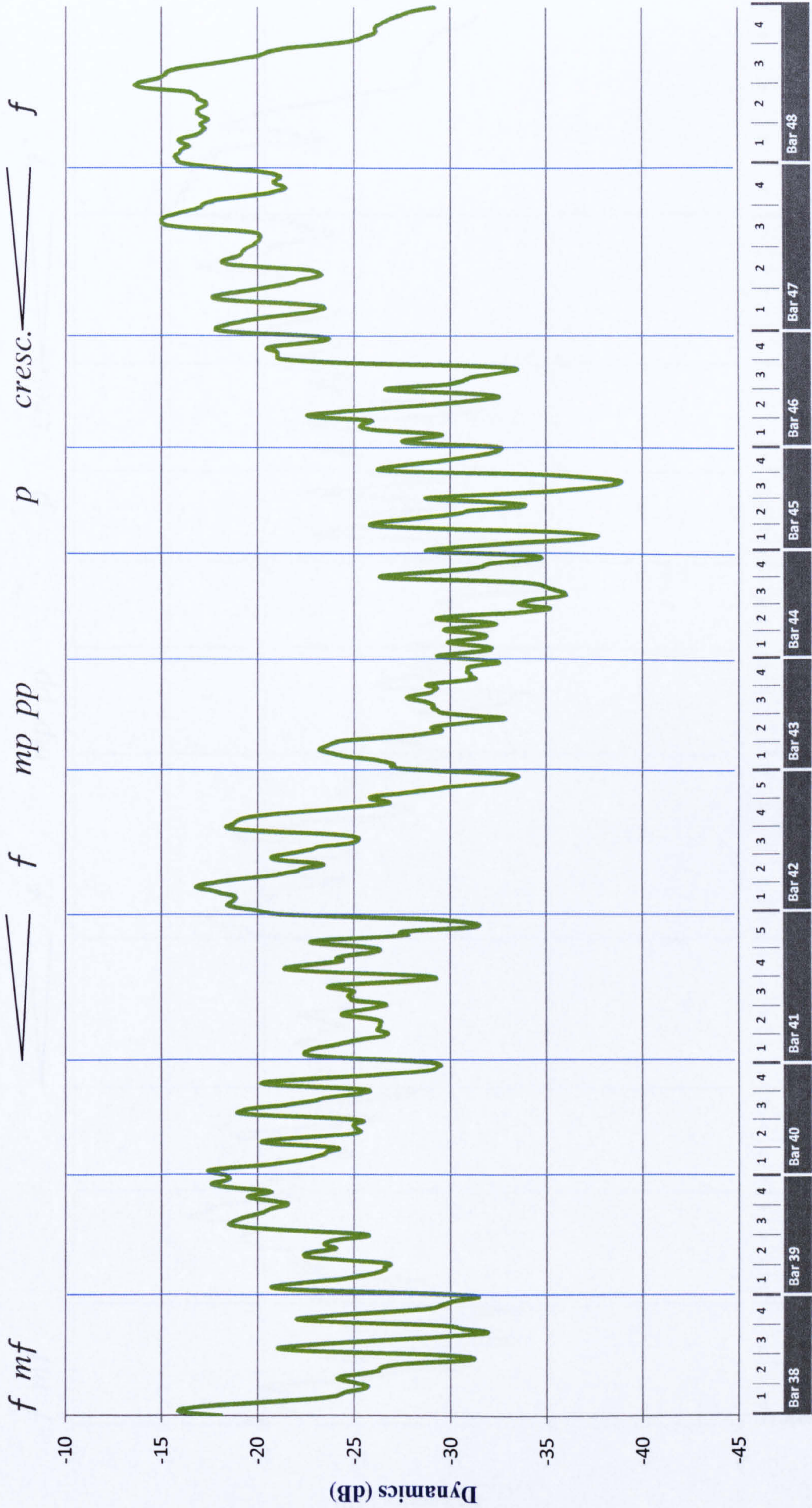


Figure 8.6 continued

e) Dynamics – Ainsley

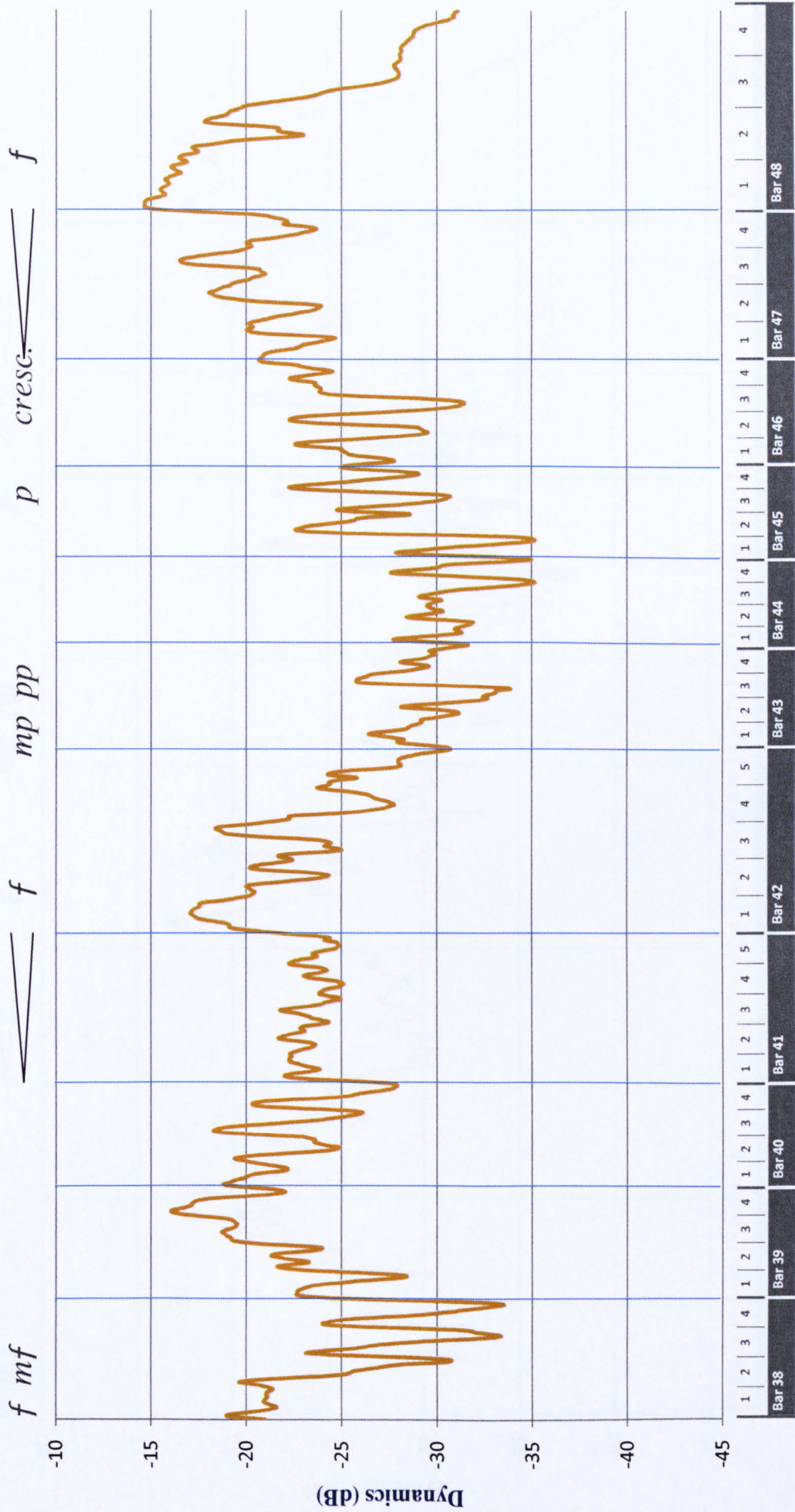
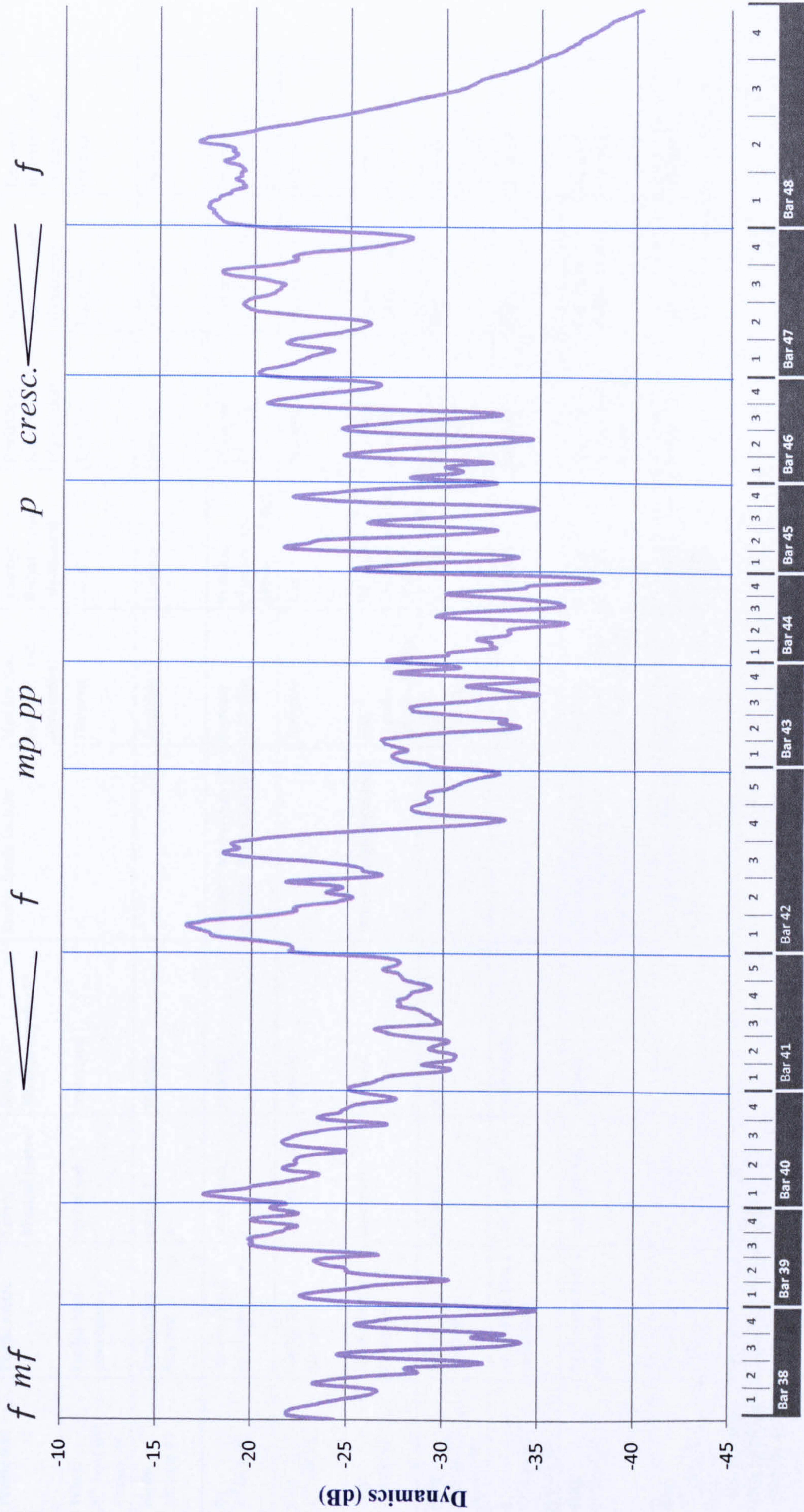




Figure 8.6 continued

f) Dynamics – Kennedy



**Figure 8.7 Metrical interaction in R2/2 (last half beat of bar 44 to the end of the third beat of bar 46)**

Poetic text	Poetic metre	Score: Musical metre*	Score: Musical rhythm**	Score: Sonic factors	Henderson: Rubato† and (dynamics)	Young: Rubato† and (dynamics)	Partridge: Rubato† and (dynamics)	Ainsley: Rubato† and (dynamics)	Kennedy: Rubato† and (dynamics)
When 4 <sup>th</sup> beat last quaver 44	Iambic foot 1 unstressed	unstressed	unstressed		Decrease	Decrease	Increase	Increase	Increase
birds 1st beat 45	Iambic foot 1 Stressed	stressed	stressed		Decrease	Increase	Increase	Decrease	Increase
do 2 <sup>nd</sup> beat 45	Iambic foot 2 unstressed	unstressed	stressed	Stressed: Mixolydian D♯ in piano; high vocal pitch	Increase (-24 dB)	Increase (Loudest in phrase - 23 dB)	Decrease (-25 dB)	Decrease (Loud -22 dB)	Decrease (Loudest in phrase - 21 dB)
sing 3 <sup>rd</sup> beat 45	Iambic foot 2 Stressed	semi stressed	stressed		Decrease	Increase	Increase	Increase	Increase
Hey 4 <sup>th</sup> beat 45	Iambic foot 3 unstressed	unstressed	stressed	Stressed: high vocal pitch	Flat (Loudest in phrase -23 dB)	Decrease (Second loudest - 25 db)	Decrease (-26 dB)	Decrease (Loud -22 dB)	Increase (Loud - 22 dB)
ding 1 <sup>st</sup> beat, 1 <sup>st</sup> quaver 46	Iambic foot 3 stressed	stressed	unstressed		Flat (-25 dB)	Increase	Increase (-27 dB)	Flat	Decrease (Quite quiet -28 dB)
a 1 <sup>st</sup> beat, 2 <sup>nd</sup> quaver 46	Anapaestic foot 1 unstressed	unstressed	unstressed		Flat	Increase	Increase	Flat	Decrease
ding 2 <sup>nd</sup> beat 46	Anapaestic foot 1 unstressed	semi-stressed	stressed	Stressed: Mixolydian D♯, high vocal pitch, D flat major in piano	Decrease (Second loudest in phrase -23 dB)	Decrease (-26 dB)	Increase (Loudest in phrase -22 dB)	Decrease (Loud -22 dB)	Increase (-24 dB)
ding 3 <sup>rd</sup> beat 46	Anapaestic foot 1 stressed	semi-stressed	stressed	Stressed: mixolydian D♯ in piano	Decrease	Decrease (-26 dB)	Decrease	Decrease	Decrease

Key:

\* Musical metre: 1<sup>st</sup> beat in bar = stressed; 3<sup>rd</sup> beat in bar = semi-stressed; 2<sup>nd</sup> and 4<sup>th</sup> beat in bar = unstressed.

\*\* Musical rhythm: ♩ = stressed; ♪ = unstressed.

† Rubato: decrease = stressed; increase = unstressed; flat = semi-stressed

Figure 8.8 The plosive/nasal/i vowel combination in R2/2

a) Ainsley's scoops

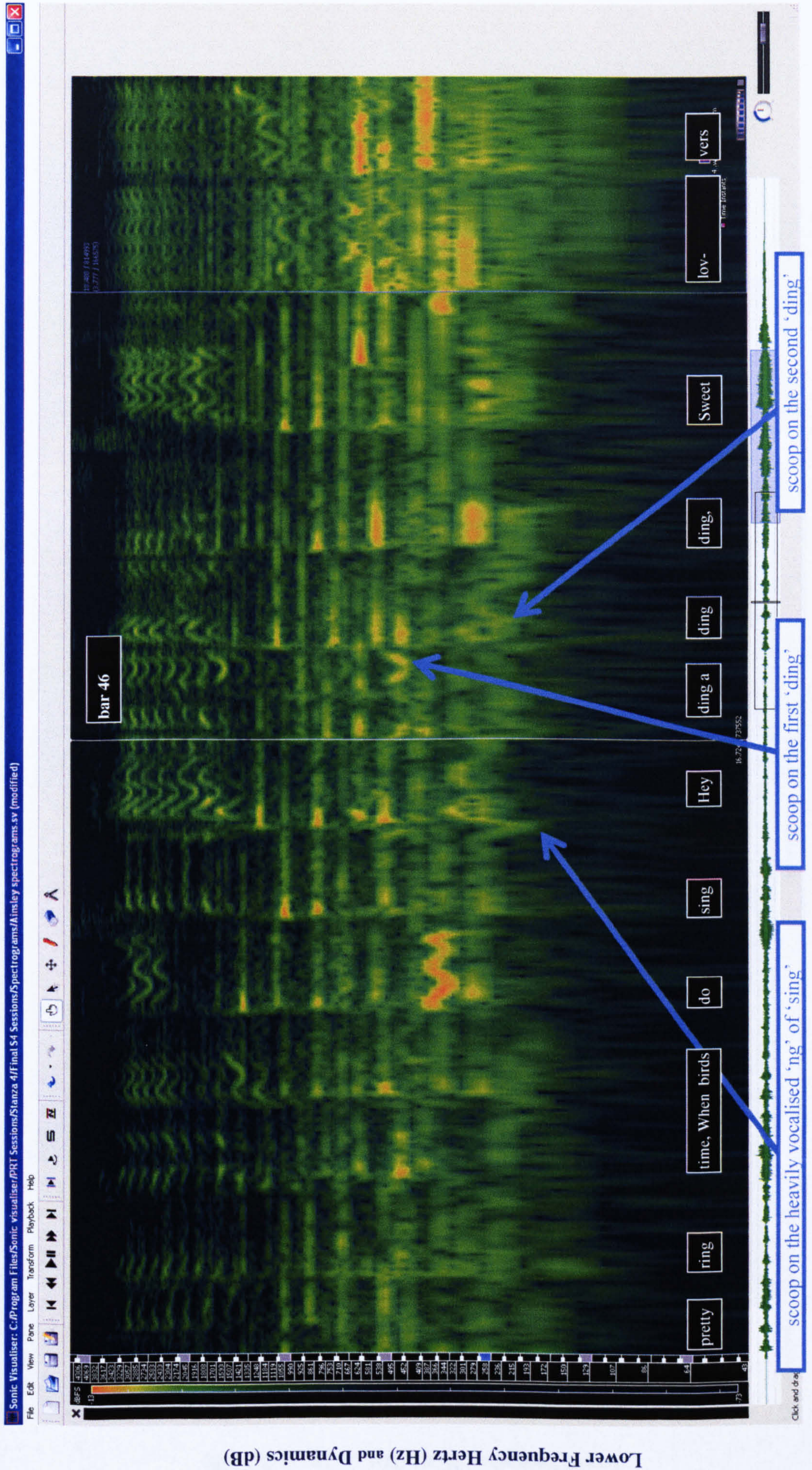


Figure 8.8 continued  
b) Young's micro-gestures and articulation of 'Hey'

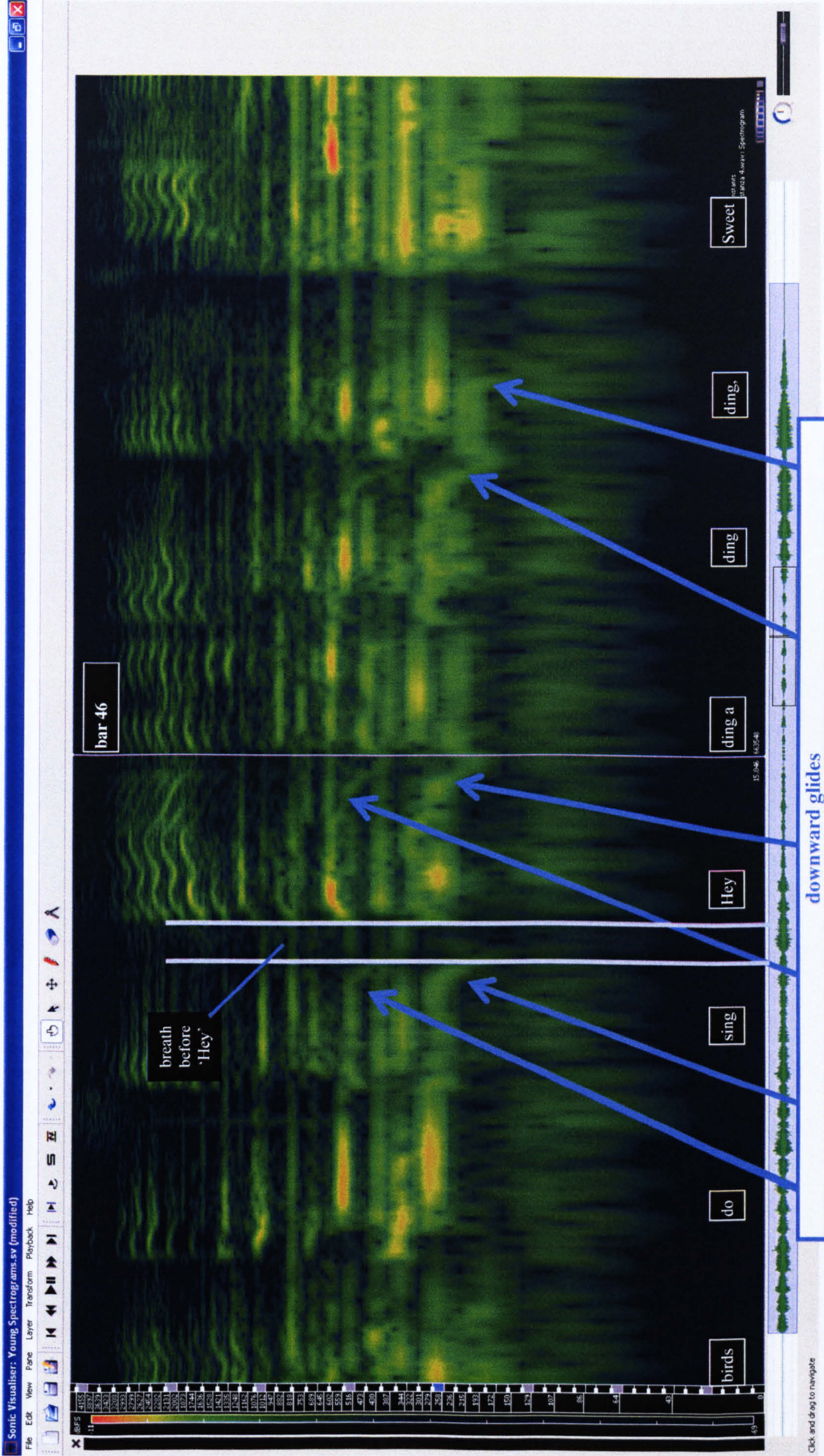
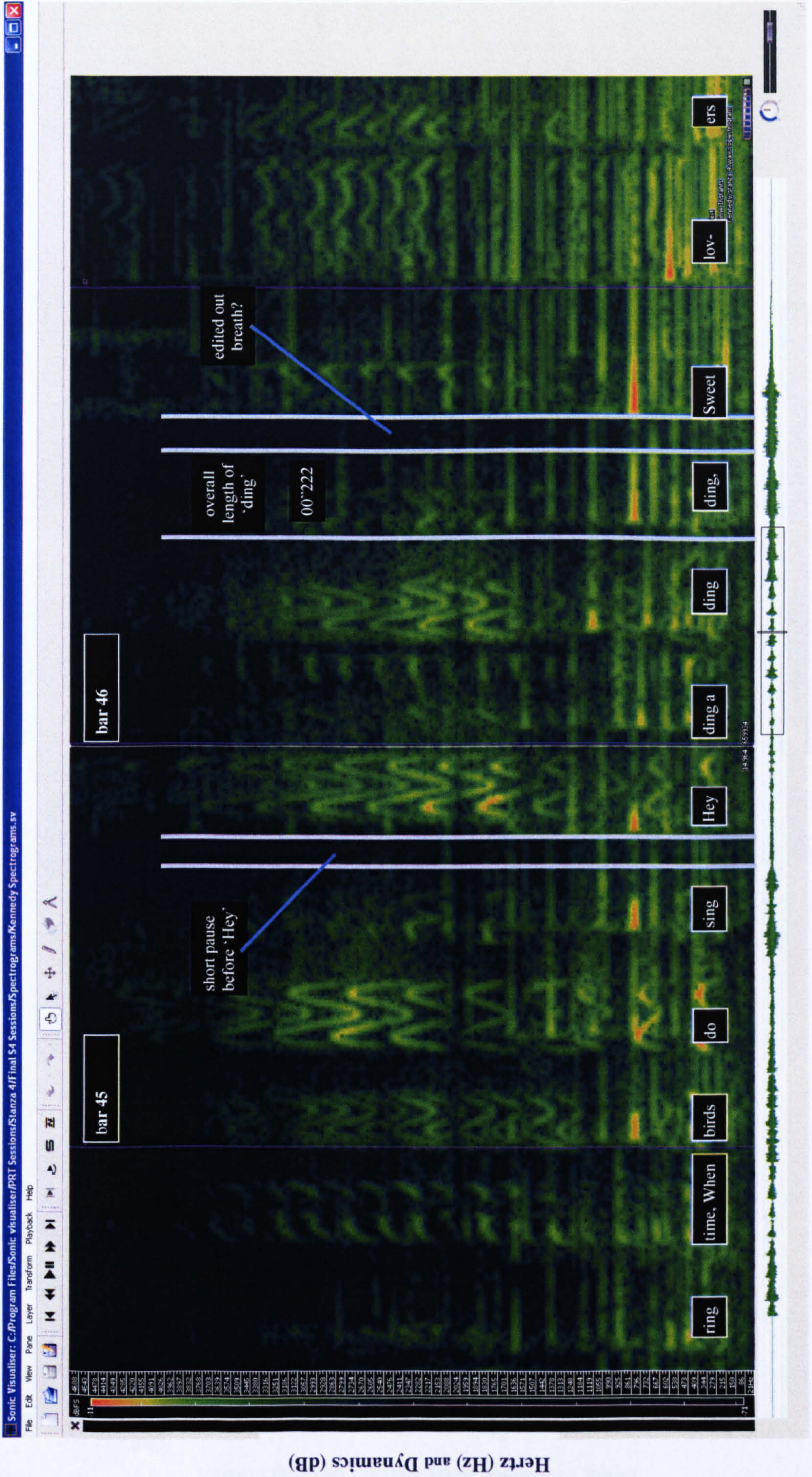


Figure 8.8 continued

c) Kennedy: the third 'ding'; pauses and breaths



Hertz (Hz) and Dynamics (dB)

Figure 8.8 continued  
d) Partridge: downward glides and breath after 'sing'

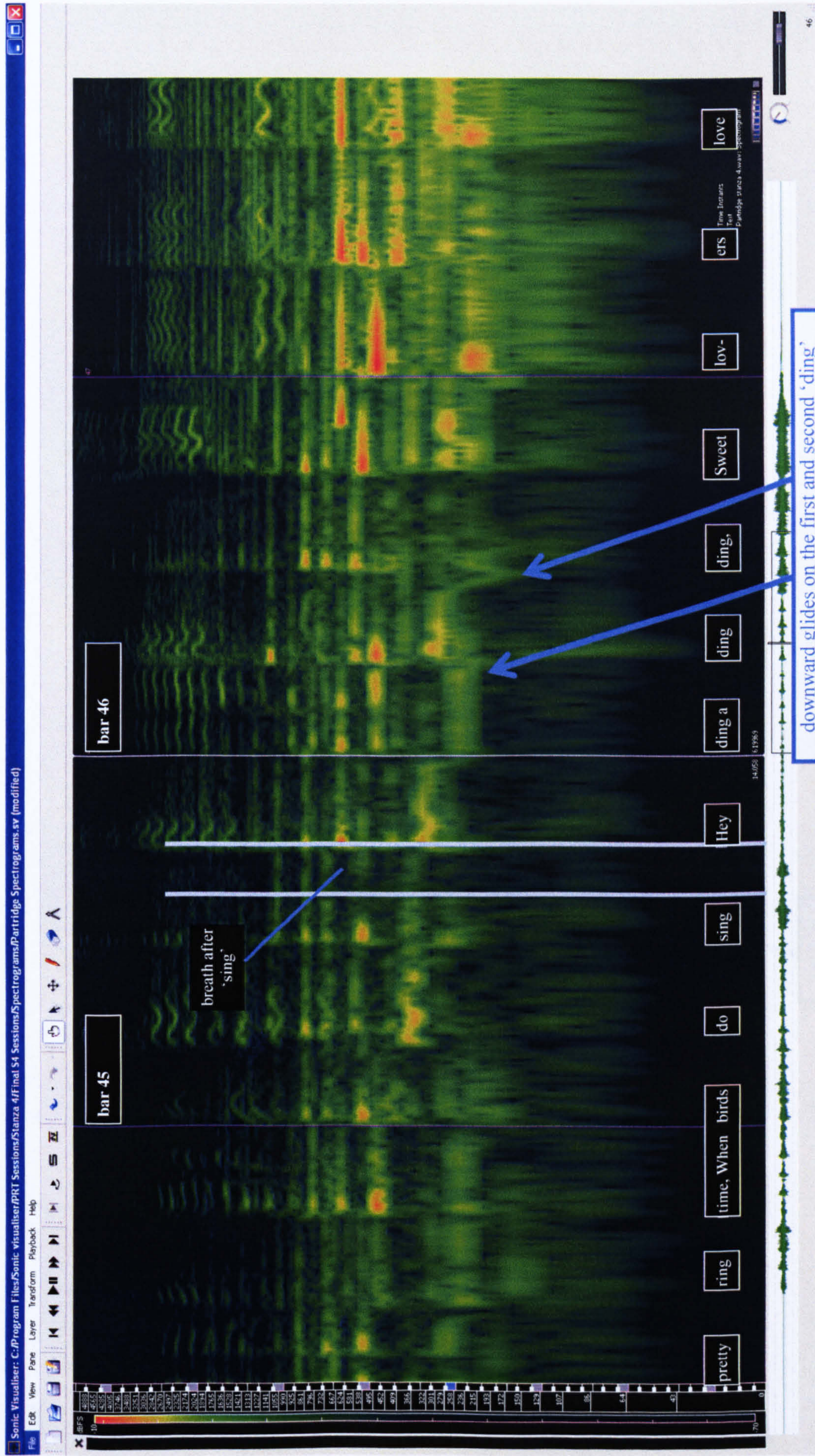


Figure 8.8 continued  
 e) Henderson: duration of the nasals

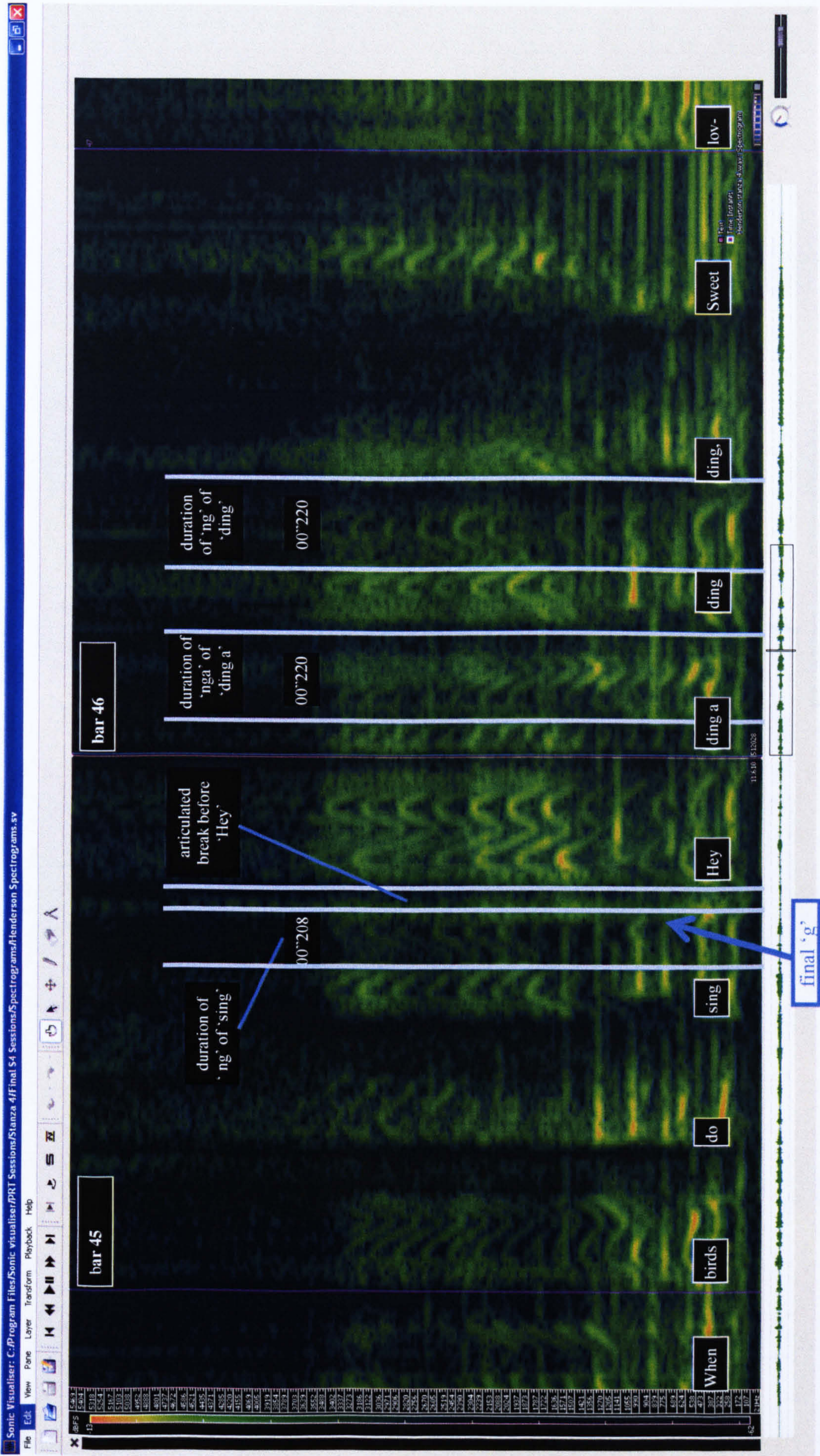


Figure 8.9 'Spring' in bar 43  
 a) Henderson's vibrato-like gesture on the nasal of 'spring'

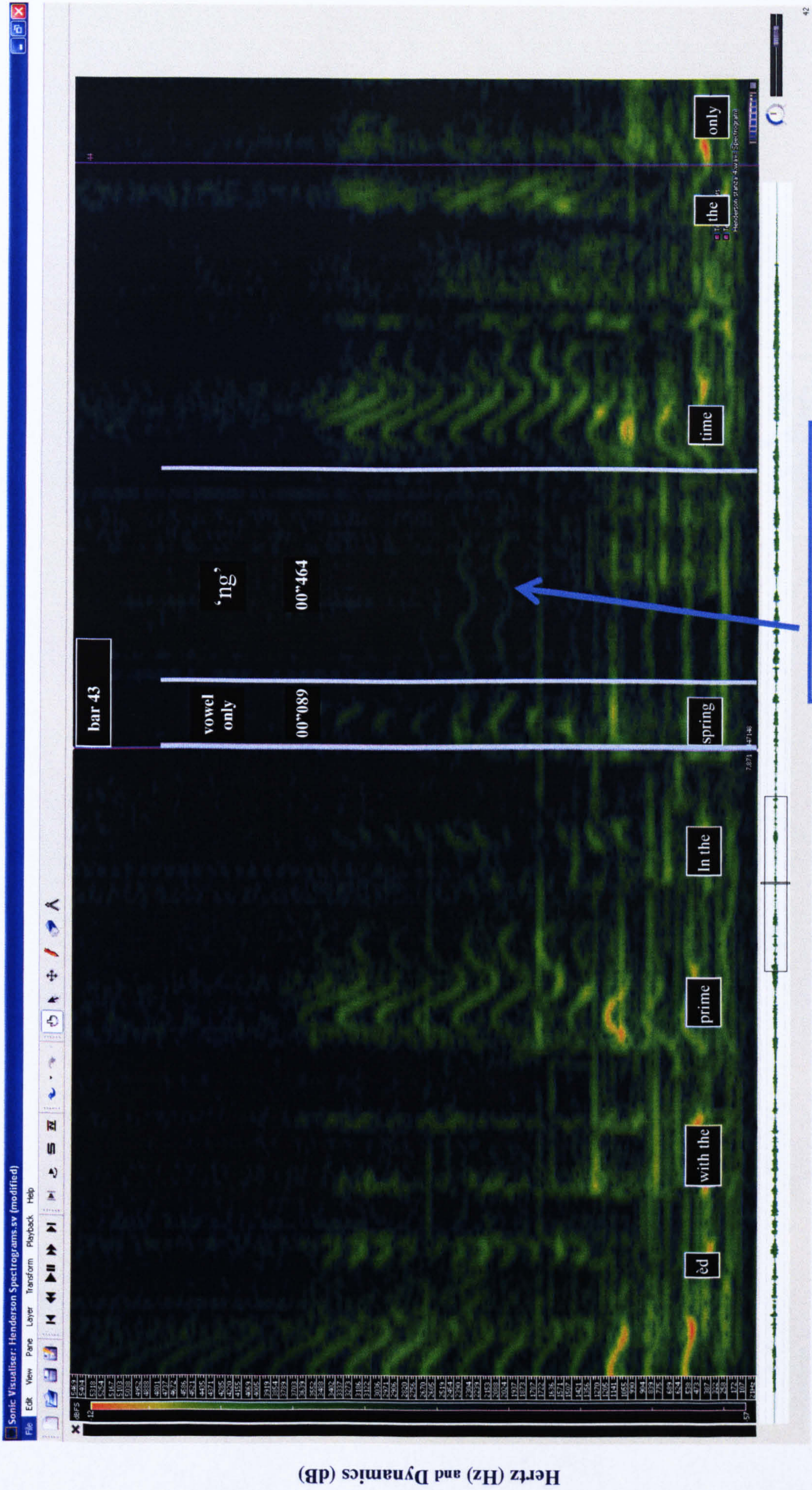
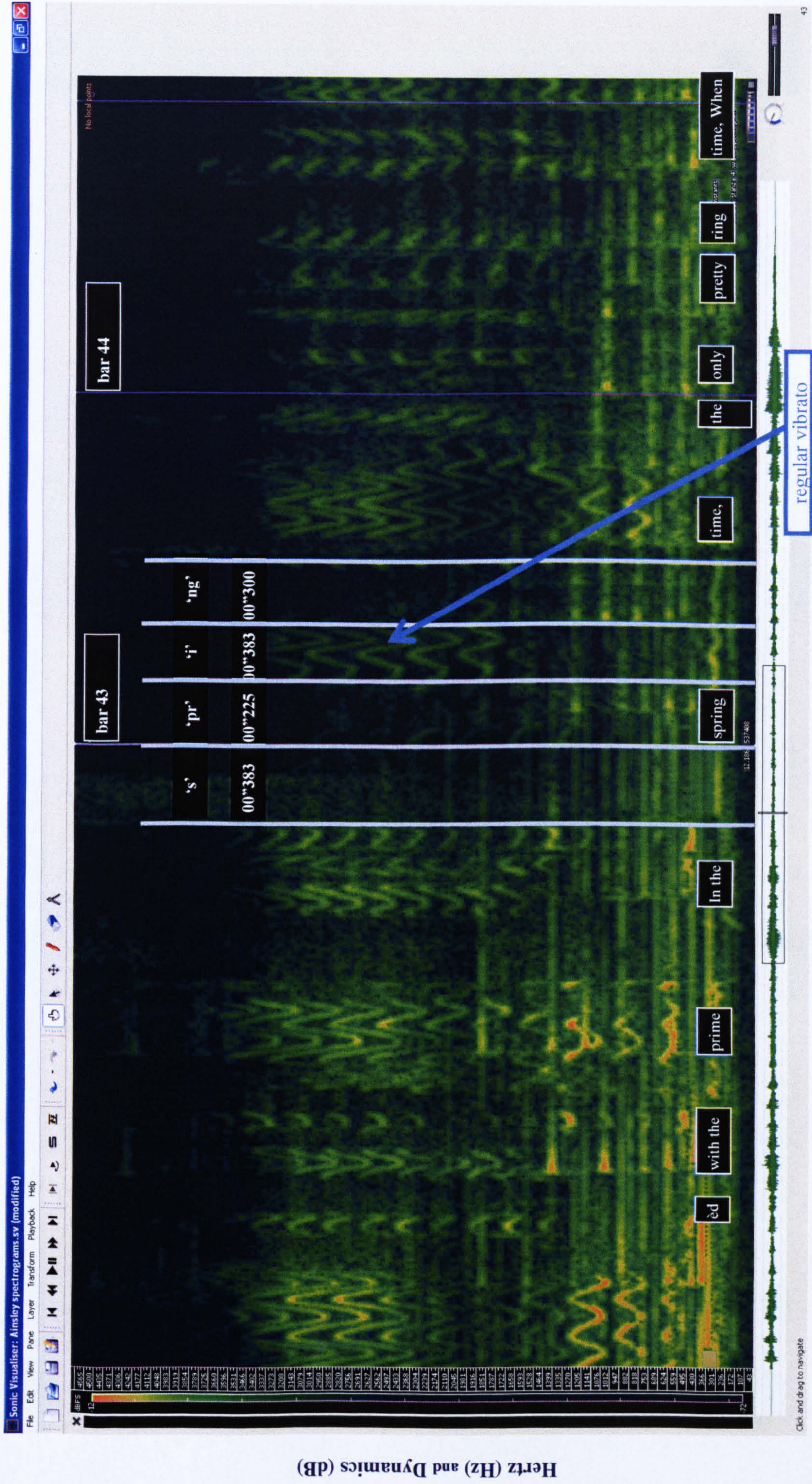




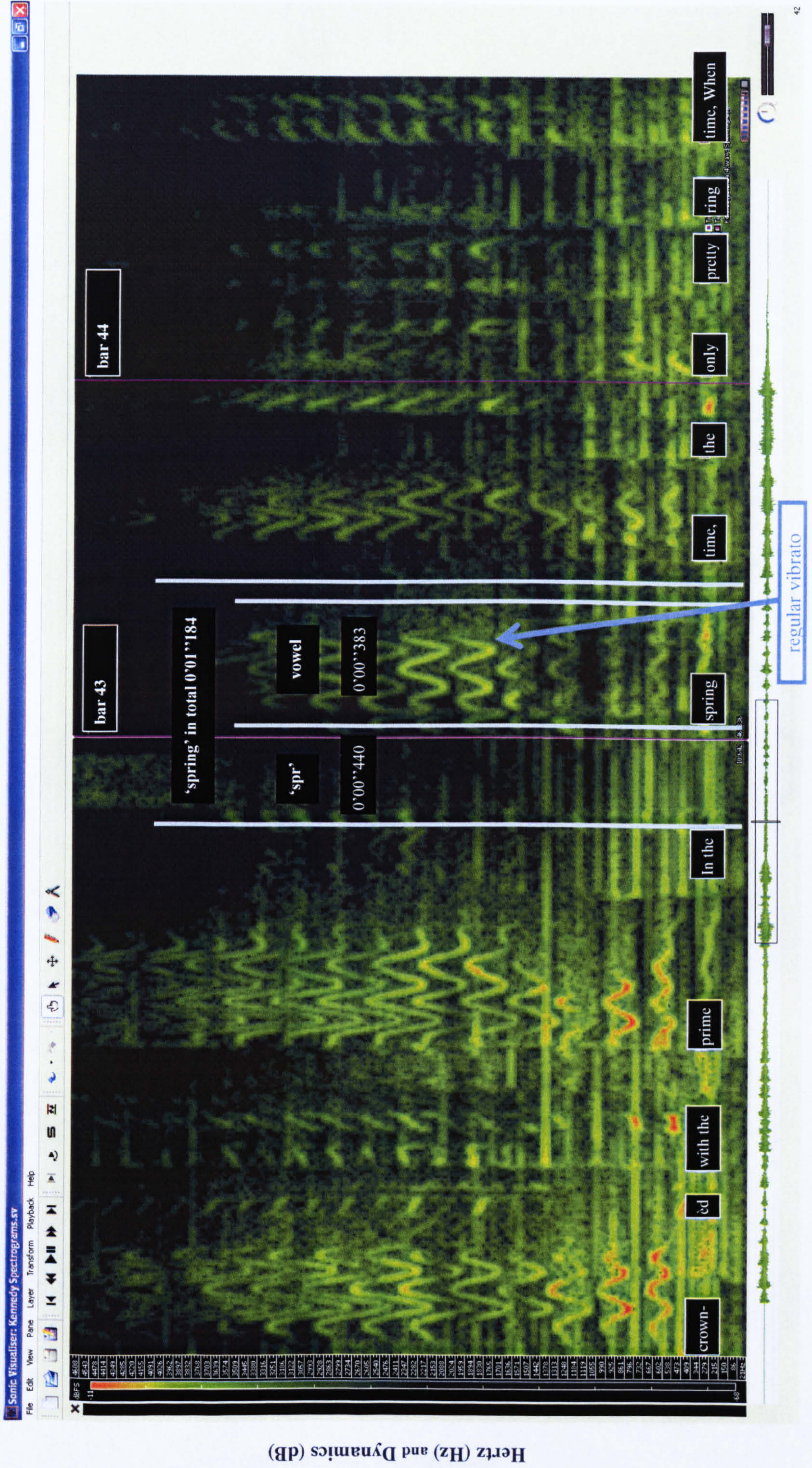
Figure 8.9 continued  
 b) Ainsley's presentation of 'spring'



Hertz (Hz) and Dynamics (dB)

Figure 8.9 continued

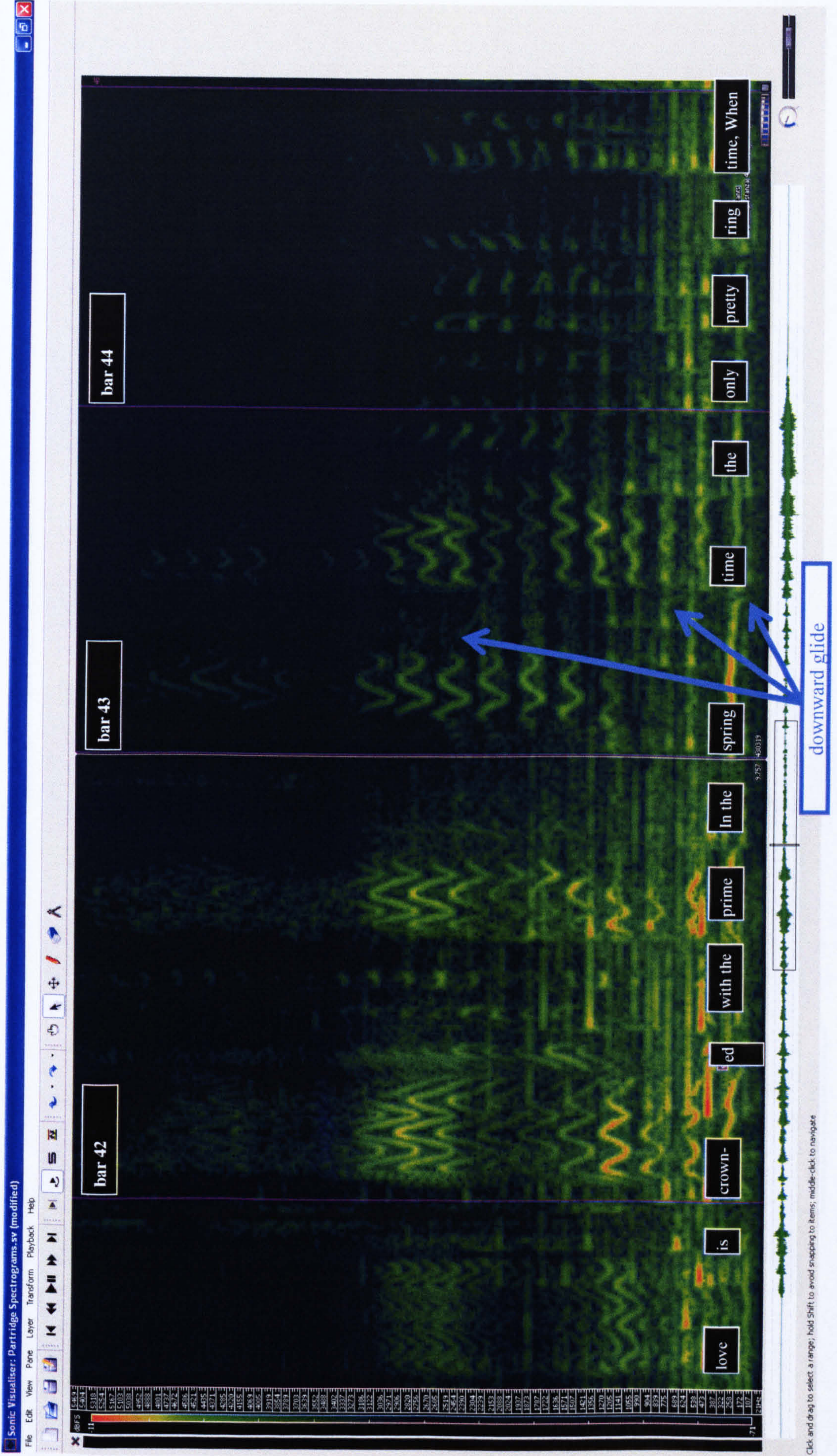
c) Kennedy's presentation of 'spr' and the vowel of 'spring'



Hertz (Hz) and Dynamics (dB)

Figure 8.9 continued

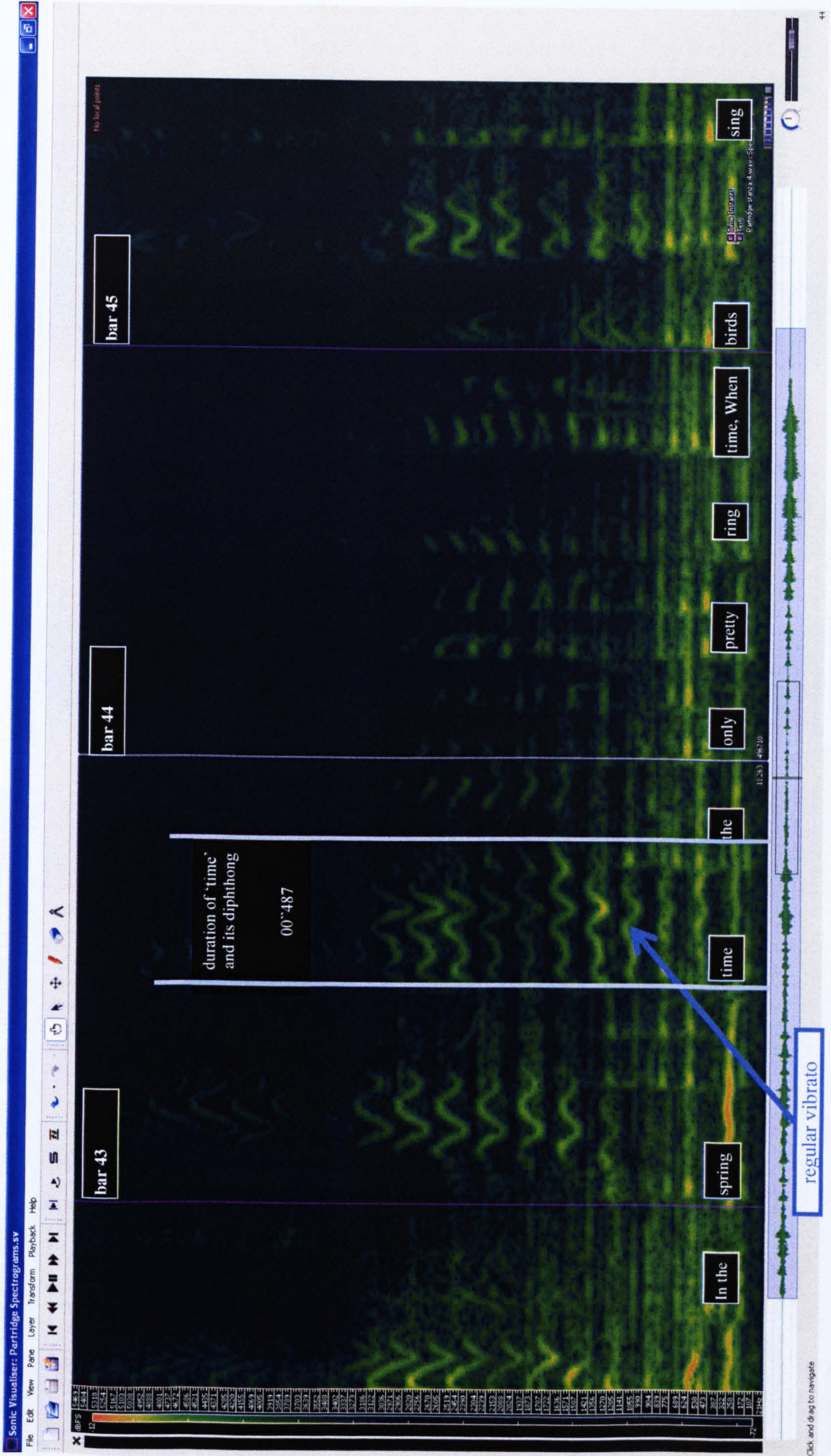
d) Partridge's downward glide from 'spring' to 'time'



Hertz (Hz) and Dynamics (dB)

Click and drag to select a range; hold Shift to avoid snapping to items; middle-click to navigate

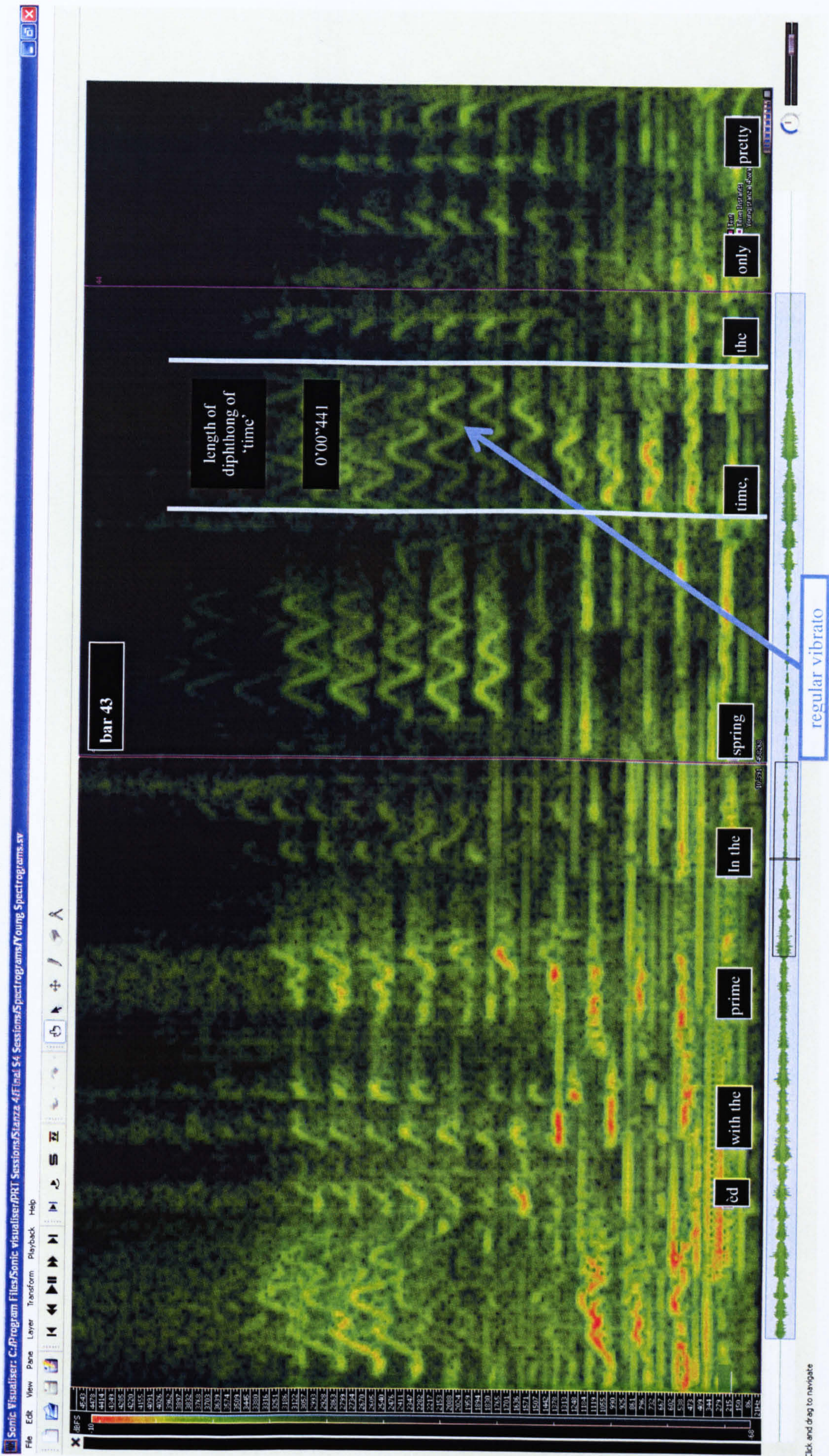
Figure 8.10 'Time' and vibrato bar 43  
 a) Partridge's regular vibrato on 'time'



Click and drag to navigate

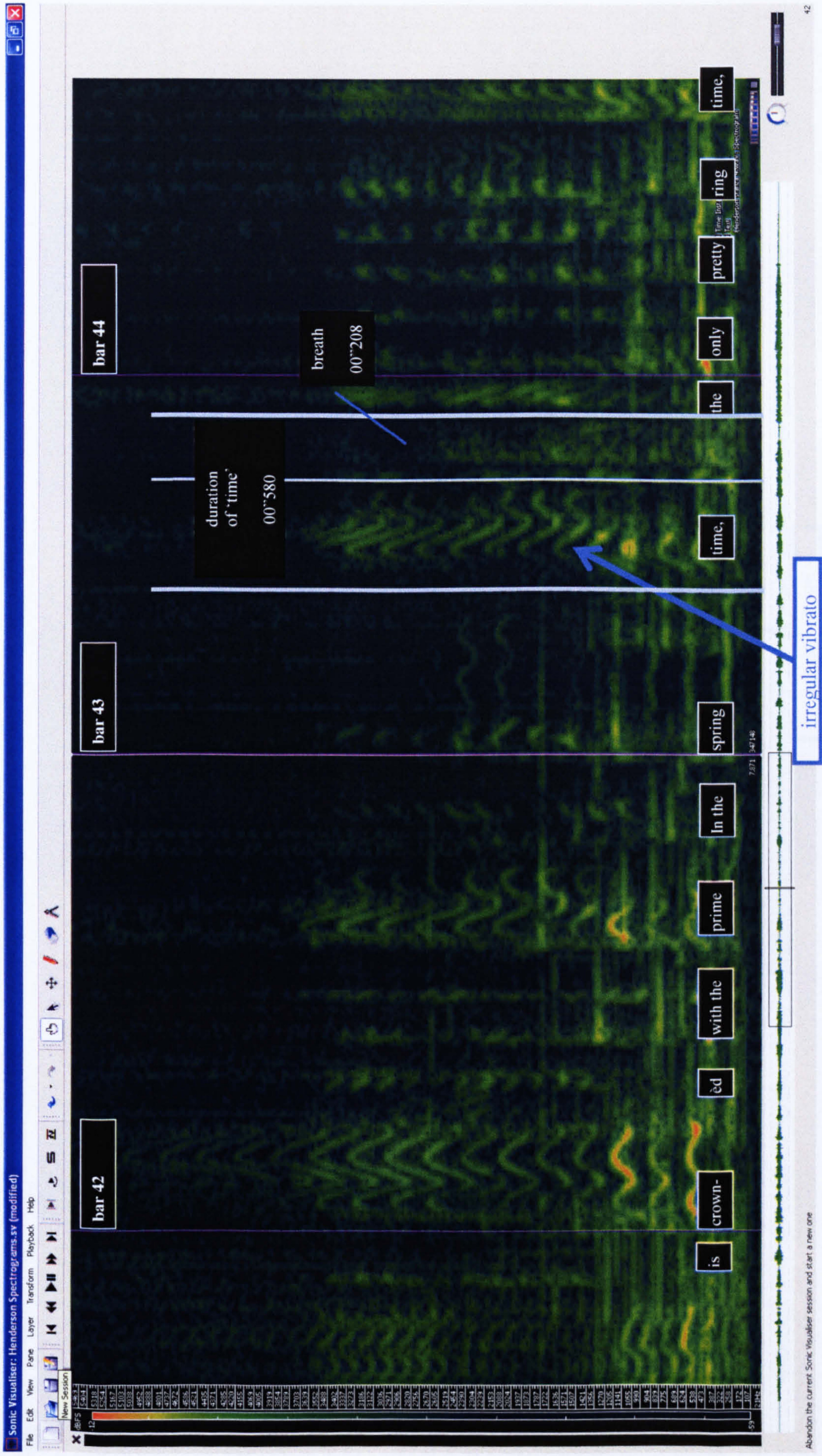
Figure 8.10 continued

b) Young's regular vibrato on 'time' and duration of the diphthong



Click and drag to navigate

Figure 8.10 continued  
 c) Henderson's 'time': irregular vibrato, duration and breath



Hertz (Hz) and Dynamics (dB)

Figure 8.10 continued  
d) Ainsley's regular vibrato on 'time'

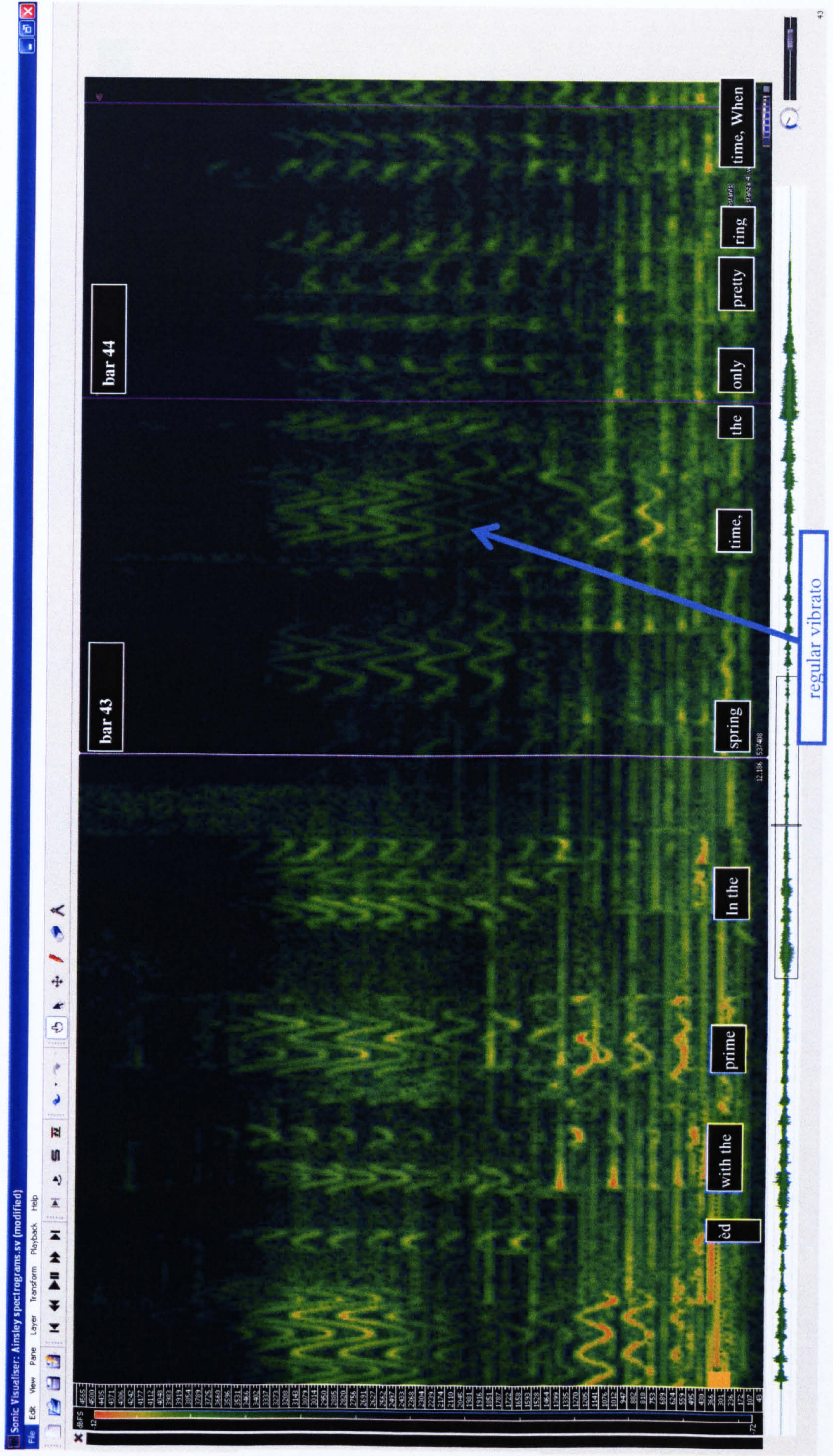


Figure 8.11 'Time' in bar 39  
 a) Henderson's irregular vibrato and asynchronous note onset

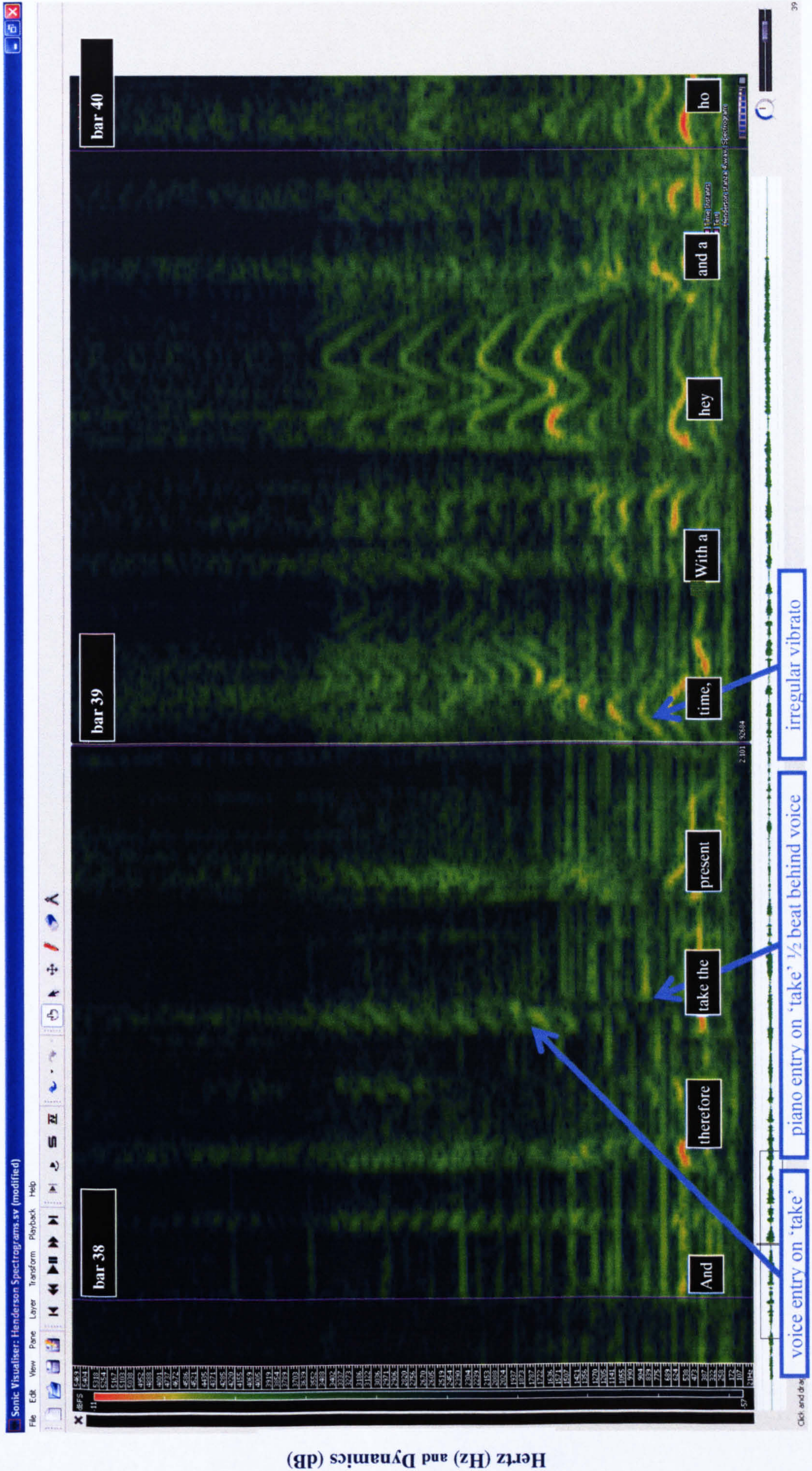




Figure 8.11 continued  
b) Young's irregular vibrato on 'time', and asynchronous note onset on 'present'

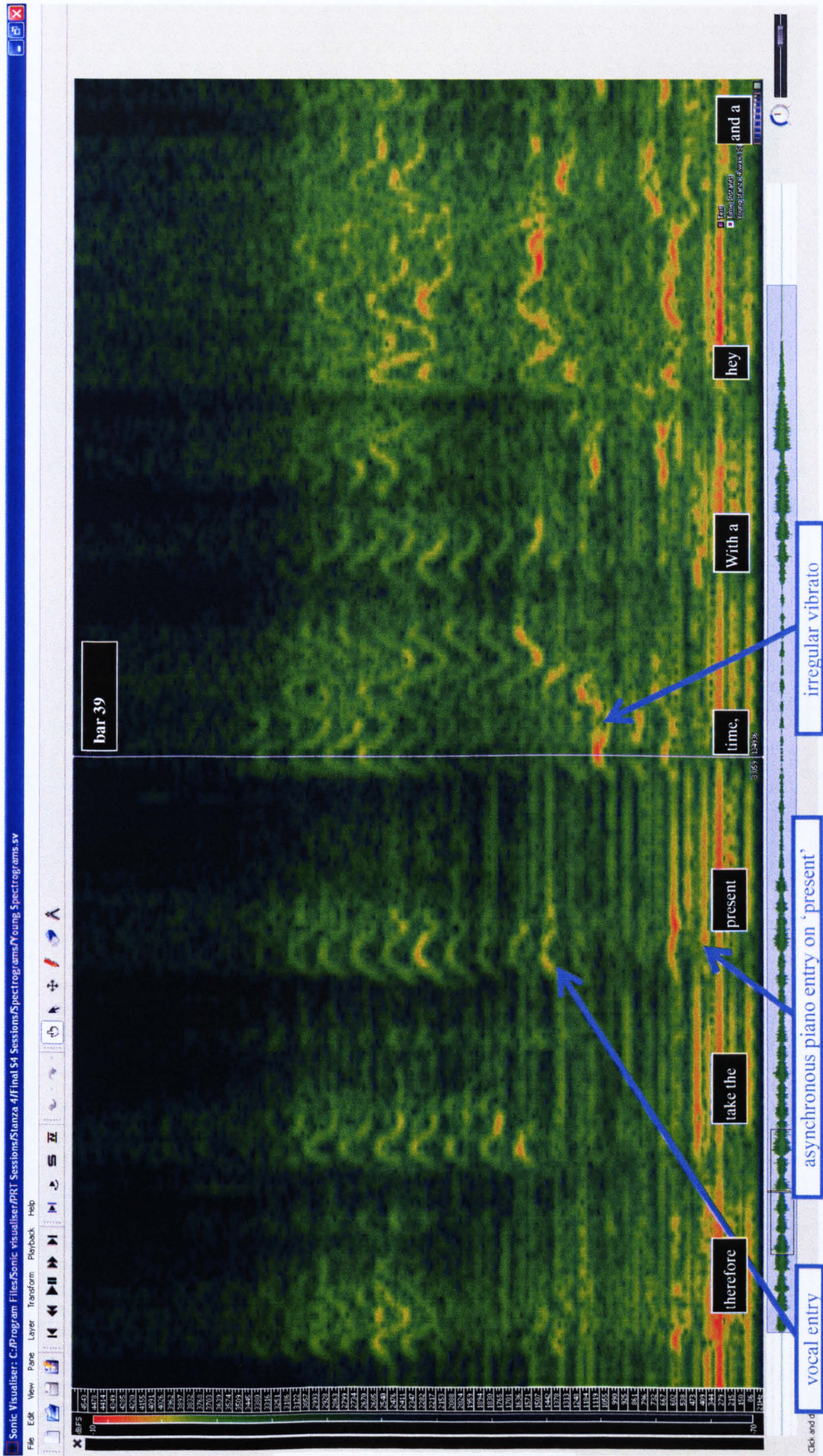


Figure 8.11 continued  
 c) Partridge's regular vibrato on 'time'

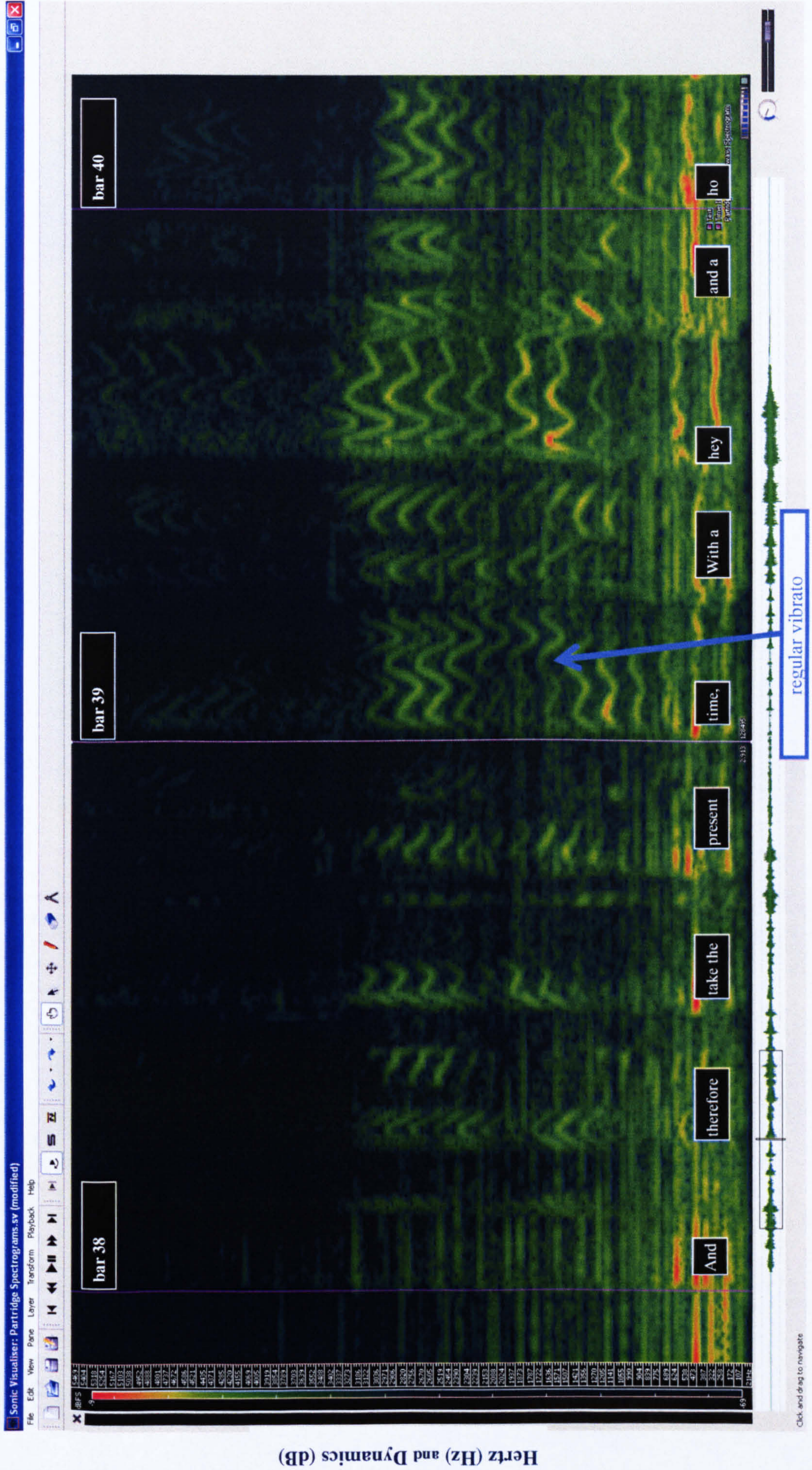


Figure 8.11 continued  
 d) Ainsley's relatively regular vibrato throughout VPI

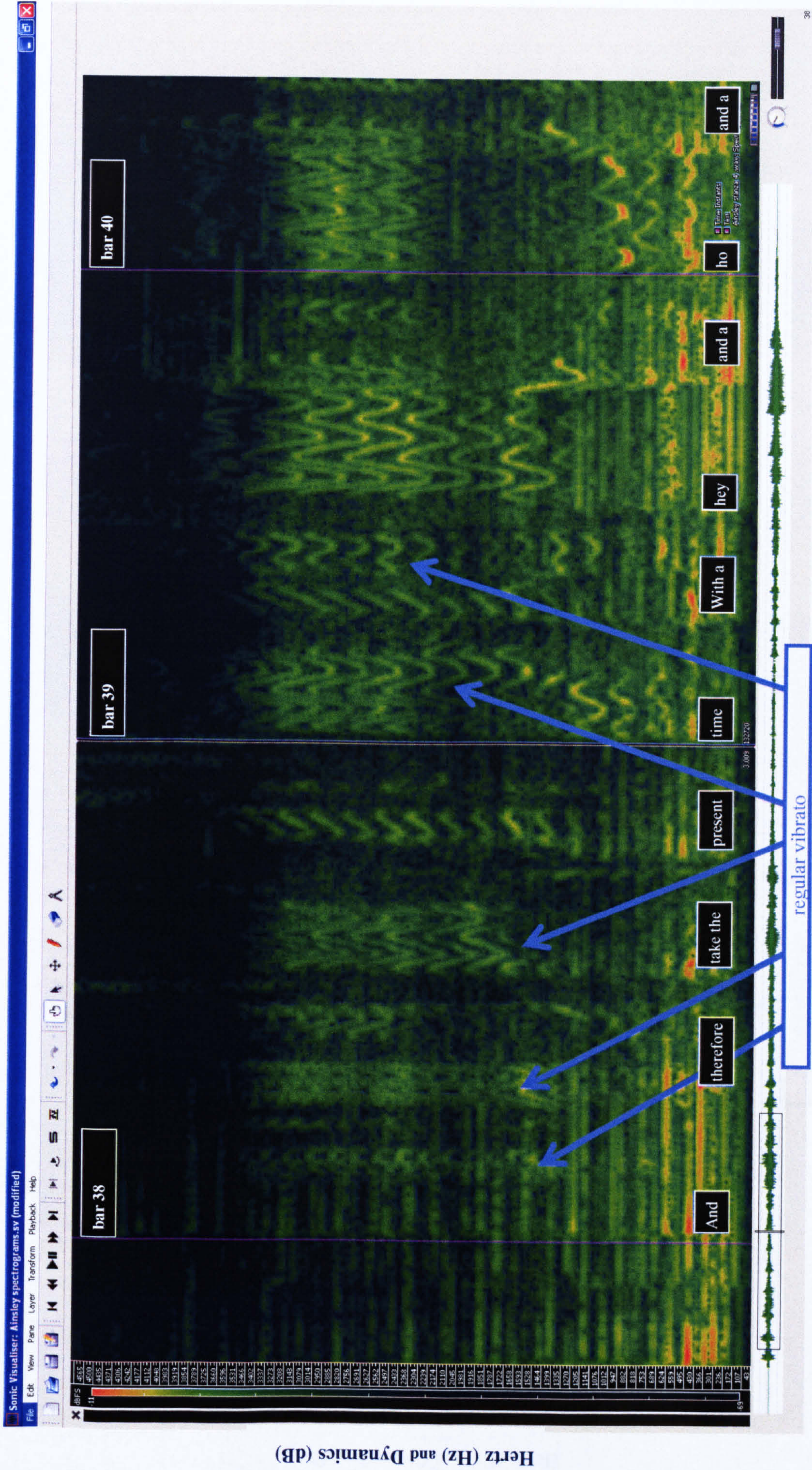


Figure 8.11 continued  
e) Kennedy's regular vibrato on 'time'

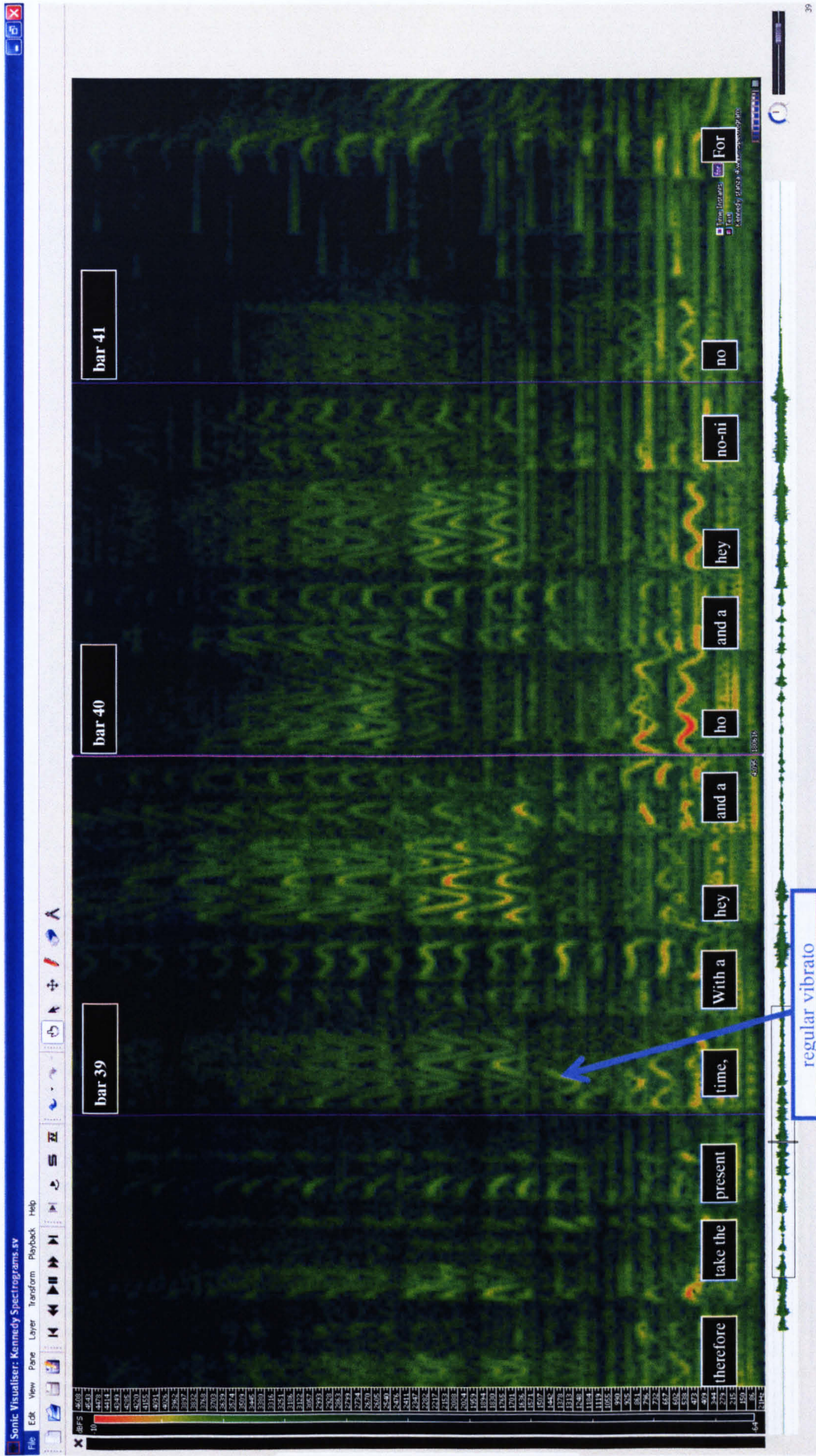


Figure 8.12 The climactic phrase (bars 41-42)  
a) Ainsley's regular vibrato on 'love', 'crowned' and 'prime', and downward glide eliding 'For' with 'love'

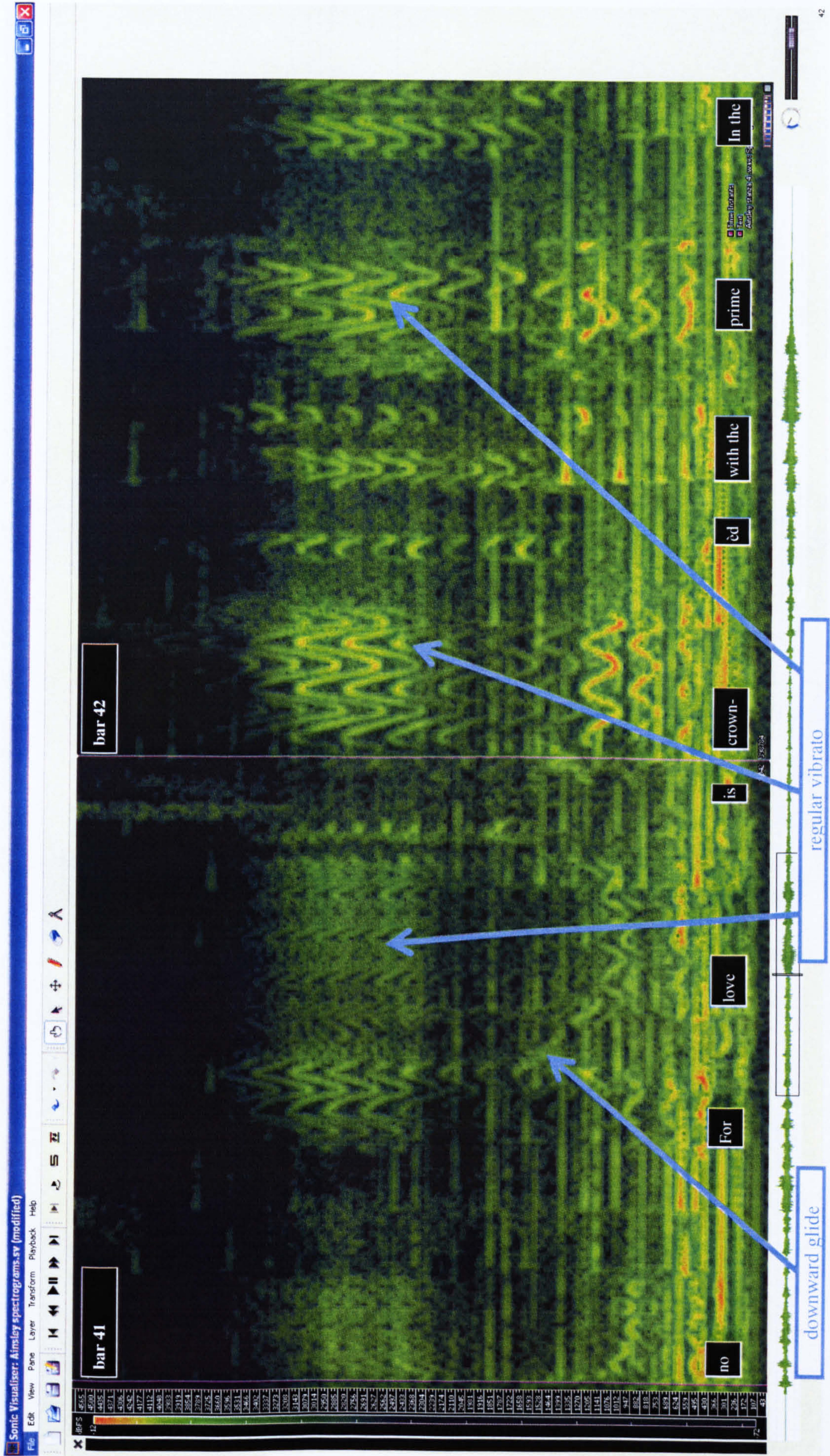


Figure 8.12 continued  
 b) Kennedy's elision of R1 and VP2 bar 42

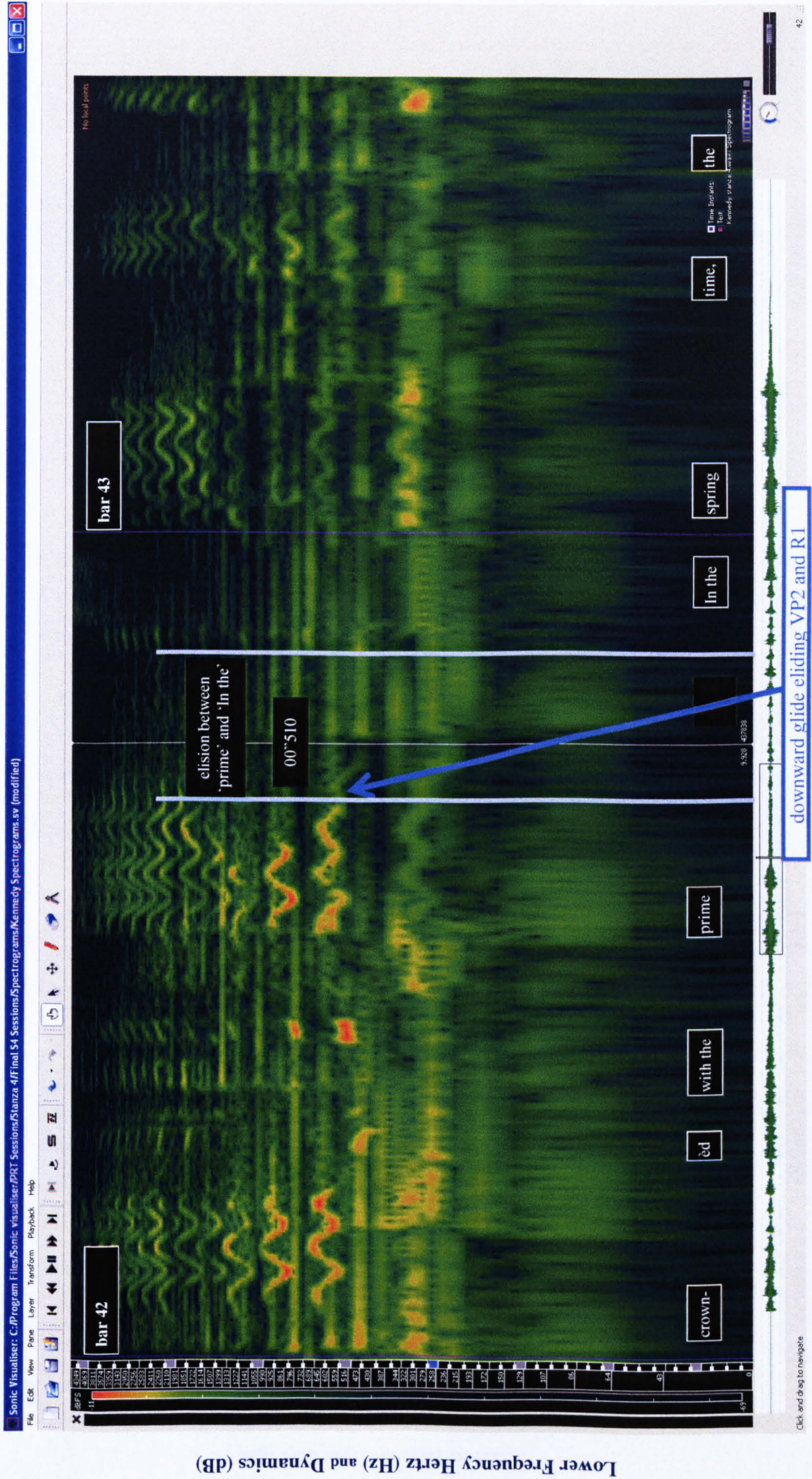


Figure 8.12 continued

c) Partridge's regular vibrato, duration of 'crownèd', and downward glide

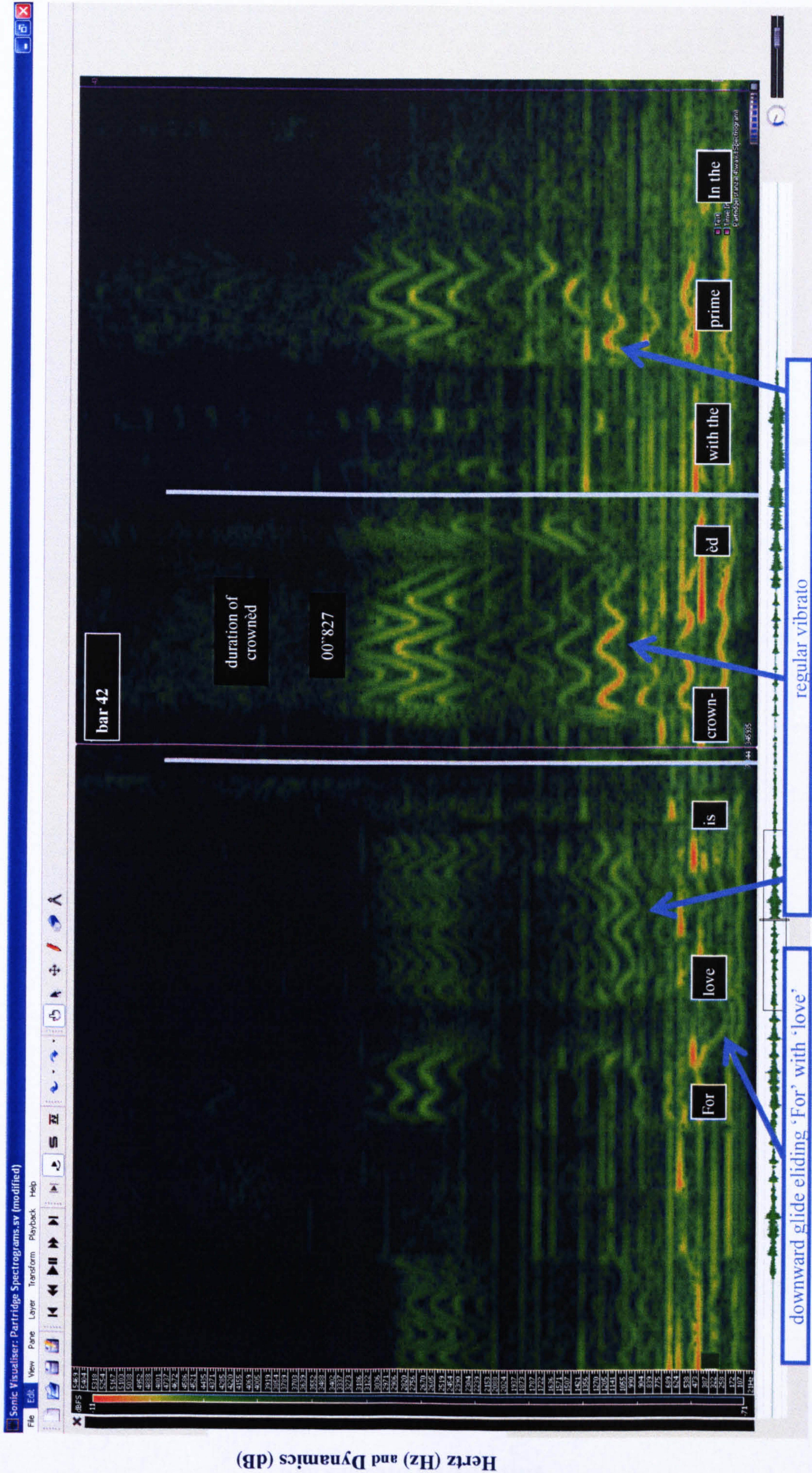


Figure 8.12 continued  
 d) Young's distorted vibrato on 'crowned'

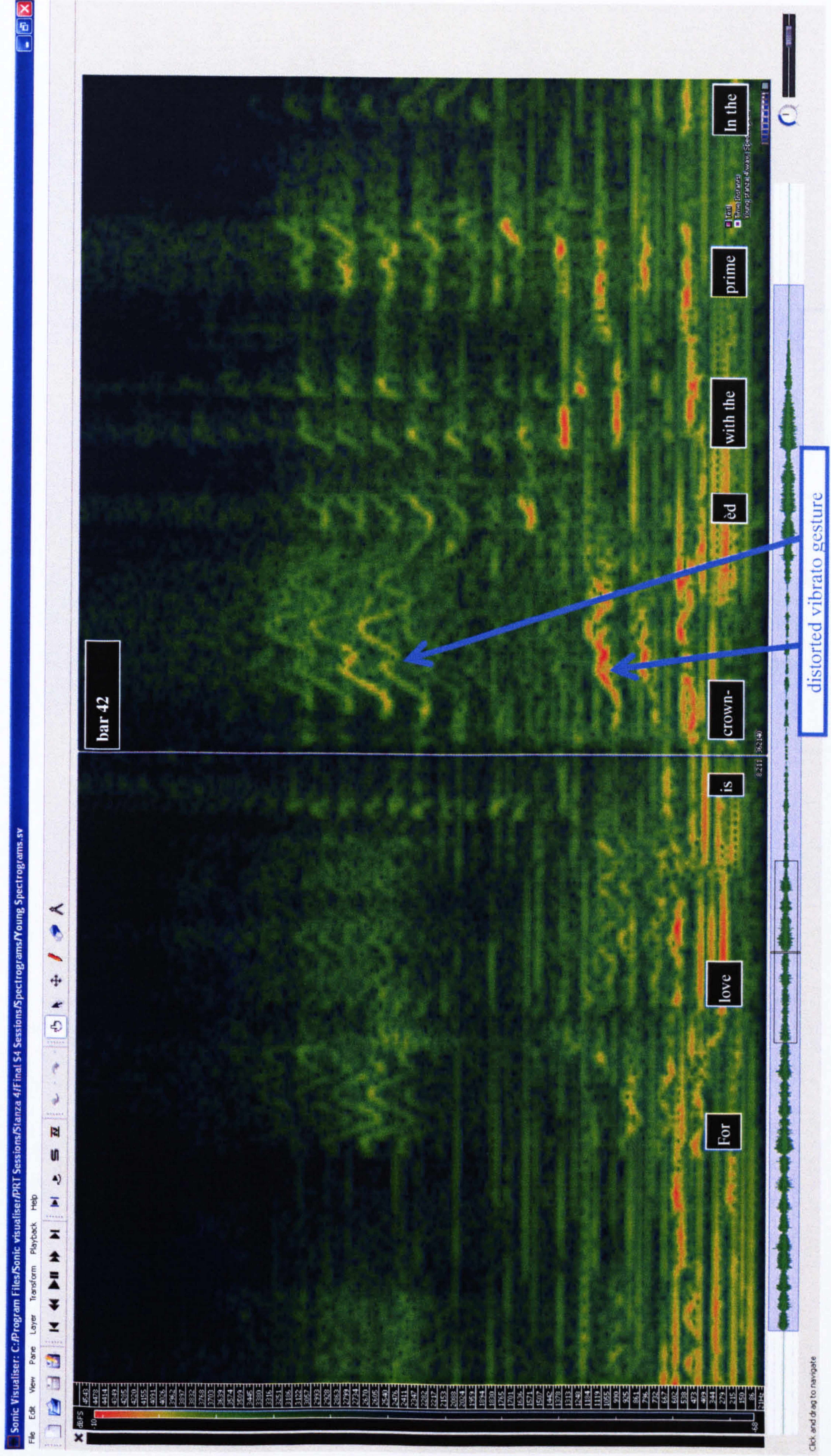
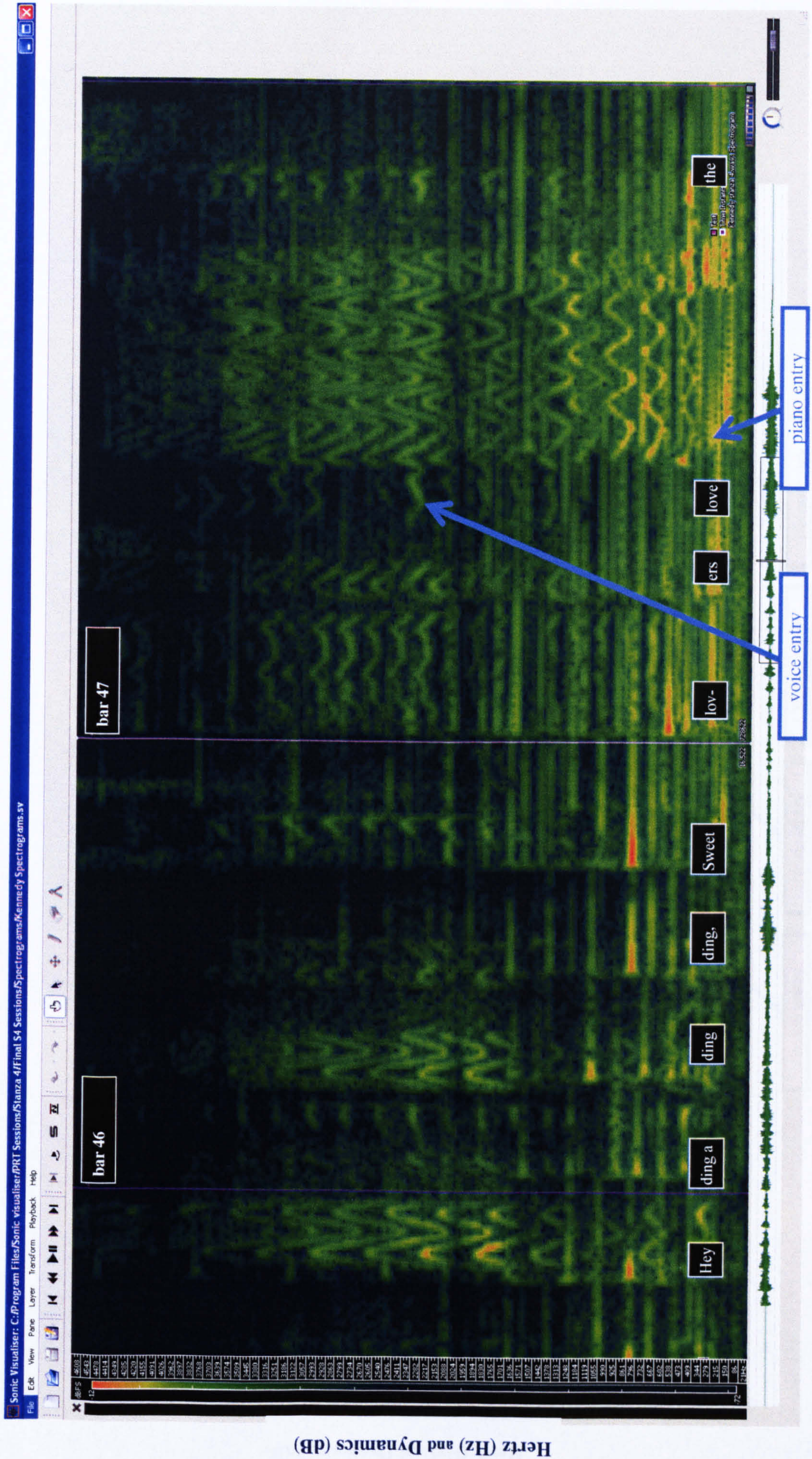




Figure 8.13 'Lovers love' (bar 47)  
 a) Kennedy/Lepper's presentation of 'love'



Hertz (Hz) and Dynamics (dB)

Figure 8.13 continued  
 b) Ainsley/Vignoles's note onsets on 'lovers' and 'love'

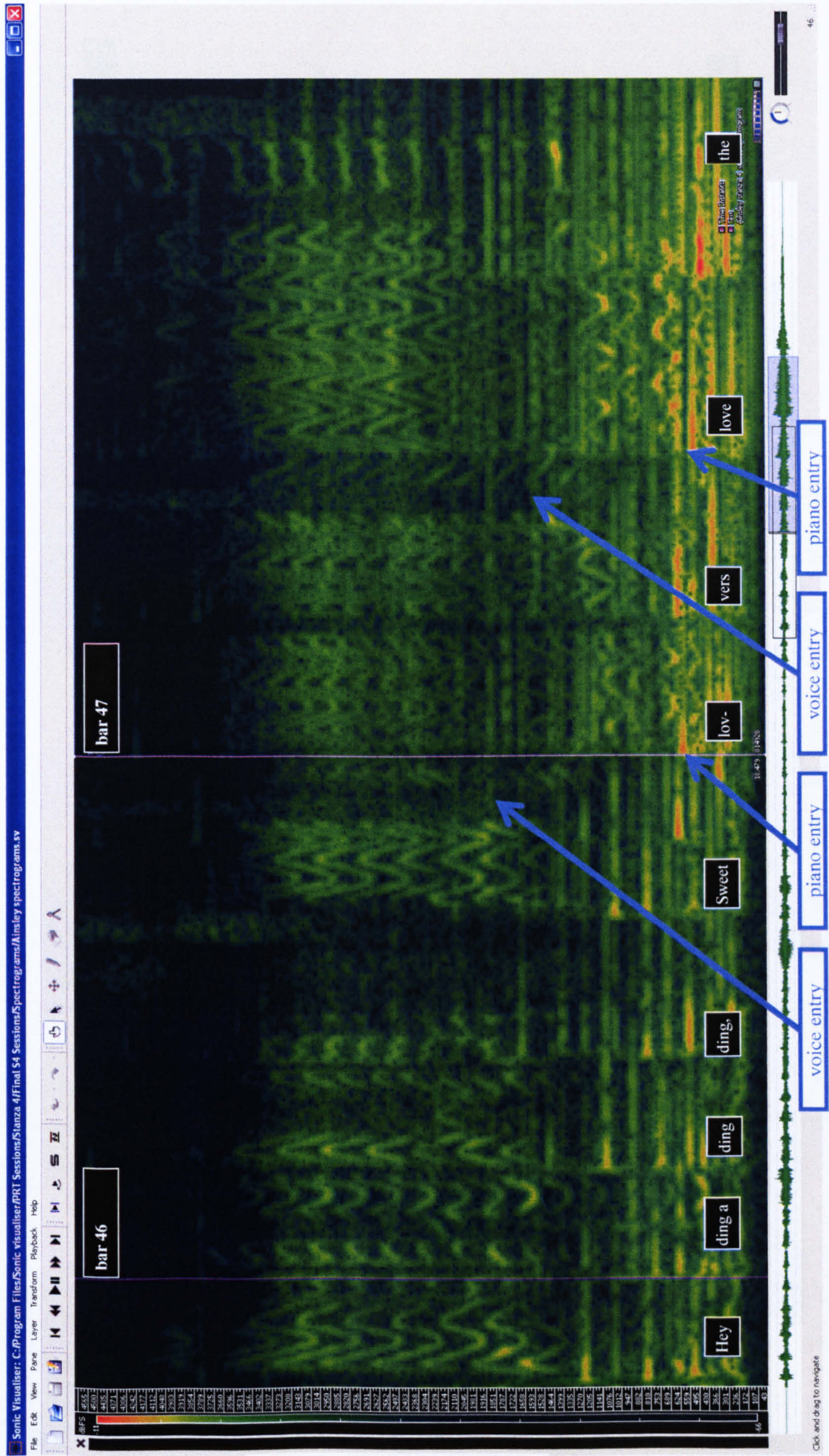


Figure 8.13 continued  
 c) Young/Watson's note onsets, and duration of 'lovers' and 'love'

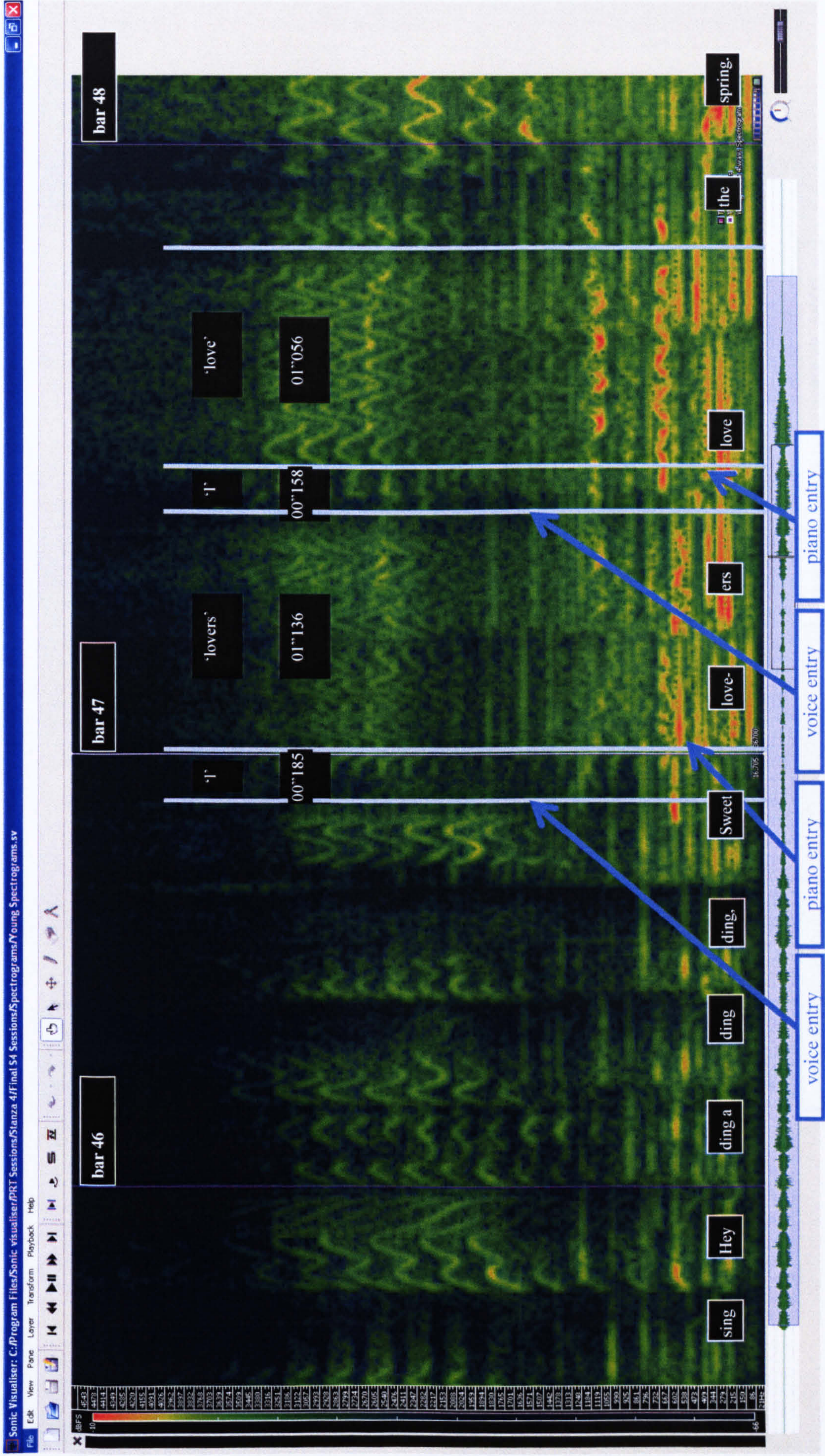
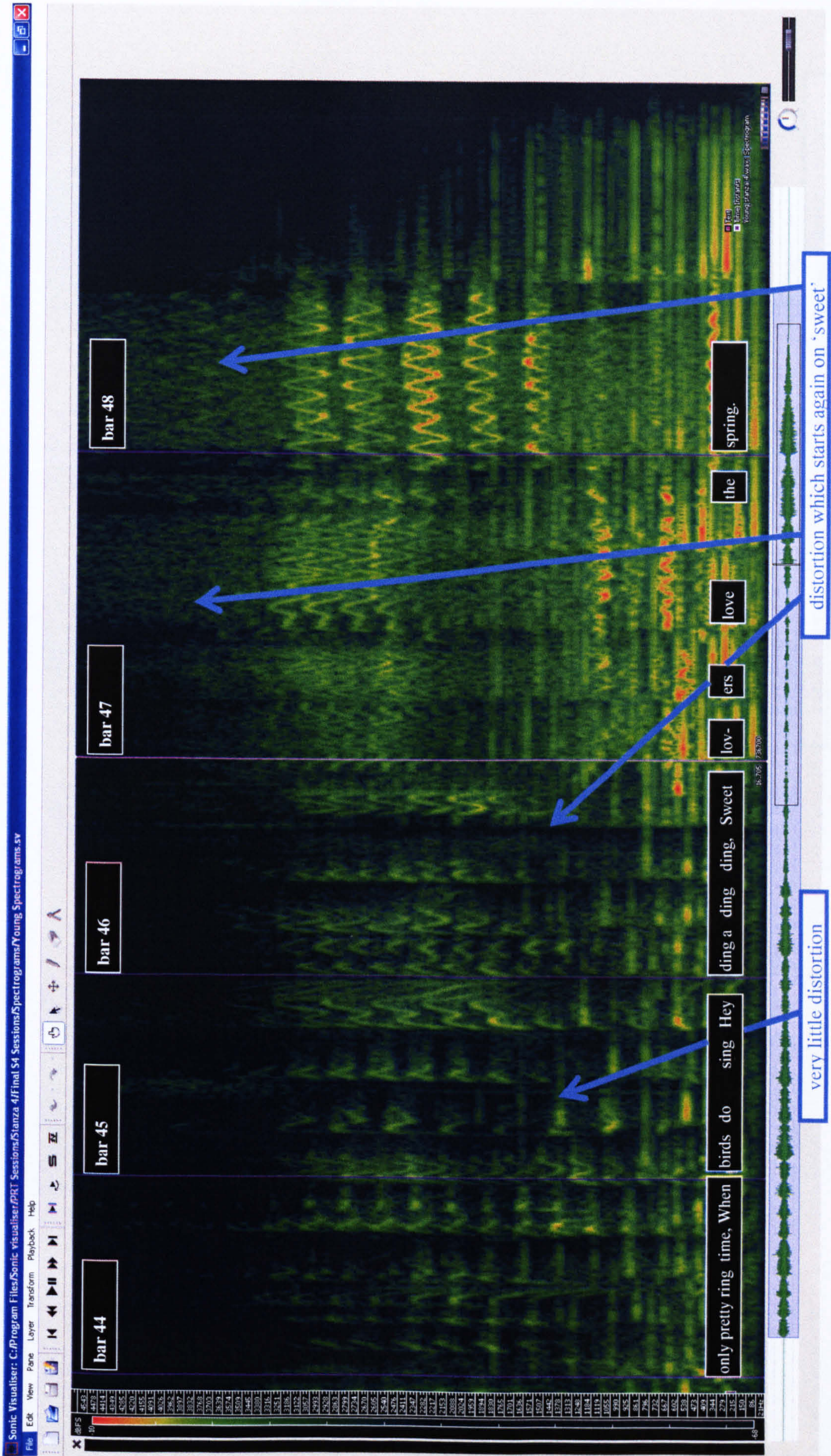


Figure 8.14 The final 'spring' (bar 48)  
 a) Young: distortion in bars 47 and 48



Hertz (Hz) and Dynamics (dB)

Figure 8.14 continued

b) Henderson/Moore: voice and piano interaction on the final 'spring'

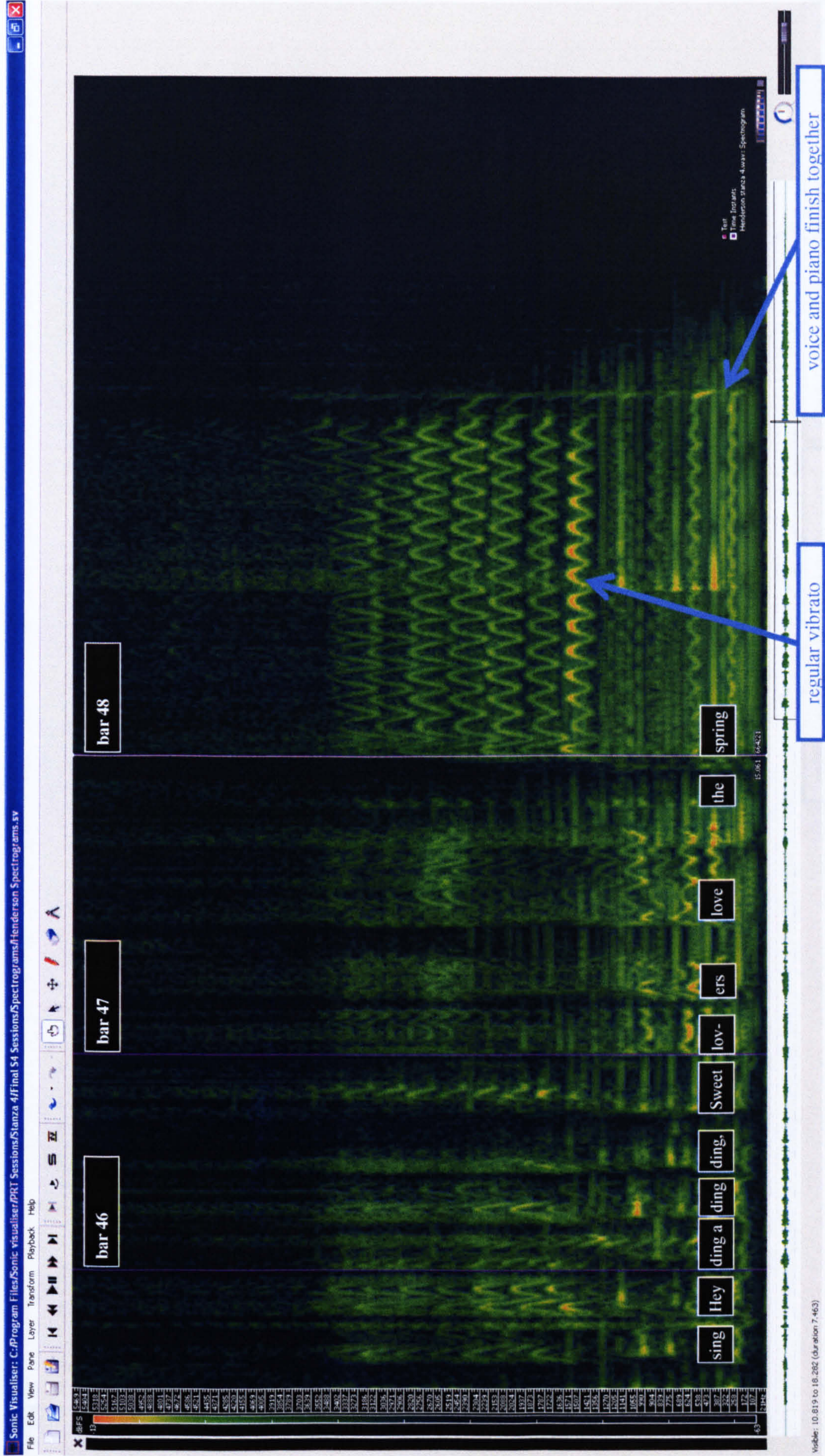


Figure 8.14 continued  
c) Ian and Jennifer Partridge: voice overlaps final piano chord

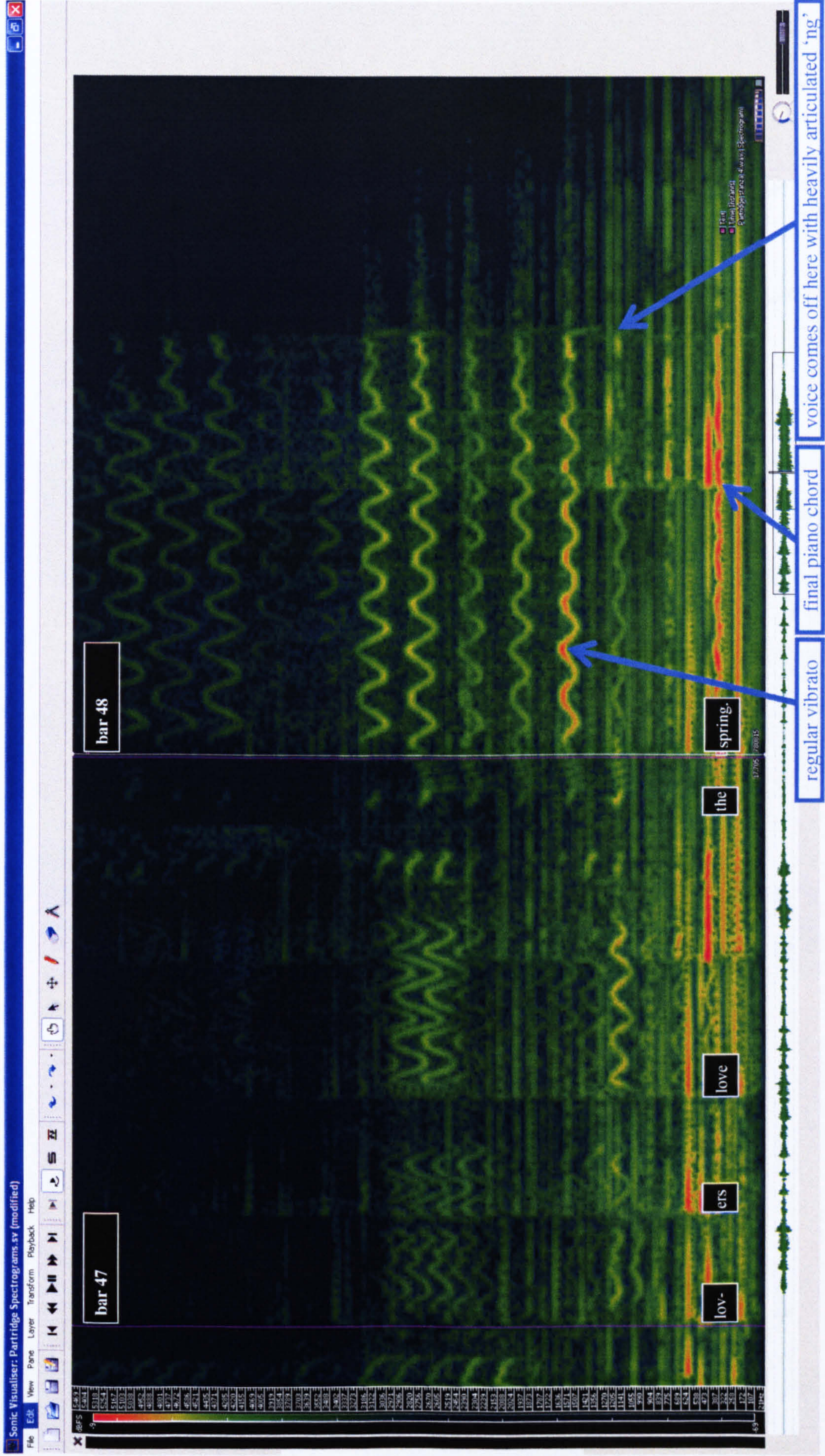


Figure 8.14 continued  
d) Kennedy/Lepper: persona and the final 'spring'

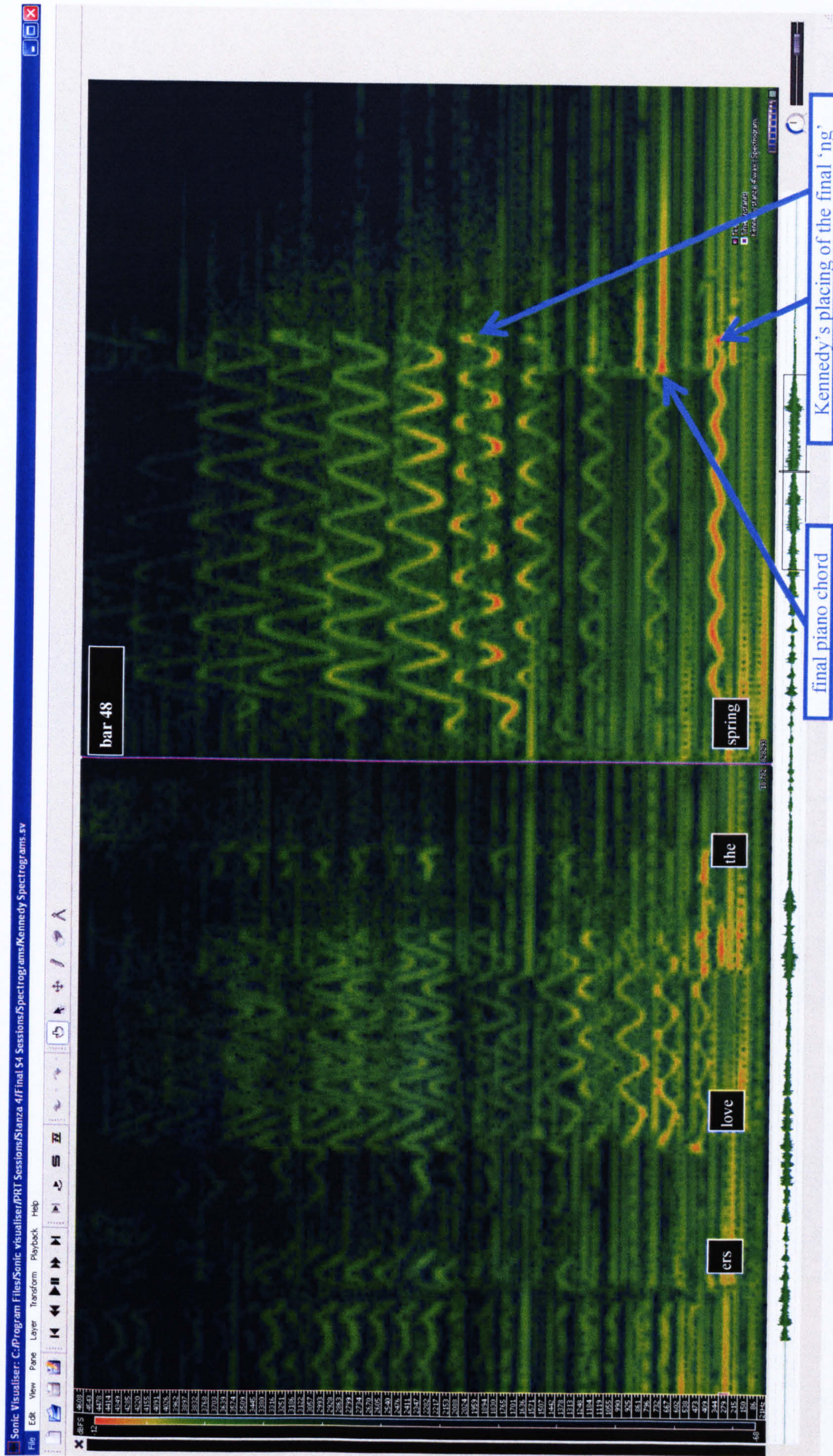
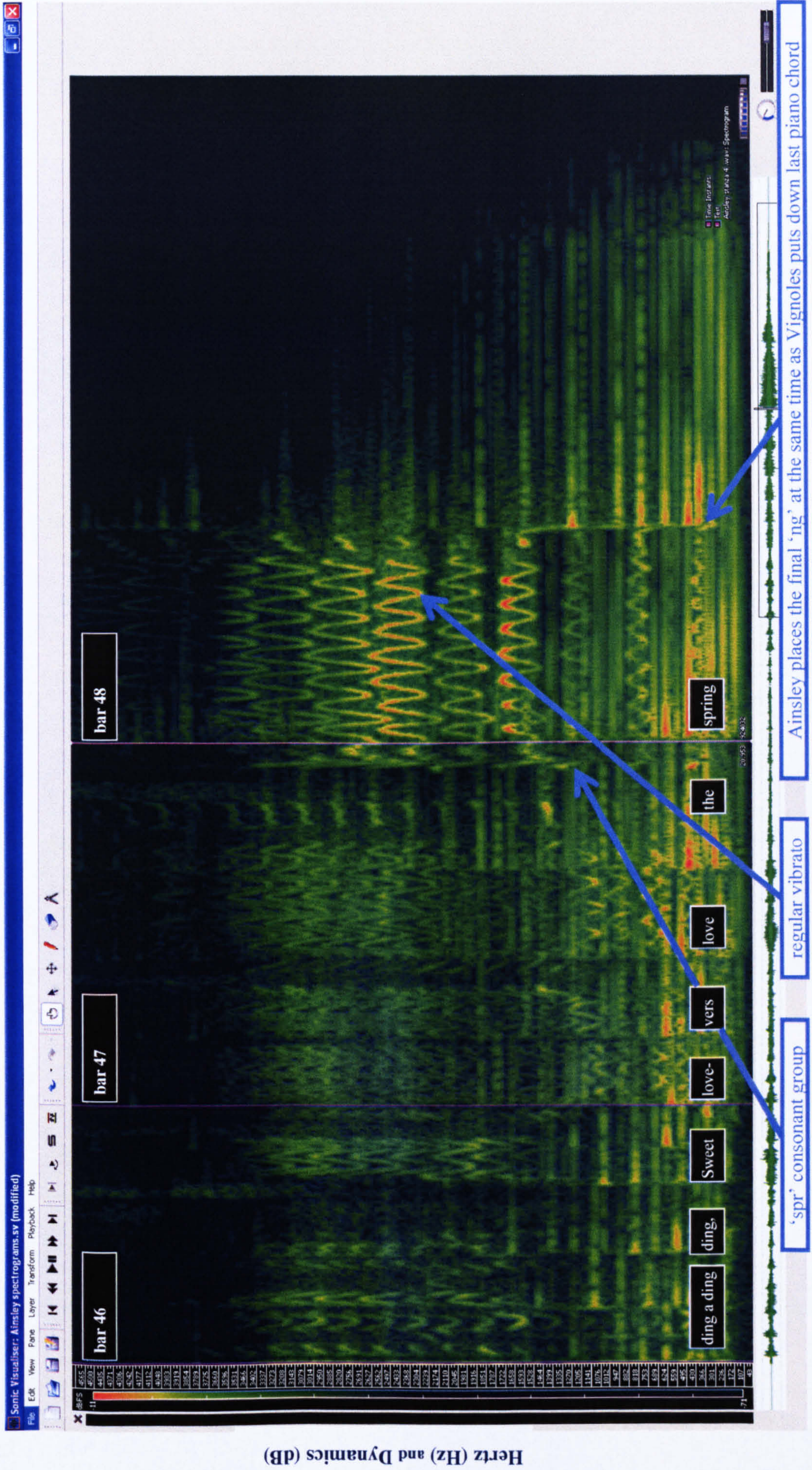


Figure 8.14 continued  
 e) Ainsley/Vignoles's presentation of the final 'spring'





## **Music examples**

*Music examples: Chapter 5*

**Musical examples 5.1 Figures and motifs in 'Take 1'**

i) Arpeggiated figure

1

Piano



The musical notation shows a piano part in bass clef with a key signature of three flats. It begins with a whole rest followed by a quarter rest. The arpeggiated figure consists of a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, 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C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D37

## Musical examples 5.1 continued

### v) Dotted quaver/semiquaver motif

15

Voice

do mis -

### vi) Broken triplet motif (variation of v)

22

Voice

love, but

**Musical examples 5.2 Figures and motifs in 'Take 2'**

**i) Descending figure**

The musical score for 'Take 2' features a descending figure. The voice part (treble clef, key signature of one sharp) begins at measure 7 with the lyrics 'But my kisses bring a - gain,'. A box highlights the notes for 'kisses', which are marked with a '2' above them, indicating a doublet. The piano part (treble clef) provides accompaniment, with a 'piano' dynamic marking at the end of the phrase. A vertical line labeled 'voice' points to the start of the vocal line.

**ii) Soaring crotchet/quaver figure**

The musical score for 'Take 2' features a soaring crotchet/quaver figure. The voice part (treble clef, key signature of one sharp) begins at measure 9 with the lyrics 'mis - lead the'. The notes are marked with a '9' above them, indicating a melisma.

**iii) Ascending/descending three quaver motif and melismas**

The musical score for 'Take 2' features an ascending/descending three quaver motif and melismas. The voice part (treble clef, key signature of one sharp) begins at measure 9 with the lyrics 'Lights that do mis -'. The notes are marked with a '9' above them, indicating a melisma.

**iv) Duple quaver motif**

The musical score for 'Take 2' features a duple quaver motif. The piano part (treble clef, key signature of one sharp) begins at measure 5 with the notes marked with a '2' above them, indicating a doublet.

## Musical examples 5.2 continued

### v) Tied dotted crotchet/quaver motif

3

Voice



take\_\_\_\_\_ those

Detailed description: This musical example shows a voice line on a treble clef staff with a key signature of one sharp (F#). The first note is a dotted crotchet (quarter note with a dot) on the note G4, with a '3' written above it. This note is tied to the second note, which is a quaver (eighth note) on the note A4, with a '2' written above it. The lyrics 'take' and 'those' are written below the notes, with a long horizontal line under 'take' and a shorter line under 'those'.

### vi) Tied dotted crotchet/crotchet motif (variation of v)

7

Voice



eyes,

Detailed description: This musical example shows a voice line on a treble clef staff with a key signature of one sharp (F#). The first note is a dotted crotchet (quarter note with a dot) on the note G4, with a '7' written above it. This note is tied to the second note, which is a crotchet (quarter note) on the note A4. The lyric 'eyes,' is written below the notes.

### vii) Liltng motif

13

Voice



Seals of love, but seal'd\_\_\_\_\_ in

Detailed description: This musical example shows a voice line on a treble clef staff with a key signature of one sharp (F#). The first note is a crotchet (quarter note) on the note G4, with a '13' written above it. The notes continue as G4, A4, B4, C5, B4, A4, G4. The notes from C5 to G4 are tied together with a long horizontal line. The lyrics 'Seals of love, but seal'd' and 'in' are written below the notes.

*Music examples: Chapter 6*

## Musical examples 6.1 Cross-rhythms in 'ST'

### i) Cross-rhythms in the introduction

2

Piano

Detailed description: This musical example shows the first two measures of a piano introduction. The music is in 3/8 time and the key signature has three flats (B-flat, E-flat, A-flat). Measure 2 starts with a treble clef and contains a half note chord (F4, A-flat4, C5) followed by a quarter note chord (F4, A-flat4, C5). Measure 3 contains a half note chord (F4, A-flat4, C5) followed by a quarter note chord (F4, A-flat4, C5). The bass line in measure 3 begins with a quarter rest, followed by a quarter note chord (F3, A-flat3, C4).

### ii) 3/8 metre

21

Piano

Detailed description: This musical example shows measures 21 through 24 of a piano part in 3/8 time. The key signature has three flats. Measures 21 and 22 feature a treble clef with a half note chord (F4, A-flat4, C5) and a quarter note chord (F4, A-flat4, C5). Measures 23 and 24 feature a treble clef with a half note chord (F4, A-flat4, C5) and a quarter note chord (F4, A-flat4, C5). The bass line in measures 21 and 22 features a half note chord (F3, A-flat3, C4) and a quarter note chord (F3, A-flat3, C4). The bass line in measures 23 and 24 features a half note chord (F3, A-flat3, C4) and a quarter note chord (F3, A-flat3, C4).

### iii) Cross-rhythms and implied 6/8

41

Voice

come is still un - sure:

Piano

Detailed description: This musical example shows measures 41 through 44, featuring a voice line and a piano accompaniment. The key signature has three flats. The voice line is in 3/8 time and contains the lyrics 'come is still un - sure:'. The piano accompaniment is in 3/8 time and features a treble clef with a half note chord (F4, A-flat4, C5) and a quarter note chord (F4, A-flat4, C5). The bass line in the piano accompaniment features a half note chord (F3, A-flat3, C4) and a quarter note chord (F3, A-flat3, C4).



## Musical examples 6.2 Figures and motifs in 'ST'

### i) Tied quaver motif

10

Voice

your \_\_\_\_\_

Piano

Musical score for 'Tied quaver motif'. It consists of two staves: Voice and Piano. The key signature has three flats (B-flat, E-flat, A-flat). The voice staff shows a treble clef with a tied quaver motif (two eighth notes) over the word 'your'. The piano accompaniment features a similar tied quaver motif in the bass line, with a treble line accompaniment. The motif is highlighted with a box in both parts.

### ii) Three quaver figure

5

Voice

O mis - tress

Musical score for 'Three quaver figure'. It shows a single voice staff in treble clef with a key signature of three flats. The melody consists of three eighth notes: 'O', 'mis', and 'tress'.

### iii) Melismatic motif

14

Voice

sing \_\_\_\_\_

Musical score for 'Melismatic motif'. It shows a single voice staff in treble clef with a key signature of three flats. The melody consists of a quarter note followed by a long melisma (indicated by a horizontal line) over the word 'sing'.

**Musical examples 6.3 Metrical elements and chromaticism in 'SNML'**

i) Ascending/descending quaver figure and changing time signatures

Piano

The piano part features a quaver figure that ascends and then descends. The time signature changes from 6/8 to 5/8. The notes are: G4, A4, B4, C5 (ascending); B4, A4, G4, F4 (descending). The key signature has two flats (B-flat and E-flat).

ii) Vocal chromaticism

Voice

The vocal line shows a chromatic descent: G4, F4, E4, D4, C4. The time signature is 6/8. The key signature has two flats.

iii) Voice and piano: chromatic comparison of verses 1 and 2 and the setting of 'no'

Key: setting of 'no' chromatic comparison

**a**

Voice

Sigh no more, la - dies sigh no more;

Piano

*mp*

**b**

Voice

Sing no more dit - ties, sing no more of

Piano

*p*

The score compares two verses and the setting of 'no'. Verse 1 (a) has lyrics 'Sigh no more, la - dies sigh no more;' and is marked *mp*. Verse 2 (b) has lyrics 'Sing no more dit - ties, sing no more of' and is marked *p*. The piano accompaniment features a quaver figure similar to the one in example i). The key signature has two flats. Chords F and A♯ are indicated above and below the piano part respectively.

Musical examples 6.3 continued

iv) The use of A $\flat$  and semitone inflection

Key: Raised 4th - A $\flat$

29

Voice

sigh not so, but let them go, And be— you blithe and

Piano

32

bon - ny, Con - vert - ing all your sounds of woe in - to

*mf* *p subito*

*Music examples: Chapter 7*

**Musical examples 7.1 Accompaniment figures and motifs in 'PRT'**

i) Ascending/descending quaver figure

Piano

Musical notation for example i) showing an ascending and descending quaver figure in the right hand of a piano accompaniment. The notation includes a first ending bracket and a dynamic marking of *f*.

ii) Ascending crotchet figure

Piano

Musical notation for example ii) showing an ascending crotchet figure in both hands of a piano accompaniment. The notation includes a first ending bracket, a dynamic marking of *f*, and a 'Ped.' marking.

iii) Pedal, walking bass and parallel sixths

Piano

Musical notation for example iii) showing a tonic pedal, walking bass, and parallel sixths in a piano accompaniment. The notation includes a first ending bracket, a dynamic marking of *f*, and labels for 'walking bass' and 'parallel sixths' with corresponding boxes.

iv) Duple quaver motif

Piano

Musical notation for example iv) showing a duple quaver motif in the right hand of a piano accompaniment. The notation includes a first ending bracket and a dynamic marking of *f*.

v) Staccatissimo homophonic seven- and eight-note crotchet and quaver chords

Piano

Musical notation for example v) showing staccatissimo homophonic seven- and eight-note crotchet and quaver chords in a piano accompaniment. The notation includes a first ending bracket, dynamic markings of *f*, *mp*, and *pp* (very crisply), and a label for 'eight-note chord' with a 'Ped. \*' marking.

**Musical examples 7.2 Vocal phrases, figures and motifs in 'PRT'**

i) Ascending/descending quaver figure

**a**


3  
Voice 

variation

**b**

38  
Voice 

ii) Liltng motif (anapaestic)

39  
Voice 

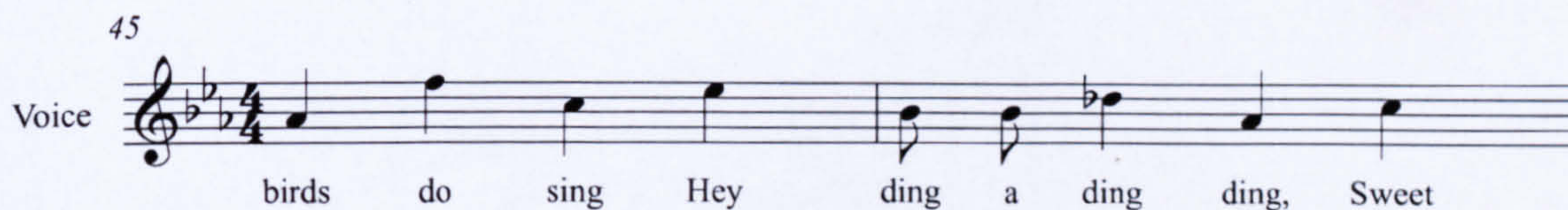
iii) Foursquare crotchet figure

6  
Voice 

iv) Voc. D – descending phrase

43  
Voice 

v) Voc. E – leaping crotchets and quavers

45  
Voice 

## Musical examples 7.2 continued

### vi) Voc. F – climactic phrase

41

Voice

For love is crown - ed with the prime

### vii) Mixolydian flattened 7th in the voice

a

39

Voice

time, With a hey and a

b

43

Voice

spring time, the

c

46

Voice

ding a ding, ding, Sweet

Musical examples 7.3 Shifting metres and cross-rhythms in 'PRT'

i) 4/4 → 5/4 → 4/4 in stanzas 1 and 4

40

Voice

ho and a hey no - ni - no, For love is

Piano

VP1

42

Voice

crown - ed with the prime In the spring time, the

Piano

R2

*f* *mp* *pp* (very crisply)

Ped. \*

Link between VP1 and R2

ii) 4/4 → 2/4 → 4/4 in stanzas 2 and 3

16

Voice

ho and a hey no - ni - no, These pret - ty

Piano

VP1

18

Voice

coun - try folks would lie In the spring time, the

Piano

R2

*pp* staccatissimo sempre

Link between VP1 and R2



Musical examples 7.3 continued

iii) Cross-rhythms in stanza 3

29

Piano

The musical notation is for a piano part, measures 29 through 32. It is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. Measure 29 begins with a half note chord (F4, Bb4) and a quarter note chord (F4, Bb4). A slur covers the first two notes of the melody in measure 29. Measure 30 contains a melody of quarter notes: F4, G4, A4, Bb4. Measure 31 contains a melody of quarter notes: Bb4, A4, G4, F4. Measure 32 contains a melody of quarter notes: F4, G4, A4, Bb4. The bass line consists of a steady quarter-note accompaniment: F3, Bb3, F3, Bb3 in measures 29-30; F3, Bb3, F3, Bb3 in measure 31; and F3, Bb3, F3, Bb3 in measure 32.

**Musical examples 7.4 References to UUBB in 'PRT'**

**i) Phrase 1 of 'UUBB' and its utilisation in 'PRT'**

**a 'UUBB'**

1

Voice  
1. Un - to us a boy is born!

Piano

**b 'PRT'**

26

Piano

**ii) Phrase 3 of 'UUBB' and its utilisation in 'PRT'**

**a 'UUBB'**

5

Voice  
Came he to a world for - lorn,

Piano

**b 'PRT'**

30

Voice  
life was but a

**Musical examples 7.5 'Mockery'**

i) Temporal differentiation between verse and refrain

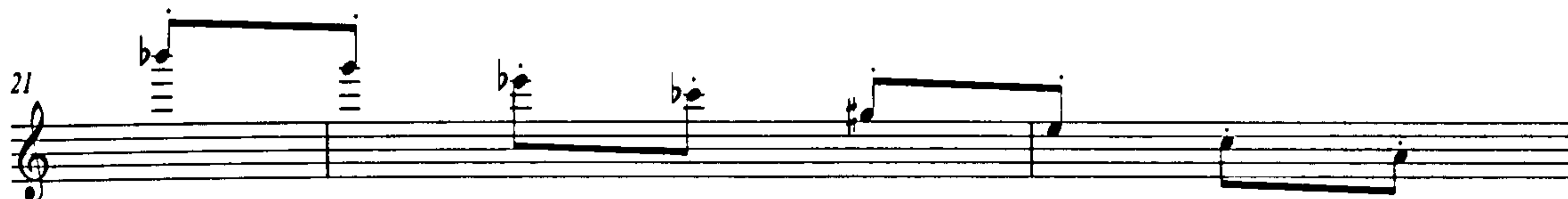
The score consists of two systems. The first system (measures 9-13) features a voice line with lyrics: "Do paint the mead-ows with de-light, The cuck-oo then, on ev-e-ry". A blue box highlights the piano accompaniment and the first part of the voice line, labeled "insistent quavers". A red box highlights the final part of the voice line, labeled "interruption of insistent quaver rhythm". The piano accompaniment in the first system is in 2/4 time. The second system (measures 14-18) features a voice line with lyrics: "tree, Mocks mar-ried men, for thus sings he, Cuck-oo, cuck-oo!". A red box highlights the beginning of this system, labeled "changes in time signature". The piano accompaniment in the second system shows a change in time signature from 2/4 to 3/4, indicated by a dashed line and the marking "8va".

ii) Expressive differentiation between piano and voice

The score consists of two systems. The first system (measures 1-4) features a voice line with lyrics: "When dai - ses pied, and vi - o - lets blue,". A blue box highlights the piano accompaniment, labeled "staccato quavers requested in the piano". A red box highlights the voice line, labeled "non-staccato quavers in the voice". The piano accompaniment in the first system is in 2/4 time. The second system (measures 5-8) features a piano line with the marking "sempre staccatissimo e senza Ped." in a blue box. The piano accompaniment in the second system is in 2/4 time.

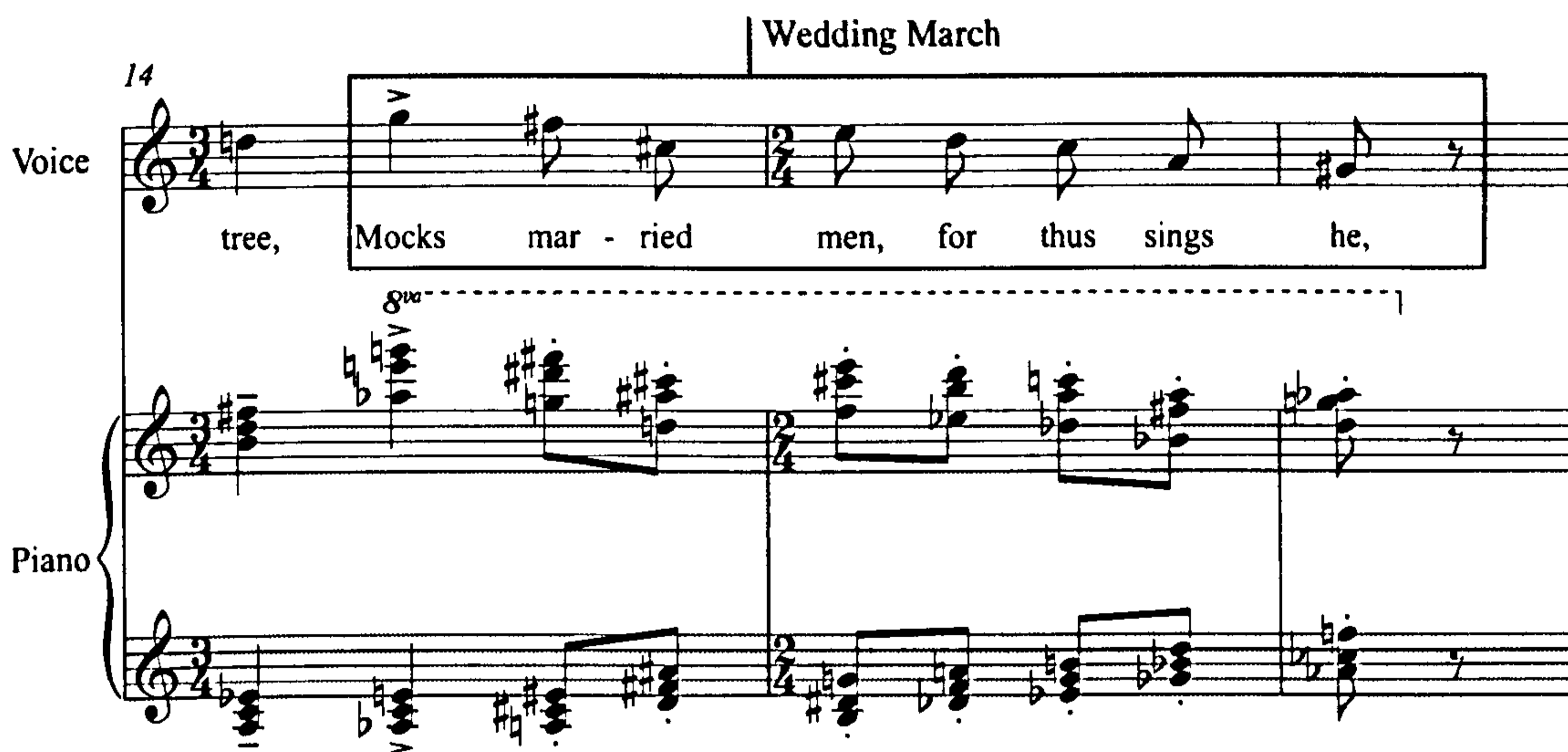
### Musical examples 7.5 continued

iii) The cuckoo effect – dissonant falling thirds



Musical notation for the cuckoo effect, showing dissonant falling thirds. The notation is on a single treble clef staff, starting at measure 21. It features a series of notes: a half note G4 (with a flat), a half note F4 (with a flat), a quarter note E4 (with a sharp), a quarter note D4 (with a flat), a quarter note C4 (with a sharp), and a quarter note B3 (with a flat). The notes are connected by lines, with a horizontal line above the first two notes and another above the last two notes, highlighting the dissonant intervals.

iv) Sharpened tonalities and the intertextual reference to Mendelssohn's 'Wedding March'



Musical score for 'Wedding March', featuring voice and piano. The score is in 2/4 time and begins at measure 14. The voice part is on a treble clef staff, and the piano part is on two staves (treble and bass clefs). The lyrics are: "tree, Mocks mar - ried men, for thus sings he,". The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The score includes a box around the lyrics and a dashed line indicating the piano part's range. The title 'Wedding March' is written above the piano part.

## Musical examples 7.6 'TSOTY'

### i) Tied dotted crotchet/crochet motif

6

Voice



### ii) Tied dotted crotchet/quaver motif

8


Voice



### iii) Liting motif

4

Voice



With heigh! the dox - y

### iv) Cross rhythms and the duple quaver motif

12

Piano



## Musical examples 7.6 continued

### v) Melismatic motif and the three quaver figure

Voice

3

daf - fo - dils - be -

Detailed description: This musical example shows a voice line in a single staff. It begins with a treble clef and a key signature of one flat. The melody consists of a series of notes: a quarter note, a half note, a quarter note, a half note, and a quarter note. The first two notes are beamed together and marked with a '3' above them, indicating a triplet. The lyrics 'daf - fo - dils - be -' are written below the notes, with hyphens indicating long notes.

### vi) Grace notes and the tonic pedal

Voice

21

The lark - - that tir - - ra - - lir - - ra chaunts,

grace notes

Piano

*p*

tonic pedal

Detailed description: This musical example consists of two staves: Voice and Piano. The voice staff is in a single treble clef with a key signature of one flat. It shows a melodic line with lyrics: 'The lark - - that tir - - ra - - lir - - ra chaunts,'. The notes for 'tir - - ra - - lir - - ra' are marked with blue boxes and a bracket labeled 'grace notes'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a piano (*p*) dynamic. The bass line has a long, sustained note in the tonic position, indicated by a bracket labeled 'tonic pedal'. The piano part includes chords and moving lines in both hands.

## **Appendix A**

### **Heseltine's poetry and prose**

## Appendix A1<sup>1</sup>

Thou knowest Lord that we are weak  
O, give us strength to conquer sin  
That we may crush all evil down  
And finally prevail and win.

Teach us to help our fellow men  
Comfort their sorrow bear their toil  
Not only when it suits ourselves  
But when some pleasure it may spoil

Whate'er our hand doth find to do  
Teach us to do with all our might  
And there's no evil e'er so small  
That one of us hath not to fight

To keep us in the narrow way  
Till life's last spark is fled and gone  
That in the end thou mayest say  
To each of us "Soldier, well done."

And if, O lord, we follow thee  
Let us not lose our lasting place  
In heaven, where perfect rest is found  
And we behold you face to face.

## Appendix A2<sup>2</sup>

1 There's a house called the Bromwydd quite near Rhydspence Inn  
And there lives Miss H Dew who's horribly thin  
She cuts Mrs Richings who has horrible itchings.  
She won't look or speak to her. O Helen Dew.

2 Once cycling with someone she found he had said  
He'd ride with Mrs Richings which man she cut dead  
Up came Mister Richings with horrible itchings  
And road [*sic*] all the way with them. O Helen Dew.

3. Once riding alone down a very steep hill,  
Through mooning and carelessness had a bad spill.  
You cut Mrs Richings who had horrible itchings,  
So this is what comes of it. O Helen Dew.

4. So for being so rude to the wife of the priest,  
You had this bad spill and was nearly deceased.  
You cut Constance Richings, who had awful itchings.  
So this is what comes of it. O Helen Dew.

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<sup>1</sup> Letter: 19 March 1906. Heseltine to Mother. Add MS 57958.

<sup>2</sup> Letter: 1 October 1905. Heseltine to Mother. Add MS 57958.



### Appendix A3<sup>3</sup>

There's a railway down in Cornwall  
Called the Liskeard & Looe  
It's an independent company  
But never pays a sou  
It has three wretched engines  
Which are always breaking down  
And it runs from Liskeard station  
To the middle of Looe town

---

Chorus: Paddy widdy woddy widdy bow wow wow  
Oh who would live in horrid Truro?  
With a buzz buzz buzz and a boo hoo hoo  
Oh who would live on the Liskeard & Looe?

---

(Now Lord Bampfield lived at Truro  
And said it was so nice  
But really it's a horrid town  
All overrun with mice)  
He said it\* was Great Western (\* the L&LR)  
And he would never own  
Although all people told him, it  
Had engines of its own

It only has five carriages  
But more like cattle trucks  
Which if the board of trade had seen  
There would have been a rux\* (\* row)  
But one day Mr Bampfield  
Was travelling to Looe  
By this horrid little railway  
Which never paid a sou

But when he got to Causeland  
This wretched train fell down  
Into a little river which the passengers did drown  
Our noble hero tried to swim  
But failed, so then he sighed  
The waters closing o'er his head  
He bowed his head & died.

### Appendix A4<sup>4</sup>

Now, if Mrs Edwards had a son and she christened him –  
SAMUEL, WALTER, IFF, NEVIL, EDWARDS

S                    W            I            N            E  
His ---- would spell the above word

Now if Mrs Walters called her child

SAMUEL, OLIVER WALTERS You can see what his would spell, but if Mrs Gabbe had a son and called him – Philip, Ift, Gabbe

P            I            G

You can see what the ---- would spell. Nigel knows a boy whose name is Willoughby Chapman so on his box is written W.C.

Letter signed 'Your very loving wooley lambkin Philip A Heseltine'.

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<sup>3</sup> Letter: 29 October 1905. Heseltine to Mother. Add MS 57958.

<sup>4</sup> Letter: 1 September 1904. Heseltine to Mother. Add MS 57958.

## Appendix A5<sup>5</sup>

There once was a small boy called Walter  
Who chanted sweet chants from a psalter  
When told he must stop  
Away he did hop  
With his song-book, his hymn book & psalter.

## Appendix A6<sup>6</sup>

There was an old captain at sea  
Who wondered what dinner would be,  
As he stood on the poop  
He said 'Cokesley's Soup,'  
'Dinners' Overture's soup eh?' (Suppé) for me!

Heseltine adds: 'Suppé was famous for his overtures and the beginning or overture to a dinner is soup'.

## Appendix A7<sup>7</sup>

Heseltine sent his mother, 'one verse of the words of a song (to the tune of "Trelawny") I have composed'.

When the streets are blocked  
And filled and chocked  
With many a 'bus & horse  
And you think 'O lor  
What a beastly bore  
I cannot get across'  
Why don't you go  
To the tube down below  
And take the tuppenny train  
To Baker Street or Waterloo  
To the Banks or Chancery Lane

### CHOROUS [*sic*]

All change for the Central London Line  
For Bank or Chancery Lane  
For Richmond, Kew  
Or Waterloo  
What ho! For the tuppenny train

---

<sup>5</sup> From Heseltine's working notebooks. Add MS 57967.

<sup>6</sup> Letter: 8 March 1908. Add MS 57959.

<sup>7</sup> Letter: 22 February 1906. Add MS 57958.

## Appendix A8<sup>8</sup>

My mind at the present moment is fitly comparable to the blurred humming of the distant peal of bells whose slow, monotonous droning seems to blend with the grey, listless sky and the still trees, and the far-off, shadow-like hills in an atmosphere of intolerable dejection and lifelessness on this late summer Sunday evening. Over the wide landscape there hangs a false mood of peace – something seems to have died – or gone out – and there is no peace, but only a wary restlessness. My head feels as though it were filled with a smoky vapour or a poisonous gas which kills all the finer impressions before they can penetrate to me and stifles every thought, every idea before it is born... It is a feeling that has been enveloping me little by little for many months past... One lives perpetually behind a veil. I watch the sun go down behind the hills, flooding the broad valley with a glory of golden light that would in former days have made my whole being vibrate with its beauty – but I wait in vain for that old, ecstatic feeling. The colour and intensity of these pictures have become things external to me – they are no longer reflected in me – I can no longer merge myself in the ‘stimmung’ of Nature around me – I can only gaze wistfully from afar, at her beauteous pageantry – I can no longer take part in it – and so am debarred from the greatest – perhaps the only – source of joy, solace and inspiration that Life offers me... Creative thought or work – or anything remotely approximating thereto, is entirely impossible, and the chance of their becoming so seem every day more remote – yet without them existence – for all who desire them – is void and desolate ... Here the war-cloud looms over one like some sinister bird, poised and ready to pounce upon its hapless prey. This black influence alone is enough to quench every artistic impulse in all but the very strongest.

## Appendix A9<sup>9</sup>

This Cornish coast is strange and sinister – one feels that there is nothing superfluous in the country...it has been stripped down to its bare essentials. One could not deceive oneself in a place of this nature. The winds seem to search out one’s very heart – and if one is weak and failing, it is not good pretending to oneself – Christian wise – that weakness is strength! There is a wealth of sombre colour in the landscape. The bare branches of the trees and hedgerows have all a kind of winter coat of a reddish tint which they put on to protect themselves from the excess sleet and damp air. ...This dull red is the predominant hue – it is emphasised by the redness of the soil which is just now being ploughed up. And at sunset (on a clear evening one sees the sun sink right into the sea) everything becomes a burning red – even the grass seems to have a layer of red over the green. On the greyest, dullest days, a faint bluish-red comes filtering through the cloud-masses. All the roads ... are cut very deep down in the rock, below field level – and on that road, at the level of the field grow the high hedge of evergreen Tamarisk – so that one is always overshadowed. On the uplands, there are scarcely any shrubs or trees, the hedges are replaced by stone-walls, built in an intricate and very beautiful herringbone pattern. It is all stark, elemental, rather cheerless and repelling, if one wanted to assimilate it, identify oneself with it, but for a while invigorating, cleansing – essentially a country for deliberation at a turning-point rather than settled work – at least I find it so.

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<sup>8</sup> Letter: 22 August 1915. Heseltine to Delius. Smith 2000: 179-183. (My ellipsis).

<sup>9</sup> Letter: 11 February 1916. Ibid. 200-2. (My ellipsis).

## Appendix A10<sup>10</sup>

### REMOURSEFULL [*sic*] RETROSPECTION

A signpost at the fork o' the road –  
Two white arms a-poise –  
On a bank behind, upon the sunshine,  
A golden noise  
Of gorse rings out aflame.....

On a cross set by the roadside  
Hangs a dismal man  
While a lark above him, fluttering and twittering  
Asks how he can  
Play at such a queer game

'Alas in the bridal bed, I  
Slew my purple love,  
For which I cannot sufficiently crucify myself,  
Or remove  
The black brand of shame'. ...

Then up comes a black man  
And 'Ha' and 'Ho' says he,  
'I see nothing half as black as the face  
God gave me,  
And that's a fine face, I claim!'

Over the sun-strewn  
A wild girl dances  
And casts on the man so glib and glum  
Merry glances,  
And bids him tell his name.

Then, on a sudden, what with  
The black man and the girl and the sun,  
'CRIPES', he says, 'What the Hell am I doing?  
What's done is done,  
Whosoever's to blame.

Do you suppose I'm Jesus  
Saving humanity,  
Or Judas Iscariot, expiating himself?  
(What vanity!)  
For you know it's all the same.

No, I am an ordinary  
Thief, and old Pilate  
Never caught me, yet here I am! Now isn't that  
Something to smile at?  
Down with this bloody frame!

We're three fine vagabonds.  
The wind and the rain  
And empty purses don't matter a damn. Let's go  
Thieving again!  
(Oh, but it's good you came)!

---

<sup>10</sup>Letter: 16 April 1917. Heseltine to Nichols. Add MS 57795.

Now for the rest of time  
We'll wander over  
Open country, lie in the fields of  
Sainfoin and clover,  
And sing ourselves to fame.

And whenever we see a signpost  
With white arms a-poise  
Like a blooming crucifix, trying to lead  
Wild girls and boys  
By the hard road to town

Of smoke and sacrifices, pretending  
Moors are trespassers' land,  
We'll climb up the bank behind it, when not looking,  
Into the sunshine, and  
Pull the bloody thing down!'

## Appendix A11<sup>11</sup>

A RHYME OF HÛ BRASIL. AND. THE. FIXED. WILL. (To be read *in one breath*)

You'll never come to HÛ-Brasil',  
A piskie whispers through your hair,  
'By bending to another's will.  
For picks and packs you may not bear  
Across the sea to HÛ-Brasil'.  
And you may sweat and your may swear  
And swink and thing until you're ill  
And die before you're aware  
There's such a place as HÛ-Brasil.  
So have a care, have a care...  
From Trewey Down and Zennor Hill  
You'd ride a puffin through the air  
And circle over HÛ-Brasil.  
But now from city windows stare –  
There's not a sign of HÛ-Brasil.  
As if to drive you to despair  
The fog sits on your windowsill  
You take a map and seek the rare  
The golden land of HÛ-Brasil,  
You cannot find it anywhere.  
The Faery Isle eludes you still...  
You say it simply is not there,  
And raise a mister you must kill  
(And if you dare, and if you dare)  
And lay his bones in HÛ-Brasil  
Or he will hunt you like a hare  
Or grind you in his grisly mill  
And seat you in his lurid lair  
So never dare to rest until  
You let the Piskie in your hair  
Whisk you away t'wards HÛ-Brasil  
By your desire, against your will.  
(Zennor April 15)

Heseltine provided the following definitions: 'Piskie = Cornish form of pixie, a kind of elf.  
HÛ-Brasil = the golden land in the western sea beyond the sunset, in Cornish tales'.

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<sup>11</sup>Letter: 16 April 1917. Heseltine to Nichols. Add MS 57795. Poem attributed to Fiona McLeod.

## Appendix A12<sup>12</sup>

### Wonderment

I watched the moon set in a sea of golden gloom  
Like a soft horn-tone, merging in the twilight chord:  
Yet in the sickle image of the moon a sword  
Lurks, and the horn but echoes trumpet shrieks of doom. –  
And men exult to drink the darkness of the tomb.  
To pay the great price for the steely mastery,  
And score to live and dream, and taste the ecstasy  
The moon shed, singing in a sea of sable gloom.

---

<sup>12</sup> Letter: 12 October 1914. Heseltine to Nichols. Add MS 57795.

## **Appendix B**

### **Discourses and poems: early English song composers**

## Appendix B1 Robert Jones<sup>1</sup>

I must admit I was not unwilling to embrace the conceits of such gentlemen as were earnest to have me apparel these ditties for them: which though intended for their private recreation, never meaning they should come to light, were yet content upon entreaty to make the encouragements of this my first adventure, whereupon I was almost glad to make my small skill known to the world, presuming that if my cunning failed me in the music, yet the words might speak for themselves ... my chiefest care was to fit the Note to the Word.

## Appendix B2 Robert Jones<sup>2</sup>

Almost all our knowledge is drawn through the senses: they are the soul's intelligencers whereby she passeth into the world and the world into her, and amongst them, there is none so learned as the ear, none hath obtained so excellent an art, so delicate, so abstruse, so spiritual, that it catcheth up wild sounds in the air and brings them under a government not to be expressed but done, and done by no skill but its own. There is music in all things, but every man cannot find it out, because of his own jarring; he must have a harmony in himself that should go about it, and then he is in a good way, as he that hath a good ear is in a good forwardness to our faculty. Conceit is but a well-tun'd fancy, done in time and place: an excellent sentence is but a well-tun'd reason well nit together: polity, or the subject thereof, a commonwealth, is but a well-tun'd song where all parts do agree and meet together, with full consent and harmony, one serving other and every one themselves in the same labour.

## Appendix B3 Thomas Campian<sup>3</sup>

What epigrams are in poetry, the same are ayres in music ... they are short and well seasoned. But to clog a light song with a long praeludium is to corrupt the nature of it ... The lyric poets among the Greeks and Latins were the first inventors of ayres, tying themselves strictly to the number and value of their syllables, of which sort you shall find here only one song in Sapphic verse; the rest are after the fashion of the time, ear-pleasing rhymes, without art. The subject of them is, for the most part, amorous: and why not amorous songs, as well as amorous attires? Or why not new ayres, as well as new fashions...

But there are some who, to appear more deep and singular in their judgment, will admit no music but that which is long, intricate, bated with fugue, chained with syncopation, and where the nature of every word is expressed in the note... But childish observing of words is altogether ridiculous, and we ought to maintain as well in notes as in action, a manly carriage, gracing no word, but that which is eminent and emphatical. Nevertheless, as in poesy we give the pre-eminence to the Heroical Poem, so in music we yield the chief place to the grave and well invented Motet, but not to every harsh and dull confused fantasy, where in multitude of points the harmony is quite drowned.

## Appendix B4 Thomas Campian<sup>4</sup>

Out of many songs which, partly at the request of friends, partly for my own recreation, were by me long since composed, I have now enfranchised a few, sending them forth divided, according to their different subjects, into several books. The first are grave and pious: the second, amorous and light ...

Short ayres, if they be skilfully framed and naturally expressed, are quick and good epigrams in poesy, many of them showing as much artifice and breeding as great difficulty as a larger poem ...

In these English ayres, I have chiefly aimed to couple my words and notes lovingly together, which will be much for him to do that hath not power over both. The light of this will best appear in him who hath payseed our monosyllables and syllables combined, both of which are so loaded with consonants, as that they will hardly keep company with swift notes, or give the vowel convenient liberty.

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<sup>1</sup> Jones 1600: Discussed in Heseltine 1923g: 99-100. Reproduced by Smith 1998b: 69. (My ellipsis).

<sup>2</sup> Warlock 1926c: 75. Dedication to Robert Jones *Ultimum Vale, or Third Booke of Ayres to Henry, Prince of Wales*.

<sup>3</sup> Ibid: 98-9. 'Address to the Reader', Rosseter's *Booke of Ayres*. Heseltine claims this is by Campian. (My ellipses).

<sup>4</sup> Ibid: 101-2. Campian, 'Address to the Reader', *Two Books of Ayres. The First containing Divine and Moral songs: The Second, Light conceits of Lovers. To be sung to the Lute and Viols, in two, three, and four Parts: or by one Voice to an Instrument* (c 1613). (My ellipses).



## Appendix B5 Richard Barnfield's sonnet describing Dowland<sup>5</sup>

If music and sweet poetry agree,  
As they must needs, the sister and the brother,  
Then must the love be great 'twixt thee and me,  
Because thou lov'st the one, and I the other.  
Dowland to thee is dear, whose heavenly touch  
Upon the lute doth ravish human sense;  
Spenser to me, whose deep conceit, is such  
As, passing all conceit, needs no defence.  
Thou lov'st to hear the sweet melodious sound  
That Phoebus' lute, the queen of music, makes;  
And I in deep delight am chiefly drown'd  
Whenas himself to singing he betakes.  
One god is god of both, as poets feign;  
One knight loves both, and both in thee remain.

## Appendix B6 Ben Jonson's poem to Ferrabosco<sup>6</sup>

To urge, my lov'd Alfonso, that bold fame  
Of building towns and making wild beast tame  
Which Music had, or speak her known effects,  
That she removeth cares, sadness ejects,  
Declineth anger, persuades clemency,  
Doth sweeten mirth, and heighten piety  
And is to a body often ill inclin'd  
No less a sovereign cure than to the mind:  
To allege that greatest men were not asham'd  
Of old even by her practice to be fam'd:  
To say, indeed, she were the soul of heaven  
That the eight sphere, no less than planets seven  
Mov'd by her order, and the ninth, more high,  
Including all, were thence called Harmony:  
I yet had utter'd nothing on thy part,  
When these were but the praises of the art.  
But when I have said, The proofs of all these be  
Shed in thy songs, 'tis true, but short of thee.

## Appendix B7 John Danyel<sup>7</sup>

Can doleful notes to measured accents set  
Express unmeasured griefs which time forget?  
No, let chromatic tunes, harsh without ground,  
Be sullen music for a tuneless heart;  
Chromatic tunes most like my passions sound  
As if combined to bear their falling part;  
Uncertain certain turns of thought forecast,  
Bring back the same, then die and dying last.

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<sup>5</sup> Ibid: 32. Richard Barnfield's *Encomium of Lady Pecunia; or the Praise of Money: the complaint of Poetrie for the Death of Liberalitie*. This sonnet refers to Dowland.

<sup>6</sup> Ibid: 93-94. From the preface to Ferrabosco's *Book of Ayres* (1609).

<sup>7</sup> Reproduced in Smith 1998b: 59. In a footnote to the song Heseltine notes that it was 'due to be published shortly by Messer J & W Chester Ltd'.

## **Appendix C**

**Extracts from Heseltine's unpublished notebooks**

## Appendix C1<sup>1</sup>

This notebook includes verses written in 1919 'dedicated to the British Music Society and the Society of British Composers'. Most of these are fairly abrasive and include reference to Berners, Parry, Scriabin, Strauss, Henschel, Grainger, Vaughan Williams, Bruch, Ravel, and Stanford. For example:

'The exceptionally tedious tune-trundler WILLIAMS (prefix VAUGHAN)

Is one of those unsatisfactory propositions that had much better never been born.

**BUT, ON THE OTHER HAND**

Since this grisly contingency had to be

It fell to the collective lot of Messers MAX-BRUCH, MAURICE RAVEL and SIR CHARLES VILLIERS-STANFORD to try and impart to the said Williams the rudiments of polyphonce'.

## Appendix C2<sup>2</sup>

This notebook includes a poem about how he finds more bounty in 'one brandy bottle'. The last verse of which runs:

'My music and my verse are mine

I know myself and what my task is!

Be off, ye syncopated swine,

Wagner, Vituvius, Velasquez

Swift, Shakespeare, Shelley, Socrates,

Stern, Blake, Petronius, Casanova!

I'll make my universe to please Jehovah'.

Typed and dated December 1920 and signed A. C

Myself, like jolly old'

## Appendix C3<sup>3</sup>

This notebook includes various puns: 'Exorcisms, Eggs or schisms...clere story, queer story...Peripatetic whore, the very pathetic whore, but on the other hand, the platonic whore'.

After this is noted: 'A staircase sliding by semi-tones in sevenths into a jerry'.

## Appendix C4<sup>4</sup>

This notebook includes:

Notes about the Breton and Cornish language and syntax, and Cornish and Breton poems

A Cornish/Breton poem translated into French

Notes on Irish Patriotic movements

An arithmetical progression

Greek syntax

The story of John Chy-an-Hur written out in Cornish, with notes about vocabulary

Irish and Welsh vocabulary and syntax

Poem *Der König in Thule* written out in full in German

## Appendix C5<sup>5</sup>

This notebook includes:

A chronology of the Elizabethan lyric

Various notes about Elizabethan song

Notes on Oscar Wilde's notes on Shakespeare's sonnets and the sonnet form in general

Rude poems

Notes and quotes about Elizabethan and seventeenth-century poets and composers.

Poem: Prologue to the 'Vision of William concerning "Piers the Plowman"'.  
'The Peroration to Passus XVIII'

'The Peroration to Passus XVIII'

List of myths, historical texts, and pan-European texts

Jottings about European literary history and cross-cultural currents

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<sup>1</sup> Add MS 57967.

<sup>2</sup> Add MS 57796.

<sup>3</sup> Ibid.

<sup>4</sup> Add MS 57968.

<sup>5</sup> Ibid.

## **Appendix C6<sup>6</sup>**

This notebook includes:

Poem – ‘Prodocimus de Beldamandis ad Fratrem Probinbalneum’.

Various fragments of Latin poetry

Rules for ‘Initial Mutations’

Cornish language – syntax, vocabulary and jottings

List of Yeats’s poems and two versions of Warlock’s setting of ‘Cradle Song’ by Yeats

Notes about the Cornish language

## **Appendix C7<sup>7</sup>**

This notebook includes:

Hymns, such as ‘God be in my hede’

Notes on Gesualdo: authorities, madrigals, rough drafts, musical examples

Pot-boiler poems about trains which allude to sex

Various quotes from writers about art, such as Oscar Wilde

Page of confused notes talking about poetry

List of songs written by Heseltine from 1916 to 1922

List of songs to be published and not to be published

## **Appendix C8<sup>8</sup>**

This notebook includes:

List of MS and titles of old English songs and part works

List of French song titles

Poem about an old man and sex, with a melodic musical example

Quote by Alfonso Ferrabosco about music

Drinking song by Hilaire Belloc

Various notes and drinking songs

Lists of old and early English song composers and their bawdy songs

Chapters from *Ulysses* by James Joyce

Draft of the content page for *Book of Ayres Vol. III*

## **Appendix C9<sup>9</sup>**

This notebook includes the details of instrumentation for a proposed opera *The Taylor*. Warlock suggest certain singers: ‘Sopranos – Gwyneth Edwards, Jules Godby; High tenors ... David Hutchinson, John Kentish; Baritones – Sumner Austin; Basso profundo – Norman Allen, Charles Knowles, Charles D’If; Baritone (small part) Frank Sale’.

## **Appendix C10<sup>10</sup>**

This notebook includes:

List of things to read, both French and English

Descriptions and quotes about various seventeenth-century English composers

Copies of letters written by various English composers

Campion’s poems

List of works by D. H. Lawrence

List of Spanish composers

Bibliography of English and European composers

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<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

<sup>9</sup> Add MS 57969.

<sup>10</sup> Ibid.

## Appendix C11<sup>11</sup>

This notebook includes:

Lists and notes of old poets and composers  
A long quote from an old English epic poem  
Pornographic references to bestiality  
The following quote:

‘Note – How often one discovers Willie Yeats indebted for his most striking phrases (not so much his ideas tho’ those are in a tradition, or rather several traditions) for instance – “Innisfree” (Blake) “... heart’s core” etc – “Do not O do not prize your beauty at too high a rate”... anon? Elizabethan lyric – has suggested a whole poem – or more than one in ...7 words. And compare the opening of “Fiddlers of Dooney” with Florizel’s lovely speech in *The Winter’s Tale* “When you do dance, I wish you/A wave o’/ the Sea, that you might even do/nothing but that.”’

## Appendix C12<sup>12</sup>

This notebook includes:

Copies of old English poems and prose  
Extensive notes, quotations, poems and prose extracts from various people about alcohol, wine and drunkenness. These are possibly notes for a proposed book entitled *Merry-Go-Down: a gallery of gorgeous drunkards through the ages. Collected for the use, interest, illumination and delectation of serious toppers.*  
Copy of a poem ‘An Oxford tutor’s advice to his pupil’  
Old English poems about women  
List of participants in the Delius Festival

## Appendix C13<sup>13</sup>

This notebook includes:

List of songs in Giles Earle’s songbook  
List of people present at an event using abusive aliases  
List of Latin words/poem tied in with the months of the year.  
Latin verse and various word-plays  
Pornographic poetry

## Appendix C14<sup>14</sup>

This notebook includes:

List of songs of English composers  
Pornographic poetry  
Various quotes from early English composers  
List of MS and English songs from seventeenth century and quotes  
Lists works by Charles Avison  
The following note:

‘New Shakespeare Society 1884: “A list of all the songs and passages in Shakespeare which have been set to music” compiled by J. Greenhill, W.A. Harrison and F. J. Furnivall (1884)

Take O take 30 (31 at least, for he omits Pierson)

Orpheus 22 (Fletcher)

Come Love 19 (Marlow)

It was a lover 18

Who is Sylvia 18

O mistress mine 17

Sigh no more 15’.

Take o take – over 30 settings known more than any other Sh. Lyric (Noble) 31 in 1884’.<sup>15</sup>

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<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

<sup>14</sup> Ibid.

<sup>15</sup> This notebook indicates that Heseltine had researched the poem ‘Take, o take those lips away’ as he makes a note about the extra verse that appeared in Fletcher’s *Bloody Brother*.

## Appendix C15<sup>16</sup>

Jotted on the back of this manuscript in Heseltine's hand were the following notes which were very difficult to read: 'When words have struck music out of him he wants to have done with them. That they have to be woven into the music struck him as a mistake and judging from a great many passages an unnecessary one ... "In dein Augen Schaute ich jungst is/in?" stressed. Nor would a German composer have written Nacht ? but would have made ? or dactyl.

As with actual words so with whole books! Once they have given him the initial impulse to compose they concern Delius little further. He cannot ? comfortably on ? them far less (as ? composers are glad to do) allow them to carry him over his own bald patches. Sometimes they are even a little burdensome. Perhaps that acknowledgement is the highest tribute one may offer a musician'.<sup>17</sup>

As an aside to this, Warlock comments: 'M & L ?? Jan 29. Shelley songs written for German translation'.

## Appendix C16<sup>18</sup>

This notebook includes various poems under the title *Unnatural History – pornographic Poetry for the Private Perusal of Pure Minded Persons by N.[or] M.* These include:

The Amatory Antelope

Bullocks

The Erotic Eel

The Foeticidal Fog

The Sadistic Shark

The Promiscuous Puma

The Phallic Pheasant

The Obscene Otter

The Infibulate Iguana

For example:

### Bullocks

You'll love to meet the buggered bull  
Whose little arse-hole's always full  
He never seems to tire a bit  
In fact he simply thrives on it

He doesn't stop to pick and choose  
The customers line up in queues  
And as from east and west they come  
He eagerly presents his bum.

## Appendix C17<sup>19</sup>

This notebook includes word/play and games such as:

'FredAustingoandbuggeryyourselfishmongrellawheelerwillcockstandupforgodsavethekinguptoearerchequ  
emate'.

And

'F.Autinoasyonpleasepulltheplugitinatthewicketgatemoneyforjamonthebreakstotheofflikeaflashinthepanca  
kethecriabendiTitus.A.Lord'.

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<sup>16</sup> *Concerto for String Orchestra in E minor by Charles Avison.* Transcribed and edited by Warlock. Add MS 54390.

<sup>17</sup> Missing or indistinct words are indicated by a question mark.

<sup>18</sup> Add MS 57796.

<sup>19</sup> Ibid.

## Appendix C18<sup>20</sup>

This notebook includes the following word-play:

‘BURY  
(in re necrophilosophica)  
Buried on Holy Saturday  
Tilbury  
Bilberry  
Bert Berry  
Bury Street  
Chelsea---Bloomsbury  
Gravesend  
O Grave, where is thy Victory Ball?’

## Appendix C19<sup>21</sup>

This notebook includes rhyming doggerel, such as: ‘Pimms number one we have just begun it’s as good as John Donne I should like quite a tun without biscuit or bun it would almost be fun, etc etc’.

## Appendix C20<sup>22</sup>

This notebook includes rhyming doggerel and jottings such as:

‘A stands for alligators, actors and alcohol, arse-holes and ant-hills and Allsopps ales  
B stands for Barbara, Bars, booze and buggery, bitches bitumen and bald bad bawds  
C stands for Calvados...cunt, candlestick, craps-house, crème de menthes and cats’.

‘Why is it that all Irish notabilities appear to have crawled from under a well-used bed?’

‘The world is an ineffectual C minor canon’.

‘Peter War block, the pea green corruptible’.

## Appendix C21<sup>23</sup>

This notebook includes a preface written under the pseudonym Roger A. Ramsbottom, purporting to be against ‘certain scribes who perhaps by reason of some infirmity of flesh, endeavour to toss off through their pens what should come naturally through their penis’.

## Appendix C22<sup>24</sup>

This notebook includes vulgar set of limericks. For example:

The virgin who pouted ‘By jingo’  
I’ve never yet fucked a flamingo!  
We bought him a bride  
But he fumbled and sighed  
‘Here, damn it, I can’t make my thing go’

Also a series of Limericks based on painters and poets. For example:

There was a young poet called Keats  
Who shagged every day in the streets  
He did it because  
The alternative was  
To shit every night in his sheets

There was a young poet called Shelly  
Who much preferred bottom to belly  
He argued the former  
Was tighter and warmer

Here a line is missing, but a note in the margin says, ‘The last line rhymes with smelly’.

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<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid.

## Appendix C23<sup>25</sup>

This notebook includes another set of limericks about painters and poets including Rossetti and Watteau.

## Appendix C24<sup>26</sup>

This includes the preface for *Dildos and Fadings*, a book of 'Jacobean Light-o-love songs 1601-1618': 'These excellent good songs have been excluded from the editor's miscellaneous volumes of English Ayres in deference to the prudish prejudices of present day publishers. They are here collected together and reprinted for the delectation of those who recognise the fact that healthy bawdry (the most effective antidote to the unhealthy prurience which has usurped its place in the respectable circles of today) is an integral factor in the comic literature of all ages, and that the spirit that would banish it from our song books would also, if it could, deprive us of our Catullus, our Martial, our Rabelais'.

'Fain would I wed' by Thomas Campian (C1617). 'The construction of the song is of peculiar interest, the harmonies of the accompaniment form a recurring ground above which the voice sings what may be termed melodic variations'.

'Will said to his Mammy' by Robert Jones (1609) 'Will is a common Elizabethan synonym for lust, obstinacy. Great play is made of the word in Shakespeare's sonnets'.

'Away, away, away' by William Corkine (1612)

In which Warlock explains the phrase 'Apes in Hell – 'It was a common superstition in the reign of Elizabethan (sic) (the virgin Queen) that "she that dies a maid must lead a ape in hell."...The first reference to it in English literature occurs in Lyly's *Euphues* (1586) and in Shakespeare's *Taming of the Shrew* (II. i.34) (1594)...Shakespeare also alludes to it in *Much ado About Nothing*. (II. i. 42)'

'Methought this other night' by Robert Jones (1601)

'In bars 5 and 6 and again in bars 13 and 14 there is an interesting example of triple rhythm framed in duple meter. Bars, in this edition, indicate the metrical structure alone, the rhythmic scheme of the songs is determined by the natural accents of the music which in their turn are conditioned by the sense of the words'.

'As I lay lately in a dream' by Robert Jones (1610)

In this introduction Warlock discusses the word 'prick' claiming it was 'pun made of two meanings. a) a synonym for penis...b) prick-song, meaning the descant or the counterpoint (contrapunctus) to a given plain song; a tune noted or pricked down on paper'. He also discusses the word 'Diapason: the octave generally used in literary comparisons as indicating the lowest note or bars of the harmony.

So I at each sad strain will strain a tear  
And with deep groans the diapason bear  
(Shakespeare. *The Rape of Lucrece*, 1594)'

'Dainty darling' by Robert Jones (1601)

'Dildo: It seems that this word, from being first a substitute for an improper word, came to be used as a proper noun denoting a substitute for the thing it formerly hinted at. Intrinsicly, the word has no more meaning than Fa-la or Hey trolly lolly. In Shakespeare's *Winter's Tale* (1611) we read of Autolycus that "he has the prettiest love-songs for maids, so without bawdry – which is strange – with such delicate burdens of dildos and fadings"'.  
"

'Thinkest thou, Kate, to put me down?' Robert Jones (1608).

'This is perhaps the earliest example in English song of the special humour occasioned by the repetition of an uncompleted fragment of line or verse'.

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<sup>25</sup> Ibid.

<sup>26</sup> Ibid.



# **Appendix D**

## **Scores**

Appendix D1 Autograph MS of 'Take 1'

Take, O take those lips away

Tenor for Shakespeare's "Measure for Measure"

*Allegretto con moto* (♩ = 120)

*Cantabile*

(All passages in this volume to be played *Cantabile*)

7

12

Appendix D1 continued

This image shows a handwritten musical score for Appendix D1, consisting of three systems of music. The first system begins with measure 17, which includes a vocal line and a piano accompaniment. The piano part for measures 17-20 is heavily scribbled out with dark ink. The second system starts at measure 21, featuring a vocal line with lyrics and a piano accompaniment. The third system begins at measure 25, also with a vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *Rit.*, *rit. molto*, and *pp*. The page is numbered 170 at the bottom.

Appendix D2 First edition of 'Take 1'

# Take, o take those lips away.

Poem from Shakespeare's 'Measure for Measure'

Peter Warlock.

Andante con moto. (♩ = 72)

Voice. Take, o take those

Piano. *p* *mp* *con sord.*

5

lips a way, That so sweetly,

*mf* (L.H.) (L.H.)

9

were for sworn, And those eyes, the

*L.H.* *cantabile*

Appendix D2 continued

13

5

break of day Lights that do mis-lead the

*mezza voce*

*pochis sfz*

*pochis sfz pp mp*

17

morn But my kis-ses

*rit. molto* *a tempo ma più lento che Tempo I naturale*

*rit. molto*

*a tempo ma più lento che Tempo I.*

20

bring a-gain, bring a-gain, Seals of love, but seal'd in.

*mezza voce* *rit. molto. naturale*

*rit. molto*

24

vain, Seal'd in vain.

*rall poco a poco al fine* *pochis sfz dim. al pppp*

*rall poco a poco al fine* *L.H.* *morendo.* *ppp*

*p ben marcato*

Ph. H. 7..

Appendix D3 First edition of 'Take 2' (E minor)

TAKE, O TAKE THOSE LIPS AWAY.

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

*Shakespeare.*



# Take, O take those lips away

SHAKESPEARE

PETER WARLOCK

*Lento, con tristezza.*

Voice

Piano

High  
Copyright 1919, by Winthrop Rogers Ltd.

M. 73.

Appendix D3 continued

2  
5

sweet - ly were - for - sworn, And those

7

eyes, the break of day - Lights that do - mis - lead - the

10

Più lento

morn. But my kis - ses bring a - gain,

*rit. molto*,  
*p*



12

bring a - gain, Seals of love, but seal'd \_\_\_\_\_ in

This system contains measures 12 and 13. It features a vocal line and a piano accompaniment. The vocal line has a long note on 'seal'd' with a horizontal line underneath. The piano accompaniment consists of chords and moving lines in both hands.

14 *, pp sotto voce*

vain, seal'd in vain!

*dim. p mf ritenuto*

This system contains measures 14 and 15. The vocal line continues with 'vain, seal'd in vain!'. The piano accompaniment includes dynamic markings: *dim.*, *p*, *mf*, and *ritenuto*.

16

*(not spread) dim. p pp ppp*

*Ped. al fine*

M. 72.

This system contains measures 16, 17, and 18. The piano accompaniment features dynamic markings: *(not spread)*, *dim.*, *p*, *pp*, and *ppp*. A *Ped. al fine* marking is present at the end of measure 18. A measure rest for measure 17 is indicated by a large '7' and a vertical bar. The system ends with 'M. 72.'

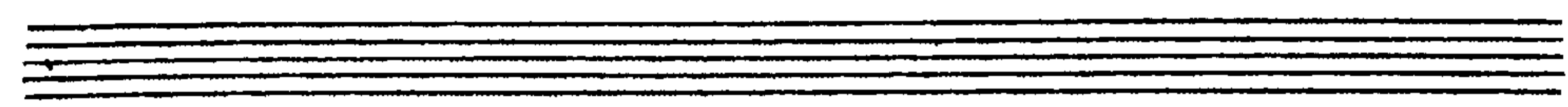
Appendix D4 Autograph MS of 'Take 2' (string quartet version)

17 The form from Shakespeare's "Measure for Measure" (1604) TAKE, OH, TAKE THOSE LIPS AWAY Peter Warlock 14/8 cr.

*Lento. con tristezza.*

Take, oh, take those lips a-way, that so

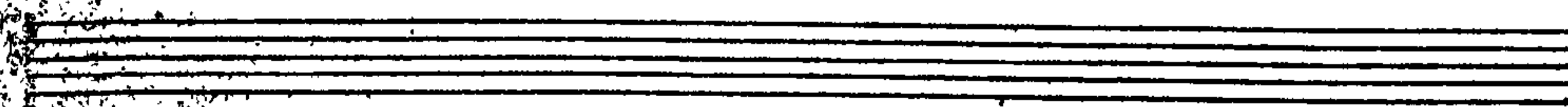
This system contains five staves of music. The top staff is the vocal line with lyrics. The four staves below are for string quartet instruments. The music is in 14/8 time and features a variety of note values and rests. Dynamics include *mf* and *mp*. There are some handwritten annotations and a large 'X' mark over the second and third measures of the string parts.



5

sweet by, were for ever; And these eyes, the break of day. Lights that so mislead the

This system contains five staves of music. The top staff is the vocal line with lyrics. The four staves below are for string quartet instruments. The music continues with similar notation and dynamics as the first system. There are some handwritten annotations and a large 'X' mark over the second and third measures of the string parts.



Appendix D4 continued

10 *Rit. . . a tempo*

*more:* But any kisses bring again, Bring again - Seal's of love, but seal's in

14 *poco più lento*

vain, Seal's in vain.

1918

Appendix D5 Autograph MS of 'ST'

271R

p. 1 words  
p. 2 34 Notes

(1000)

SWEET - AND - TWENTY

From by Shakespeare

Peter Warlock

3 11x8

Peter Warlock  
to [unclear]  
[unclear]

Appendix D5 continued

Poem by Shakespeare

Sweet's and Twenty ✓

Peter Warlock ✓

*Allargato con rubato* (J. = 63)

O mistress mine, where are you hearing? O stay and

10

hear, your true loves coming That can sing both life and love: Tis no further,

19

pretty sweeting; Journeys end in lovers' meeting, Every wise mans son shall

28

know. What is love? 'tis not here aft-er; Pursued

(non rit.)

Appendix D5 continued

37

with hath present laugh-ter; what's to come is still un-sure: In Se-

*Res. . . . .*

45

- lay there lies no plen-ty; Then come kiss me, sweet-as-tren-ty; You're a

*foco rit.*

53

stuff will not en-sure.

*a tempo (non rit.)*

*Res. . . . .*

*March 31<sup>st</sup> 1924.*

*Sweet-and-twenty*

O MISTRESS mine, where are you roaming?  
O stay and hear, your true love's coming  
That can sing both high and low:  
Trip no further, pretty sweeting;  
Journeys end in lovers' meeting,  
Every wise man's son doth know.

What is love? 'tis not hereafter;  
Present mirth hath present laughter;  
What's to come is still unsure:  
In delay there lies no plenty;  
Then come kiss me, sweet-and-twenty!  
Youth's a stuff will not endure.

SHAKESPEARE.

*For John Goss.*

# SWEET-AND-TWENTY

SHAKESPEARE

PETER WARLOCK

*Allegretto con moto*

Voice

O mis-tress mine, where

Piano

7

are you roam - ing? O stay and hear, your true love's

12

com - ing That can sing both high and low:

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Appendix D6 continued

17  
 Trip no fur - ther, pret - ty sweet - ing; Jour - neys

22  
 end' in lov - ers' meet - ing, Eve - ry wise man's

27  
 son doth know. *grate* What is

(non rit.)

33  
 love? 'tis not here - aft - er; Pres - ent mirth hath

3

Appendix D6 continued

38

pres - ent laugh - ter, What's to come is still un -

Musical score for measures 38-42, featuring a vocal line and piano accompaniment in a minor key.

43

- sure: In de - lay there lies no plen - ty;

Musical score for measures 43-47, featuring a vocal line and piano accompaniment. Includes a fermata and a star symbol.

48

Then come kiss me, sweet - and - twen - ty! Youth's a

Musical score for measures 48-52, featuring a vocal line and piano accompaniment.

53

stuff will not en - dure.

poco rit. - - a tempo

Musical score for measures 53-57, featuring a vocal line and piano accompaniment. Includes tempo markings and a star symbol.

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Appendix D7 Autograph MS of 'SNML'

*Handwritten musical score for 'SNML'.*

*Handwritten title: SIGH NO MORE, LAZIES*

*Handwritten name: Ben Johnston*

*Handwritten measure numbers: 6, 11, 15*

*Lyrics:*

Sigh no more, la- zies, sigh no more; Men were decei- vers  
ever. One foot in sea, and one on shore, To one thing constant never: Then  
sigh not so, but let them go, And be you blithe and bonny, Con-  
-vent-ing all your sounds of use in- to Hey nonny, hey nonny, hey nonny, hey nonny,

Appendix D7 continued

19

hey nonny, nonny, nonny, nonny, nonny, nonny! Sing no more ditties, sing no more of

23

Sumps so full and heavy; The fraud of men was ever so since summer first was

28

leavy; then sigh not so, but let them go. And be you blithe and

32

bonny, Con-vert-ing all your sorrows of woe into hey nonny, hey nonny, hey nonny, hey nonny

Appendix D7 continued

37

hey wenny, wenny, wenny, wenny, wenny, wenny!

*f* non rit!

Eugene Felt  
August 9th

3

*Sigh no more, ladies*

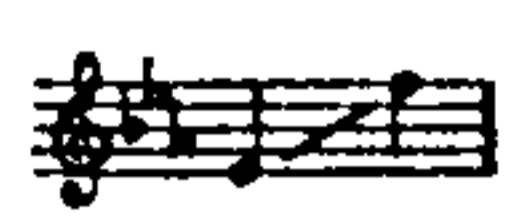
**S**IGH no more, ladies, sigh no more,  
Men were deceivers ever;  
One foot in sea and one on shore,  
To one thing constant never.  
Then sigh not so, but let them go  
And be you blithe and bonny,  
Converting all your sounds of woe  
Into Hey nonny, nonny!

Sing no more ditties, sing no mo,  
Of dumps so dull and heavy:  
The fraud of men was ever so  
Since summer first was leavy.  
Then sigh not so, but let them go  
And be you blithe and bonny,  
Converting all your sounds of woe  
Into Hey nonny, nonny!

SHAKESPEARE

To E. J. Moeran

# SIGH NO MORE, LADIES



SHAKESPEARE

PETER WARLOCK

Fast and in strict time (Allegretto con moto)

Voice

Sigh no more, la-dies, sigh no more;—

Piano

*mf* *mp*

5

Men were de-cei-vers ev-er. One foot in sea, and one on shore, To

*mf*

9

one thing constant nev-er: Then sigh not so, but let— them go, And

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Appendix D8 continued

13

be— you blithe and bon-ny, Con-vert - ing all your sounds of woe In - to

*mf* *mp*

This system contains measures 13 through 16. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings of *mf* and *mp*.

17

Hey non-ny, hey non-ny, hey non-ny, hey non-ny, hey nonny nonny nonny nonny nonny

*mf*

This system contains measures 17 through 19. It features a vocal line and a piano accompaniment. The piano part includes a dynamic marking of *mf*.

20

nonny! Sing no more ditties, sing no moe Of dumps so dull and

*f non rit.* *p*

This system contains measures 20 through 23. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings of *f non rit.* and *p*.

24

hea- vy; The fraud of men was ev-er so Since summer first was

*mf*

This system contains measures 24 through 27. It features a vocal line and a piano accompaniment. The piano part includes a dynamic marking of *mf*.



Appendix D8 continued

28

lea - vy: Then - sigh not so, but let them go, And

31

be\_\_ you blithe and bon-ny, Con - vert - ing all your

*mf* *p subito*

34

sounds of woe In - to Hey non-ny, hey non-ny, hey non-ny, hey non-ny,

37

hey nonny nonny nonny nonny nonny nonny!

*mp* non rit.

Eynsford  
August 1927

# Sigh no more, Ladies

THOMAS FORD

Gaily

1. Sigh no more, sigh no more, sigh no more, la - dies, sigh...  
2. Sing no more, sing no more, sing no more, dit - ties, sing...

..... no..... more, Men were de - cei - vers..... ev - er; One foot in .....  
..... no..... mo Of dumps so..... dull... and ..... hea - vy; The fraud of .....

sea, and one on..... shore, To one thing con - - - stant  
men was e - ver..... so, Since sum - mer first..... was

Appendix D9 continued

(♩ = ♩ of preceding)

ne - ver. } Then sigh not so, but let them..... go, And  
lea - vy. }

be you blithe and..... bon-ny, and bon-ny, and . bon - ny, and bon-ny, And

(♩ = ♩ of preceding) quasi  $\frac{6}{8}$

be..... you..... blithe and bon-ny, Con-vert-ing all your sounds of.....

woe In - to Hey no non - ny, hey no non - ny, hey no, non - ny,

Appendix D9 continued

hey no non - ny, hey non - ny non - ny, hey..... no non - ny

non - ny, Con - vert - ing all your sounds of.....

quasi  $\frac{6}{4}$

woe In - to Hey no non - ny, hey no non - ny, hey no non - ny.

hey no nonny, hey nonny nonny, hey..... no non - ny non - ny.



*Pretty ring time*

**I**T WAS a lover and his lass,  
With a hey and a ho and a hey nonino,  
That o'er the green cornfield did pass,  
In the spring time,  
The only pretty ring time,  
When birds do sing,  
Hey ding a ding ding ;  
Sweet lovers love the spring.

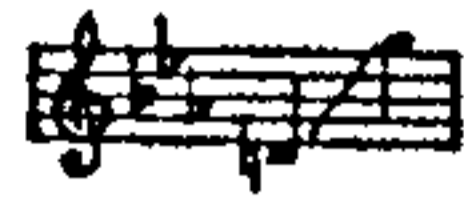
Between the acres of the rye,  
With a hey and a ho and a hey nonino,  
These pretty country folks would lie,  
In the spring time,  
The only pretty ring time,  
When birds do sing,  
Hey ding a ding ding ;  
Sweet lovers love the spring.

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

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

SHAKESPEARE

# PRETTY RING TIME



SHAKESPEARE

PETER WARLOCK

*Allegretto con moto*

Voice

Piano

It was a lov - er and his

4

lass, With a hey and a ho and a hey no-ni - no, That o'er the green

*p subito*

7

corn field did pass In the spring time, the on-ly pret-ty ring time, When

*pp (very lightly)*  
*pp staccatissimo*

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Appendix D10 continued

10  
birds do sing Hey ding a ding ding, Sweet lov-ers love the spring.

14  
Be-tween the a-cres of the rye, With a hey and a ho and a hey no-mi-

17  
- no, These pret-ty coun-try folks would lie In the spring time, the

*pp staccatissimo sempre*

21  
on-ly pret-ty ring time, When birds do sing Hey ding a ding ding, Sweet



Appendix D10 continued

24  
lov - ers love the spring. This ca-rol they be-gan that  
*sva alt*  
*pp*  
*con fza*

27  
hour, With a hey and a ho and a hey no-ni - no, How that a  
*loco*  
*cresc.*  
*mf*

30  
life was but a flow'r In the spring time, the  
*pp staccatissimo sempre*

33  
on-ly pret-ty ring time, When birds do sing Hey ding a ding ding, Sweet



Appendix D10 continued

36

lo - vers love the spring. And there-fore take the pres-ent

*f* *mf*

39

time, With a hey and a ho and a hey no-ni - no, For love is

42

crown - ed with the prime In the spring time, the on-ly pret-ty ring time, When

*mp* *pp* (very crisply)

Ped. \*

45

birds do sing Hey ding a ding ding, Sweet lov - ers love the spring. Allargando

*p* *cresc.*

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4

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Appendix D11 Autograph MS of 'PRT' (chamber orchestra version)

(To be played with the utmost lightness, delicacy and precision)

*Allegretto con moto*

PRETTY RING TIME

Peter Kharink

2 Flute

2 Oboe

2 Clarinet (in A)

2 Bassoon

2 Horn (in F)

Glockenspiel  
Snare Drum (mallets)

Celista (1st and 2nd)  
(If played on a string, it should be done in a different key)

VOICE

Violins

Viola

Cello

(N.B. No Double basses)

It was a horn and his love, with a key and a ho and a key and no, that is the year

5



Appendix D11 continued

7

Fl.

Ob.

Clar.

Bsn.

Horn

Electric guitar

VOICE

Violin

Viola

Cello

are full of love in the spring time, the only pretty ring time when birds do sing they sing a song song, sweet love love the

A

Appendix D11 continued

13

(A)

Flute

Clarinet

Bassoon

Trumpet

Trombone

Violin I

Violin II

Viola

Cello

Double Bass

Voice

strings

Between the arms of the map, with a key and a he and a key some - re. These pretty country folk will

(2/4)

Appendix D11 continued

19

Fl.

Clar.

Bsn.

Horns

Tr.

Tbn.

Celeste (or Vib.)

Voice

Violins

Violas

Cellos

lie in the spring time, the only pretty ring time, when birds do sing, May sing a song song, sweet lovers love the



Appendix D11 continued

31

Fl.

Ob.

Clar.

Fag.

Horns.

Tromb.

Voice

Violins

Violas

Cello.

Now in the spring time, the only pretty ring time, when birds do sing they sing as they sing, sweet love love the







Appendix D11 continued

46 *piu allargando*

Fl.

Ob.

Clar.

Fag.

Horn.

Clar.

Celesta  
(or MB)

VOICE  
Sing a Sing Sing, Sweet, lovers love the spring.

Violins  
arco  
pizz.

Violas  
arco  
pizz.

Cellos  
arco  
pizz.





Appendix D12 continued

92—Puer nobis

SOPRANOS

2. Cra - dled in a stall was he With sleep - y cows and  
 2. In prae - se - pe po - ni - tur Sub foe - no a - si -

Senza Ped.

ass - es; But the ve - ry beasts could see That  
 - no - rum. Cog - no - ve - runt Do - mi - num Chris -

he all men sur - pass - - - - - es.  
 - tum re - gem coe - lo - - - - - rum.

TENORS AND BASSES

3. He - rod then with fear was filled: 'A prince', he said, 'in  
3. Hinc He - ro - des ti - mu - it. Mag - no cum do -

Ped.

Jew - - ry!' All the lit - tle boys he killed At  
-lo - - re, Et pu - e - ros oc - ci - dit, in -

Beth - lem in his fu - - - - - ry.  
-fan - tes cum li - vo - - - - - re.

Appendix D12 continued

92—Puer nobis

SOPRANOS

4. Now may Ma - ry's son, who came So long a - go to  
 4. Qui na - tus de vir - gi - ne — Di - e ho - di -

Ch.

Gt.

love us, Lead us all with hearts a - flame Un -  
 - er - na Du - cat nos cum gra - ti - a Ad

-to the joys a - bove ————— us.  
 gau - di - a su - per - - - - - na.

FULL

5. O - me - ga and Al - pha he! Let the org - an  
 5. O et A et A et O Cum can - ti - bus in

Gt. Trumpet

*ff* Swell

PEDALS

thun - - der, While the choir with peals of glee Doth  
 cho - - ro, Cum can - ti - cis et or - gan - o, Be -

Sw.

rend the air a - sun - - - - - der.  
 - ne - di - ca - mus Do - - - - - mi - no.

Gt. Trumpet

Sw.

The words and original melody of 'Puer nobis nascitur' are in a Trier MS. of the fifteenth century. There are many variants, given in Zahn, Dreves, and Baümker; a German translation ('Uns ist geboren ein Kindelein') is printed by Spangenberg, 1544, in the Mainz Cantual, 1605, and elsewhere. The melody in this form is in *Piae Cantiones*, 1582 (see note to No. 141), and the words are from the version of Mone (*Latelnische Hymnen*), who prints the Trier form.

*Mockery*

WHEN daisies pied, and violets blue,  
And lady-smocks all silver-white,  
And cuckoo-buds of yellow hue  
Do paint the meadows with delight,  
The cuckoo then, on every tree,  
Mocks married men, for thus sings he:  
Cuckoo!  
Cuckoo! Cuckoo! O word of fear,  
Unpleasing to a married ear!

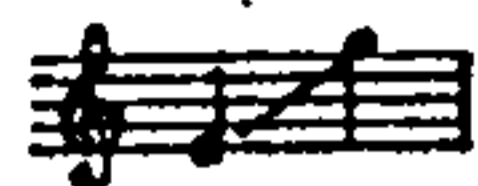
When shepherds pipe on oaten straws,  
And merry larks are ploughmen's clocks,  
When turtles tread, and rooks, and daws,  
And maidens bleach their summer smocks,  
The cuckoo then, on every tree,  
Mocks married men, for thus sings he:  
Cuckoo!  
Cuckoo! Cuckoo! O word of fear,  
Unpleasing to a married ear!

SHAKESPEARE



To Dennis Cardan

# MOCKERY



SHAKESPEARE

PETER WARLOCK

Fast and in strict time

Voice

When dai - ses pied, and

Piano

*sempre staccatissimo e senza Ped.*

5

vi - o - lets blue, And la - dy-smocks all sil - ver-white, And cuck - oo - buds of

9

yel - low hue Do paint the mead - ows with de - light, The cuck - oo then,

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Appendix D13 continued

13

on ev-e-ry tree, Mocks mar-ried men, for thus sings he, Cuck-oo,

*gva*

This system contains measures 13 through 16. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "on ev-e-ry tree, Mocks mar-ried men, for thus sings he, Cuck-oo,". A dynamic marking of *gva* is placed above the vocal line between measures 14 and 15. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

17

cuck-oo! O word of fear, Un-pleas - ing to a

This system contains measures 17 through 20. The vocal line continues with the lyrics: "cuck-oo! O word of fear, Un-pleas - ing to a". The piano accompaniment continues with chords and a bass line.

21

mar-ried ear! When shep-herds pipe on

This system contains measures 21 through 24. The vocal line continues with the lyrics: "mar-ried ear! When shep-herds pipe on". The piano accompaniment continues with chords and a bass line.

25

oat - en straws, And mer-ry larks are plough-men's clocks, When tur - tles tread, and

This system contains measures 25 through 28. The vocal line continues with the lyrics: "oat - en straws, And mer-ry larks are plough-men's clocks, When tur - tles tread, and". The piano accompaniment continues with chords and a bass line.

Appendix D13 continued

29

rooks, and daws, And maid-ens bleach their sum-mer smocks, The cuck-oo then,

Musical score for measures 29-32, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a 'gva' (grace) marking over a note in measure 31.

33

on ev-e-ry tree, Mocks mar-ried men, for thus sings he, Cuck-oo,

Musical score for measures 33-36, featuring a vocal line and piano accompaniment. The key signature changes to one flat (B-flat), and the time signature changes to 2/4. The piano part includes a 'gva' (grace) marking over a note in measure 34.

37

cuck-oo! O word of fear, Un - pleas - ing to a

Musical score for measures 37-40, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

41

mar-ried ear!

non rit.

Musical score for measures 41-44, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes a 'non rit.' (non-ritardando) marking in measure 42.

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Rymford  
August 1937  
OXFORD UNIVERSITY PRESS



Appendix D14 continued

15

high! the sweet birds, oh, how they sing! Deth at the passing forth on ege, For a

This musical system covers measures 15 through 18. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The lyrics are: "high! the sweet birds, oh, how they sing! Deth at the passing forth on ege, For a". The piano part consists of chords and moving lines in both hands.

19

quod si au is a son for a king. The lord, that tis . ra

This musical system covers measures 19 through 22. The lyrics are: "quod si au is a son for a king. The lord, that tis . ra". The piano accompaniment includes a prominent bass line with a rhythmic pattern.

23

tin-ra charato, with high: with high: the knock on the joy, ———— Ara

This musical system covers measures 23 through 26. The lyrics are: "tin-ra charato, with high: with high: the knock on the joy, ———— Ara". The piano part features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.

Appendix D14 continued

27

Musical score for measures 27-31. The system includes a vocal line and a piano accompaniment. The lyrics are: "Summer days of the on my side, When in darkness, tumbly". The piano part features a melody with a sharp sign and various chordal textures.

32

Musical score for measures 32-36. The system includes a vocal line and a piano accompaniment. The lyrics are: "tumbling, tumbling, tumbling in the hay." The piano part continues with a similar melodic and harmonic style. A handwritten note "Scrape strings" is visible below the piano part.

37

Musical score for measures 37-38. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with notes marked with '7'. A handwritten note "3/2 time" is present. The system concludes with a double bar line and the handwritten text "Evanford July 1928."

# The Sweet o' the Year

Words by Shakespeare

Music by Peter Warlock

*Allegro vivace*

When daf - fo - dils — be -

- gin — to peer, With heighl the dox - y o - ver the dale, — Why,

then comes in the sweet o' the year; — For the red blood reigns in the

*mf*

*mp*

*mf*

L.H.

4

7

Appendix D15 continued

10

win - - - ter's pale. The

Musical score for measures 10-12. The vocal line features a long note on 'win' followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

13

white sheet bleach - ing on the hedge, With heigh! the sweet birds,

Musical score for measures 13-15. The vocal line has a rhythmic pattern of eighth notes. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

16

O, how they sing! Doth set my pug - ging tooth on edge, For a

Musical score for measures 16-18. The vocal line includes a melisma on 'sing!'. The piano accompaniment has a complex texture with many beamed notes in both hands.



Appendix D15 continued

19

quart of ale is a dish for a king. The

*cresc.* *f*

This musical system covers measures 19 to 21. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'quart of ale is a dish for a king. The'. The piano accompaniment includes dynamic markings 'cresc.' and 'f'.

22

lark — that tir - ra - lir - ra chaunts, With heigh! with heigh! the

*p* *mf* *f*

This musical system covers measures 22 to 24. The vocal line has lyrics 'lark — that tir - ra - lir - ra chaunts, With heigh! with heigh! the'. The piano accompaniment features dynamic markings 'p', 'mf', and 'f'.

25

thrush and the jay, ————— Are sum - mer songs for me and my aunts,

*ff*

This musical system covers measures 25 to 27. The vocal line has lyrics 'thrush and the jay, ————— Are sum - mer songs for me and my aunts,'. The piano accompaniment includes a dynamic marking 'ff'.

Appendix D15 continued

29

When we lie tum - bling, tum - bling,

R.H. L.H. R.H.

*p*

\* \* \*

Detailed description: This system contains measures 29, 30, and 31. The vocal line (top staff) begins with a whole note rest, followed by the lyrics 'When we lie tum - bling, tum - bling,'. The piano accompaniment (bottom two staves) starts with a right-hand (R.H.) melody in measure 29, then a left-hand (L.H.) melody in measure 30, and returns to the right hand in measure 31. A piano (*p*) dynamic marking is placed above the piano part in measure 30. A double asterisk (\*) is located below the piano part in measure 30.

32

tum - bling, tum - bling, tum - bling in \_\_\_\_\_ the

senza ritenuto

senza ritenuto

*cresc.*

Detailed description: This system contains measures 32, 33, and 34. The vocal line (top staff) has the lyrics 'tum - bling, tum - bling, tum - bling in \_\_\_\_\_ the'. The piano accompaniment (bottom two staves) features a *cresc.* (crescendo) marking in measure 32. The phrase 'senza ritenuto' appears above the piano part in measures 33 and 34. A double asterisk (\*) is located below the piano part in measure 34.

35

hay.

*f* *sfz*

*secco*

\* \* \*

Detailed description: This system contains measures 35, 36, and 37. The vocal line (top staff) begins with a whole note rest and the word 'hay.'. The piano accompaniment (bottom two staves) starts with a forte (*f*) dynamic in measure 35, moves to sforzando (*sfz*) in measure 36, and ends with a *secco* (dry) marking in measure 37. A double asterisk (\*) is located below the piano part in measure 37.

## **Appendix E**

**Sound files of 'PRT'  
(Audio CD appended to back cover)<sup>1</sup>**

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<sup>1</sup> The CD contains Wav files which can only be played through a computer.

## Contents: Appendix E

<b>'PRT'</b>	E1	Henderson
	E2	Young
	E3	Partridge
	E4	Ainsley
	E5	Kennedy
<b>S4</b>	E6	Henderson
	E7	Young
	E8	Partridge
	E9	Ainsley
	E10	Kennedy
<b>R2/2</b>	E11	Henderson
	E12	Young
	E13	Partridge
	E14	Ainsley
	E15	Kennedy
<b>R2/1</b>	E16	Henderson
	E17	Young
	E18	Partridge
	E19	Ainsley
	E20	Kennedy
<b>VP1</b>	E21	Henderson
	E22	Young
	E23	Partridge
	E24	Ainsley
	E25	Kennedy
<b>VP2</b>	E26	Henderson
	E27	Young
	E28	Partridge
	E29	Ainsley
	E30	Kennedy
<b>R2/3</b>	E31	Henderson
	E32	Young
	E33	Partridge
	E34	Ainsley
	E35	Kennedy

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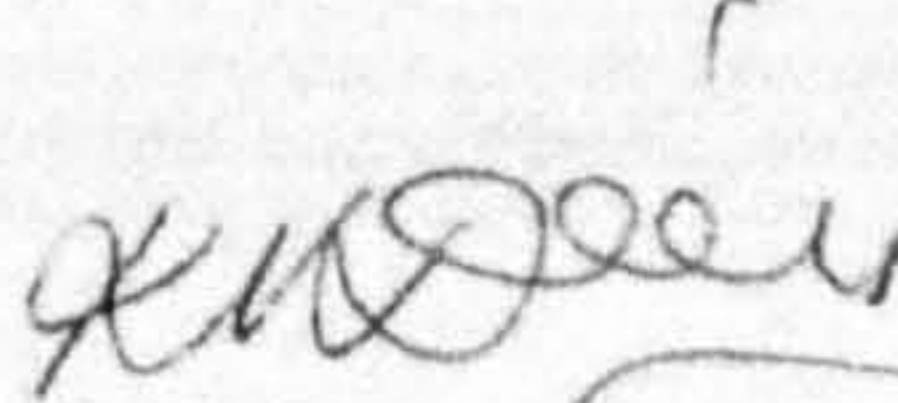
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