

A Stylistic Examination of Shakespeare's Texts

Set for Solo Voice by Amy Beach,

Elizabeth Maconchy and Madeleine Dring

by

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DECLARATION

No element of the work described in this dissertation, except where otherwise acknowledged, has been previously submitted for a degree at this or any other institution. The work in this dissertation has been performed entirely by the author.

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ABSTRACT

This dissertation will focus on three female composers whose careers span from the late 19th century to the late 20th century. The author will conduct a detailed research on each composer's cultural, socio-economic and musical background in order to obtain a true and precise understanding, and appreciation of their musical language and style. In turn, an examination will be carried out on each composer's musical setting and interpretation of Shakespeare's selected texts. Particular attention will be given to the musical settings of the text *Take, O Take Those Lips Away*, which is common to the three composers. Drawing on the findings of the research, the author will determine whether or not the three composers' unrelated backgrounds and musical education led to any similar interpretations of Shakespeare's texts.

INTRODUCTION

This Introduction contextualises the research, outlining a short account of women in music and of Shakespeare's rhythms and metres. The aim of this dissertation is to bring the music of women composers to public attention by carrying out a detailed examination of three selected composer's lives and vocal works of Shakespeare's texts. This will entail an in-depth research to place each composer in their social context so as to better understand and appreciate the characteristics and style of their music. Following this, a comprehensive examination will be conducted on the vocal works that are set to Shakespeare's texts by the three composers. These texts were chosen as the main theme of the musical examination as Shakespeare's works have been the subject of many composers' song collections and cycles. The author will find one or more texts common between the composers' catalogues which will undergo further analysis. It is with this connection that the author will validate any interpretive similarities or differences between the settings.

Many female composers were found to have written music to Shakespeare's texts. However, through an extensive search, only the selected composers were found to have composed quality music to a common text, *Take, O Take Those Lips Away*. The three chosen composers are Amy Beach, born in New Hampshire, America (1867-1944); Elizabeth Maconchy, born in Hertfordshire, England, of Irish parentage (1907-1994); and, Madeleine Dring, born in London, England (1923-1977). Each composer grew up with contrasting cultures, whose lives spanned over a century, however; the musical world was largely dominated by men, preventing many female musicians from receiving the same training as their male counterparts.

Historically women have been overshadowed by social parameters in the majority of cultures worldwide. It was not until the mid 20th century that attitudes toward women's equality to men began to change firmly with noticeable consequences. Patriarchy, existing since the third millennium BC, describes "male dominance over women and children in the family and the extension of male dominance over women in society in general."¹ This social dominance led to an almost universal suppression and unequal treatment of the female sex, causing many implications and prohibiting them from taking part in social, educational, religious and political activities; in short they were prevented from developing skills outside of what domestic life required. Drawing on references from the Old Testament, it is known that women were involved in music as far back as 1000 BC² both through performance and composition, the former being the most prevalent.³ Those who did pursue professional vocal or instrumental performance were expected to withdraw from their career once they were married and those who continued to compose were regarded as inferior to their male counterparts. Since the mid 20th century, there has been extensive research undertaken in the area of female composers. The names of Hildegard von Bingen, Barbara Strozzi, Clara Schumann, Alma Mahler and Lili Boulanger have become familiar; however, few can claim to be acquainted with their music. Due to the once accepted opinion of female inferiority, publishers in the past refused to print music by women composers. Without the availability of printed scores, the music was not widely performed and was not integrated into performance repertoires. Composer Nicola LeFanu, daughter of the

¹ Gerda Lerner, *The Creation of Patriarchy* (New York: Oxford University Press, 1986), 212, 239.

² Judith Tick, "Women in music, II, 1: Western classical traditions: Antiquity to 500 CE", in *The New Grove Dictionary of Music and Musicians*, 2nd ed., eds. Stanley Sadie and John Tyrrell (London: Macmillan, 2001), vol. 27, 521-522.

³ For further reading see: Karin Pendle, ed., *Women & Music: A History* (Bloomington: Indiana University Press, 2000); and, Carol Neuls-Bates, ed., *Women in Music: An Anthology of Source Readings from the Middle Ages to the Present* (Boston: Northeastern University Press, 1996).

composer Elizabeth Maconchy, stated in 1987 that “If we continue to have a musical culture which only draws on the creative talents of one sex, what kind of a musical perspective shall we have?”⁴ She believes that the fresh, non-conforming musical ideas offered by female composers should entice musicians to explore and perform their music. While there is an increased awareness of, and recognition given to female composers past and present, the issue remains that they are still struggling to have their compositions performed and acknowledged as important contributions to music.

This research will concentrate on the lives and careers of the three specific female composers who were found to have made a substantial contribution to their musical era. Although there has been research carried out on each of these composers, particularly regarding their instrumental works, their songs have been largely neglected.⁵ The research will address this oversight by concentrating on the vocal works specifically set to Shakespeare’s texts.

William Shakespeare is among the most popular and successful writers in history. His extensive catalogue of plays and poetry has survived and become the basis of many composers’ compositions.⁶ With strong emotive content and complex rhythmic and phrasing patterns, Shakespeare’s literary style has its own sense of musicality and therefore presents an attractive canvas with which to work. Shakespeare’s writing consists of three different forms of language: prose, rhymed verse and blank verse⁷.

⁴ Nicola LeFanu, “Master Musician: an Impregnable Taboo?” *Nicola LeFanu: Composer*, Accessed October 18, 2012. <http://nicolalefanu.com/resources/MasterMusician1987.pdf>.

⁵ Richard Davis has written an article on Madeleine Dring which includes a short biography and singer’s notes on her *Seven Shakespeare Songs*. For further reading see http://www.txstate.edu/scmb/scmb_iii_1.pdf.

⁶ A selection of songs to Shakespeare’s texts can be accessed through the following link: http://www.naxos.com/catalogue/item.asp?item_code=8.570708.

⁷ For further reading: Debora B., Schwartz, “Shakespearean Verse and Prose”, English 339: Introduction to Shakespeare, Last Accessed: Spring 2012, <http://cla.calpoly.edu/~dschwartz/eng1339/verseprose.html>.

The texts that are under examination in this dissertation are all in rhymed verse. Except for, *Crabbed Age and Youth*, all the texts appear as songs from a selection of Shakespeare's plays. Rhymed verse was traditionally associated to the medium of song at this time. Each text contains many rhyming patterns which give more emphasis to the passages. The most recurrent examples of these rhyming patterns are 'abab cdcd', 'aabbcc' and 'aabccb'. Each letter represents a line of text and two lines with the same letter are called a rhyming couplet. Within these rhyming patterns, many rhythms are used. These rhythms show a particular formation of weak and strong accents which is called a foot.⁸ For the purpose of this research, the strong accents will be represented by the symbol, ' – ', and the weak by the symbol, ' ∪ '. Those that appear in the selected texts, forming part of the discussion of this dissertation are iambic (∪ –), trochaic (– ∪), anapaestic (∪ ∪ –), dactylic (– ∪ ∪), spondaic (– –) and phyrhic (∪ ∪).⁹ The metre of a line of text is dependent on how many feet are in the sentence. If there is one foot per line then the metre is said to be in monometre, two feet equates to diametre and so on. The texts included in this dissertation will include the following metres: diametre, trimetre, tetrametre, pentametre, hexametre and heptametre.¹⁰ Trochaic rhythms and tetrametres occur most frequently in the selected texts. The musical metres utilised in the settings of these texts include simple duple ($\frac{2}{4}$), compound duple ($\frac{6}{8}$) and simple triple ($\frac{3}{4}$) in Beach's settings; simple duple ($\frac{2}{4}$) and simple triple ($\frac{3}{4}$) in Maconchy's; and, simple quadruple ($\frac{4}{4}$) and compound duple metres ($\frac{6}{8}$) in Dring's song collection. The time-signatures chosen by the composers often reflect the written metre or rhythm. Throughout this dissertation, Shakespeare's

⁸ "Analysis Introduction", Shakespeare Resource Center, accessed November 03, 2012. <http://www.bardweb.net/content/readings/intro.html>.

⁹ James F. Knapp, "Meter", The Norton Anthology of Poetry, Fifth Edition, accessed May 29, 2013. http://www.wwnorton.com/college/english/nap/Meter_Elements_Versification.htm#Accentual-syllabic_meter.

¹⁰ Refer to Footnote 7.

rhyming patterns will be outlined by lower case lettering and the composers' musical structures will be represented by upper case lettering.

The general practice of combining music with words has undergone many developments throughout history. The earliest records of this correlation date back to ancient times from surviving images and literature, however, beginning as an oral tradition, the oldest examples of notated songs date back to Hellenistic times; following this, the majority of manuscripts belong to the ninth century and onwards.¹¹ The joining of music with a pre-existing poem or prose is known as text setting and is most commonly found in classical music as opposed to popular music; the latter more often begins with a melody to which words are later added.¹² Text setting can be broken into two main areas, the syntactic and the semantic, where the former deals with the musical and written structure and the latter with the relationship between the music and the meaning of the words.¹³ The examination and analysis in this dissertation will outline and discuss both elements in relation to each text in Chapters 2-5.

The author will examine the solo vocal repertoire of each of the three composers which utilise Shakespeare's texts. This will encompass 16 songs with 13 different texts and will concentrate specifically on the word settings. Twelve of these texts are taken from Shakespeare's plays, appearing as songs. The thirteenth text, *Crabbed Age and Youth*, is a poem but is not taken from any of Shakespeare's plays. There are discrepancies as to the author of this poem; despite this, it will remain part of this examination as it is attributed to Shakespeare in Dring's song set and the Oxford edition of Shakespeare's

¹¹ Geoffrey Chew, et al, "Song," *Grove Music Online/Oxford Music Online* (Accessed January 21, 2013) <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50647>

¹² Virgil Thomson, *Music With Words: A Composer's View* (New Haven: Yale University Press, 1989), 1.

¹³ Jonathan King, "Text Setting", *Grove Music Online/Oxford Music Online* (Accessed January 21, 2013) <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51057>.

works. Similarly, the texts of *King Stephen* and *Willow Song* have been found to have been in existence before Shakespeare's time and were later adapted by the poet himself.

Chapter 1 will give a detailed account of each composer's socio-economical, cultural and musical backgrounds in order to understand their musical influences and style. Chapter 2 will present a stylistic examination of Shakespeare's texts set to music by Amy Beach; Chapter 3 will examine Shakespeare's texts set by Elizabeth Maconchy, and Chapter 4 will comprise those texts set by Madeleine Dring. Following this, Chapter 5 will give a detailed musical analysis of the three settings of *Take, O Take Those Lips Away*, which is the only common text among the three composers' catalogues. Drawing from the findings of the research, Chapter 6 will conclude whether or not the three composer's unrelated backgrounds and musical education led to any similar interpretations of Shakespeare's texts.

CHAPTER ONE

The Socio-Economic, Cultural and Musical Background of Amy Beach, Elizabeth Maconchy and Madeleine Dring

Each of the three composers under examination grew up with contrasting musical lifestyles. Amy Beach, the earliest of the three (1867 – 1944), experienced the prosperous musical culture of Boston with its assortment of European trained musicians at a time when women received a lower quality of education in comparison to men. Despite her own native training, Beach became America's first recognised female composer of large scale works.¹ Elizabeth Maconchy (1907 – 1994) came in contact with a great diversity of musical styles and cultural support when studying in London at the Royal College of Music (RCM) and also later when she travelled to Prague for further studies.² She avoided following her contemporaries who were influenced by Schoenberg and Stravinsky and instead, succeeded in developing her own unique 'intellectual art'.³ Madeleine Dring (1923-1977) was immersed in a rich musical environment at her home in London before also entering the RCM. Her early interest and association with writing music for children's shows played a prominent role in her compositions and her style.⁴

¹ Adrienne F. Block, "Beach [née Cheney], Amy Marcy," *The New Grove Dictionary of Music and Musicians*, 2nd ed., eds. Stanley Sadie and John Tyrrell (London: MacMillan, 2001), vol. 3, 12-14.

² Nicola LeFanu, "Elizabeth Maconchy DBE (1907-1994)," *Nicola LeFanu : Composer*, accessed October 18, 2012, <http://nicolalefanu.com/resources/EVM-biogcomplete.pdf>.

³ Anthony Burton, "Elizabeth Maconchy: Intense But Disciplined," *Contemporary Music Centre*, accessed October 19, 2012, <http://www.cmc.ie/articles/article-maconchy.html>.

⁴ Rosemary Hancock-Child, *Madeleine Dring: Her music, Her life*, 2nd ed., (West Sussex: Micropress Music, 2009), 12-14.

Amy Beach

Amy Beach was born Amy Marcy Cheney on the 5th September, 1867 in Henniker, New Hampshire, USA. At the time of her birth, the American economy had undergone considerable change. The American civil war, ending just two years previously, had united the country, accelerating economic growth. With a social and industrial reform slowly changing the country, the late 19th century was becoming a more positive era in which female musicians could develop and compete alongside their male counterparts. Amy Beach was associated with a group known as the ‘Boston Classicists’ which also included John Knowles Paine (1839-1906), Arthur Foote (1853-1937), George Whitefield Chadwick (1854-1931), Horatio Parker (1863-1919) and Edward MacDowell (1860-1908).⁵ The group were affiliated to the second New England school of music that developed in the latter half of the 19th century.⁶

Beach, an only child, was born into a middle-class family. Her father, Charles Abbott Cheney, worked as a paper manufacturer and importer and her mother, Clara Imogene (Marcy) Cheney, was a talented singer and pianist who would prove to be both influential and impeding on Beach’s musical education and career. The family later moved to Boston in 1870. A child prodigy, her parents deliberately limited her access to musical education as a result of George Stanley Lee’s teachings on the “top bureau-drawer principle”. This philosophy stated that desired objects should be placed out of reach of children.⁷ By the age of four, Beach had composed four waltzes: *Golden Robin*

⁵ Burnet C. Tuthill, “Mrs. H. H. A. Beach”, *The Musical Quarterly* 26, no. 3 (1940): 1, accessed March 25, 2012, <http://www.jstor.org/stable/738767>.

⁶ For further reading: Hon-Lun Yang, “Nationality versus Universality: The Identity of George Chadwick’s Symphonic Poems.” *American Music* 21, no. 1 (2003): 1-2, accessed March 25, 2012, <http://www.jstor.org/stable/3250555>.

⁷ Adrienne Fried Block, *Amy Beach: Passionate Victorian* (New York: Oxford University Press, 1998), 5.

Waltz, *Snowflake Waltz*, *Marlboro Waltz* and *Mama's Waltz*.⁸ Her early years were monitored closely by her mother who allowed her only four hours of practice each day. Between the ages of four and eighteen, Boston's growing musical culture provided invaluable opportunities for Beach's career. Despite recommendations for Beach to further her studies in Europe, her parents objected⁹ and arranged for her to continue tuition with Ernst Perabo in 1876, and six years later with Carl Baermann, both German trained musicians. During this time, the most elite musicians in Boston were those who had trained in Europe. In 1881, at 14 years of age, Beach studied harmony with Junius Welch Hill which would comprise her only compositional training. Later, on the advice of Wilhelm Gericke, an Austrian born conductor and composer, Beach taught herself composition and orchestration.

Her first published works were the songs, *The Rainy Day* (1883) and *With Violets* (1885). The latter was printed by Arthur P. Schmidt, who was among the few publishers who actively promoted the works of female composers.¹⁰ Also in 1885, Beach married Henry Harris Aubrey Beach, a wealthy established surgeon and medical teacher. Financially secure after her marriage, Beach gathered books on theory, harmony, counterpoint, fugue, and orchestration and concentrated all her efforts on her studies. Keeping a log, she copied and memorized orchestral scores and Bach fugues and translated and studied the treatises of Berlioz and Gavaert.¹¹ Her fluency in German and French, which she studied during her school years, enabled her to do this.

⁸ Myrna G. Eden, *Energy and Individuality in the Art of Anna Huntington, Sculptor and Amy Beach, Composer: Composers of North America; no. 2* (New Jersey: The Scarecrow Press, 1987), 37.

⁹ *Ibid.*, 38.

¹⁰ Karin Pendle, *Women and Music: a history* (Bloomington: Indiana University Press, 2001), 220.

¹¹ Eugene Gates, "Mrs. H. H. A. Beach: American Symphonist", *The Kapralova Society Journal* 8, no. 2 (Fall 2010): 2, accessed December 16, 2011, <http://www.kapralova.org/journal15.pdf>.

Beach continued to study alone and produced a catalogue of over 300 works.¹² Although her compositions cover all musical genres, she wrote most frequently for the voice and it was her solo vocal compositions that brought her early success as a composer.¹³ Composing over 130 songs, the most popular collections among these are *Three Shakespeare Songs* (1897), *Five Burns Songs* (1899) and *The Three Browning Songs* (1900). *Three Shakespeare Choruses* for female chorus and piano were also written the same year as the solo Shakespeare collection. These six songs comprise Beach's only settings of such texts and were written in the first decade of her professional career. Competent in French and German, she composed songs in both languages including *Jeune fille et jeune fleur* (1887), *Extase* (1893) and *Ich sagte nicht* (1903). A few of her own texts and those written by Henry Beach were also utilised in her compositions. The first keyboard work, *Cadenza to Beethoven: Piano Concerto No. 3*, Op. 37, was composed in 1888, and her first choral work, *The Minstrel and the King: Rudolph von Hapsburg*, appeared in 1890. It was not until 1892 that her first orchestral work, *Eilende Wolken, Segler der Lüfte*, Op. 18 was published followed by her first chamber work *Romance*, Op. 23 for violin and piano in 1893.

After the death of her husband in 1910 and her mother in 1911, Beach travelled to Europe to begin a two year concert tour where she performed many of her own keyboard works including her piano concertos. During this time her compositional output was limited. Due to the popularity of her earlier art songs, Beach was well received by European audiences. On her return to America in 1914, she resumed composing and published 81 works, including her only opera, *Cabildo*, Op. 149 (1932). Her style remained in the Late-Romantic idiom; however, from the 20th century

¹² Jeanell Wise Brown, *Amy Beach and Her Chamber Music: Biography, Documents, Style* (New Jersey: The Scarecrow Press, 1994), 111.

¹³ *Ibid.*, 47.

onwards, her vocal writing became increasingly chromatic and tonally ambiguous, evident in her Op. 100 (1924). Her music encompasses chromaticism, syncopation, pianistic figurations and frequent harmonic modulation as seen in *Valse Caprice*, Op. 4 (1889) for solo piano. Influences of cross-rhythms from Brahms, heavy chordal writing from Rachmaninov and, most importantly, virtuosic scalar patterns and figurations from Liszt are also present in Beach's music,¹⁴ and found in the *Violin Sonata*, Op. 34 (1896) and in *Suite for two pianos*, Op. 104 (1924). The piano was integral to Beach's career and features in the majority of her compositions. A clear distinction is evident between the vocal and instrumental writing, and while she was successful in both areas, the instrumental music is significantly more lyrical and complex.¹⁵ She associated key-signatures with a range of colours, and although incomplete, this colour coding gives us an insight into the ideas behind her compositions.¹⁶ The piano accompaniments that support these songs display as much harmonic variety, interest and emotion as the vocal lines, which is why they were so fashionable in both America and Europe in the late 1800s.

Beach was fortunate to grow up in a liberal society that accepted both women musicians and composers. Despite her limited education in music theory and harmony, Beach devoted her life to the study of composition and orchestration. While she stated that she experienced no prejudice during her career for being a female composer¹⁷, reviews of

¹⁴ Jeanell Wise Brown, *Amy Beach and Her Chamber Music: Biography, Documents, Style* (New Jersey: The Scarecrow Press, 1994), 141-63.

¹⁵ *Ibid.*, 141.

¹⁶ Of the major keys: C – White; E – Yellow; G – Red; A – Green; A flat – Blue; D flat – Violet and E flat – Pink. Information on her colour association for minor keys is limited to two keys, F sharp and G sharp which are both the colour black. Adrienne Fried Block, *Amy Beach: Passionate Victorian* (New York: Oxford University Press, 1998), 10.

¹⁷ Adrienne Fried Block, *Amy Beach: Passionate Victorian* (New York: Oxford University Press, 1998), Block (1998), 294-5.

her work suggest that she was at times criticised on account of her gender.¹⁸ Her marriage to Henry Beach proved beneficial as it increased her social status within Boston, removed financial worries and facilitated her career as a composer.

Elizabeth Maconchy

Forty years after the birth of Amy Beach, Elizabeth Maconchy was born in Broxbourne, Hertfordshire, England in 1907, and is now considered to be one of Britain's most significant composers of the 20th century.¹⁹ At the time, Britain boasted the largest and richest empire in the world. With many orchestras, concert venues and music academies, England was an exciting and prosperous place to begin a career in music.

Maconchy's parents, Violet née Poë and Gerald Maconchy were both born in Ireland. Her father was a solicitor who occasionally played the piano while her mother and two sisters remained, for the most part, unmusical.²⁰ Although the family lived outside London, Maconchy did not experience the musical culture that was present in the city. Despite having no early musical influences, Maconchy began experimenting and writing music on the family piano at the age of six; it was from this time onwards that she knew she would become a composer.²¹ In 1917 the family moved to Dublin where they spent the next four years. During this time, Maconchy received piano lessons from Edith Boxwell, an Irish pianist and accompanist, and composition classes with John. F Larchet, an Irish native composer who studied and later taught at the Royal Irish

¹⁸ Eugene Gates, "Mrs. H. H. A. Beach: American Symphonist," *The Kapralova Society Journal* 8, no. 2 (Fall 2010): 3-5, accessed <http://www.kapralova.org/journal15.pdf>.

¹⁹ Anthony Burton, "Elizabeth Maconchy" *Chester Novello*, accessed October 14, 2011. http://www.chesternovello.com/default.aspx?TabId=2431&State_2905=2&composerId_2905=972.

²⁰ Anne MacNaghten, "Elizabeth Maconchy," *The Musical Times* 96, no. 1348 (June 1955): 298, accessed April 21, 2012. <http://www.jstor.org/stable/936710>.

²¹ Nicola LeFanu, interviewd by Ruth Gallagher, October 25, 2012.

Academy of Music.²² At the age of 15, she attended her first music concert given by Manchester's Hallé orchestra in Dublin in 1922,²³ a complete contrast to the wealth of music experienced by Amy Beach. After her father's death that same year, and the upset of the Irish civil war, Maconchy's mother moved the family back to England, this time residing in London.

Maconchy entered the Royal College of Music in London a year later on recommendation from her teachers in Ireland. During this time, she studied with a number of teachers, but the most significant and influential was Ralph Vaughan Williams. She later said that his tuition was 'like turning on a light'.²⁴ Remaining his pupil until 1929, Maconchy was steered away from the 12 tone style and was encouraged to pursue her own path. She became attracted to European new music and was especially fascinated by the central European modernism of Janáček, Berg and most importantly, Bartók.²⁵ She was awarded the Octavia travelling scholarship which allowed her to travel to Vienna, Paris and then to Prague where she studied with K.B Jirák, a renowned Czech composer. Maconchy soon established herself as a successful composer in Europe. In 1930 she married William LeFanu,²⁶ and settled in London. The same year her *Piano Concertino* (1928) was played in Prague, conducted by Jirák, and her suite *The Land* (1929) was performed at The Proms Concert in London with

²² Burton, Anthony, "Elizabeth Maconchy: Intense But Disciplined," *Contemporary Music Centre*, accessed October 16, 2012, <http://www.cmc.ie/articles/article-maconchy.html>.

²³ Anne MacNaghten, "Elizabeth Maconchy," *The Musical Times* 96, no. 1348 (June 1955): 298, accessed April 21, 2012. <http://www.jstor.org/stable/936710>.

²⁴ Nicola LeFanu, "Elizabeth Maconchy DBE (1907-1994)", *Nicola LeFanu : Composer*, accessed March 06 2012. <http://nicolalefanu.com/resources/EVM-biogcomplete.pdf>.

²⁵ *Ibid.*, 1.

²⁶ T. Mark Hodges "William R. LeFanu, 1904-1995," *Journal of the Medical Library Association* 84, no. 2 (1996): 287. accessed November 05, 2012. <http://www.ncbi.nlm.nih.gov/pmc/articles/PMC299439/?page=1>.

great success; this honour helped to launch her professional career.²⁷

Almost half of her catalogue (comprising over 230 works) is made up of solo vocal and choral music. Many solo songs from the 1920s remain unpublished or lost such as *O Mistress Mine*; however, *Ophelia's Song* (1926) has survived becoming popular among vocal repertoires. Her first song set, *The Garland*, was written in 1938. *Four Shakespeare Songs* was not originally grouped as a set by Maconchy as the first song *Come Away Death* was written in 1956 while the remaining three were written in 1965. They were published posthumously as a set in 2007 by Chester Music. A trilogy of one act operas were composed between the 50s and 60s; *The Sofa* (1957), *The Three Strangers* (1958), and *The Departure* (1961). These presented a new challenge for Maconchy after a period in which she experienced “a creative block”.²⁸ Her choral works remain an important part of her vocal music and include both religious and secular texts as seen in *A Hymn to God the Father* (1931) and *Creatures* (1979). She received more success with her ballet *Great Agrippa* (1933) and her first String quartet (1933) which were both heard at the Macnaghten Lemare concerts. The BBC also broadcast many of her works and HMV recorded her 1932 Oboe quartet.²⁹ Her 13 string quartets are considered the most substantial contribution to her catalogue and have all been recorded. She compared writing for this medium to “an impassioned argument”.³⁰ Her music is widely considered as intellectual, concise and dissonant but

²⁷ Hugo Cole and Jennifer Doctor, “Maconchy, Dame Elizabeth”. In *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie and John Tyrrell, 2nd edition, vol. 15 (London: Macmillan publishers, 2001), 1.

²⁸ Mary Booker, *The Works of Women Composers From 1150 to 1995* (Devon: Arthur H. Stockwell LTD., 1996), 84.

²⁹ Nicola LeFanu, “Elizabeth Maconchy DBE (1907-1994)”, *Nicola LeFanu : Composer*, accessed March 06 2012. <http://nicolalefanu.com/resources/EVM-biogcomplete.pdf>.

³⁰ Hugo Cole and Jennifer Doctor, “Maconchy, Dame Elizabeth”. In *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie and John Tyrrell, 2nd edition, vol. 15 (London: Macmillan publishers, 2001), 517

also contains expressive lyricism³¹ as seen in *Sonata* for viola and piano (1938), *Nocturne* for orchestra (1951), *For Snow*, SATB (1978) and *Fantasia* for clarinet and piano (1980). Maconchy composed for almost all genres throughout her career. It was not until she looked to further her professional studies in composition that she experienced discrimination for her gender, however, she actively promoted new music throughout her career and was supported largely by her husband.

Madeleine Dring (1923-1977)

Madeleine Dring was born in Hornsey, London in 1923, the same year Maconchy entered the RCM. Her father Cecil John Dring was an architect and surveyor who played the cello and piano, and her mother, Winefride Isabel née Smith, was a house wife and a talented mezzo-soprano. Along with her older brother, they frequently entertained family and friends, an activity that was also enjoyed by Amy Beach and her husband in Boston.³² For Dring, this musical environment provided the basis for her career and influenced her developing compositional style. A gifted child, she played the violin and piano from an early age. Similar to Amy Beach, Dring had perfect pitch, could transpose at sight and improvise at will.³³ In 1933, she won a scholarship to study violin at the RCM and was later awarded a full scholarship for the degree programme in 1939. Initially studying the violin as her main instrument, the piano later became her preferred method of musical expression.³⁴ She began studies in composition and

³¹ Nicola LeFanu, "Elizabeth Maconchy DBE (1907-1994)", *Nicola LeFanu : Composer*, accessed March 06 2012. <http://nicolalefanu.com/resources/EVM-biogcomplete.pdf>.

³² Adrienne Fried Block, *Amy Beach: Passionate Victorian* (New York: Oxford University Press, 1998), 47.

³³ Davis, Richard, "Singer's Notes: Seven Shakespeare Songs of Madeleine Dring" *South Central Music Bulletin* Vol. 3, No. 1 (2004): 8, accessed November 02, 2011, http://www.txstate.edu/scmb/SCMB_III_1.pdf.

³⁴ Rosemary Hancock-Child, *Madeleine Dring: Her music, Her life*, 2nd ed., (West Sussex: Micropress Music, 2009), 46.

harmony in 1940 with Herbert Howells and occasionally with Ralph Vaughan Williams and Gordon Jacob.³⁵ During her studies she met Roger Lord, a talented oboist also attending the RCM, and married in 1947.

Dring's first significant success as a composer came while still attending the RCM; she received a positive review in the *Musical Times* in December 1941 for her scoring of Angela Bull's children's play, *The Emperor and the Nightingale*. Following this, she received many more commissions for TV and radio programmes, intimate revues and other stage productions.³⁶ Dring admired the music of Chopin, Bruch, Prokofiev, Bax and Rachmaninov but was not fully satisfied by Classical music; she also enjoyed swing and jazz music.³⁷ She wrote largely with herself in mind as the performer whether writing for violin, piano or voice. Her music is categorised by many reviewers as being 'light and attractive' and 'unpretentious' in nature.³⁸ Her compositions are characterised by intricate, catchy rhythms, frequently changing time-signatures and chords comprising many additive notes, for example 7^{ths} and 9^{ths}, which she referred to as "squishy chords".³⁹ She was repeatedly advised against the use of these modern techniques as they could reduce her publishing opportunities as a young composer. However, these chords, which are fundamental to Jazz harmony, give Dring's music a unique quality.

Dring's catalogue contains over 180 miniature works. More than a third of this

³⁵ Rosemary Hancock-Child, *Madeleine Dring: Her music, Her life*, 2nd ed., (West Sussex: Micropress Music, 2009), 4-6, 11.

³⁶ *Ibid.*, 13-14.

³⁷ *Ibid.*, 9.

³⁸ Stephen Banfield, "Dring, Madeleine". In *The New Grove Dictionary of Music and Musicians*, 2nd ed., eds. by Stanley Sadie and John Tyrrell, (London: Macmillan publishers, 2001), vol. 7. 595.

³⁹ Rosemary Hancock-Child, *Madeleine Dring: Her music, Her life*, 2nd ed., (West Sussex: Micropress Music, 2009), 10.

comprises vocal music with piano accompaniment. As the manuscripts were largely undated, many of the dates are approximate. Her first known art songs, which remain unpublished, are dated from 1940 and contain one text (*Snowflakes*) by H.W Longfellow, with whom Amy Beach was personally acquainted. *Three Shakespeare Songs* (1944) was the only song set published during Dring's life and was printed by Alfred Lengnick and Co., (1949). These songs appeared early in her career and were later published by Weinberger as part of the *Seven Shakespeare Songs* (1980). Apart from this collection, the sets of *Five Betjeman Songs* (written in 1976 and also published by Weinberger in 1980) and *Love and Time* (written in the 1970s and published by Thames in 1994) are also widely performed. *In Happy Mood*, the unpublished work for violin and piano, is Dring's earliest existing composition dating from 1937. Her *Impromptu*, also written for violin and piano is dated from 1938 along with her *Fantasy Sonata* for solo piano which was published in 1948 by Lengnick. The instrumentation in her music is minimal, usually consisting of no more than seven different instruments, except where the string orchestra and piano appear. Unlike Beach and Maconchy, Dring was apprehensive about writing for large ensembles and found it unfeasible while raising a child.⁴⁰ The piano is consistently present throughout all of Dring's compositions, also a common link among the majority of Amy Beach's works. It was not until after Dring's death that the majority of her works were published by the efforts of her husband, Roger Lord. Her music is always interesting and pleasant to listen to and its modesty is both telling of her experience in writing for children and her indifference about self-promotion. Dring wrote for the joy of composing rather than for profit; she rarely articulated her music yet found it difficult to listen to different

⁴⁰ Rosemary Hancock-Child, *Madeleine Dring: Her music, Her life*, 2nd ed., (West Sussex: Micropress Music, 2009), 20.

interpretations of her works.⁴¹ She did not encounter any discrimination for her gender, however; since she only published two works during her lifetime there was little opportunity for criticism.

Each of the three composers showed creative and musical talent from an early age. In Beach and Dring's situation this was nurtured by a highly musical family lifestyle. Although Maconchy had few early musical experiences she did receive a thorough musical education at the RCM, as did Dring; Beach, on the other hand, was left to further her own studies alone. All were fortunate to have families that could finance their primary education and later their professional careers.

⁴¹ *Ibid.*, 33.

CHAPTER TWO

A Stylistic Examination of Shakespeare's Texts

Set for Solo Voice by Amy Beach

The author has explored the cultural, socio-economic and music background of Amy Beach with an insight into her musical output. Her catalogue contains largely vocal music including solo and choral works. Of the solo music, the repertoire often contains disjointed melodies, a high tessitura and many modulating harmonies.⁴² These characteristics combine to make an expressive, Romantic quality. Beach was mainly self-taught, therefore, her compositions were influenced by the music she performed throughout her career and the concerts she attended which showcased the works of Haydn, Handel, Mendelssohn, Chopin, Brahms, Beethoven.⁴³ For the most part, her catalogue of vocal music is stylistically similar throughout and incorporates disjunctive yet expressive melodies with extended phrases over textured piano writing. Beach set music to six of Shakespeare's texts in 1887 which comprise Op. 37 for solo voice and piano, and Op. 39 for chorus SSAA. The Op. 37 for solo voice will be discussed in this chapter.

⁴² Jeanell Wise Brown, *Amy Beach and her Chamber Music Biography, Documents, Style* (Metuchen: The Scarecrow Press, Inc., 1994), 141-142.

⁴³ *Ibid.*, 20-23.

Three Shakespeare Songs - Op. 37

O Mistress Mine

Take, O Take Those Lips Away

Fairy Lullaby

Ex. 2.1 Beach, *O Mistress Mine*

Rhyming Pattern

Music Structure

a	[O mistress mine, where are you roaming?] A	
a			[O stay and here, Your true love's coming,
b	[That can sing both high and low.		
c	[Trip no further, pretty sweeting.		
c			[Journeys end in lovers meeting,
b	[Every wise man's son doth know.		
d	[What is love? 'Tis not hereafter,] A¹
d				[ Present mirth hath present laughter.
e	[What's to come is still unsure.		
f	[In delay there lies no plenty,		
f		[Then come kiss me, sweet and twenty.	
e	[Youth's a stuff will not endure. ⁴⁴		

The text of *O Mistress Mine* was written around the year 1601 and is taken from Act II, Scene 1 of Shakespeare's play *Twelfth Night*.⁴⁵ In this comedy, the text is sung by *Feste*, the fool, who describes how one should seize the moment when courting a woman as youth 'will not endure'. The structure of the text falls under two headings, metre and rhythm. The metre used is trochaic tetrametre, with four trochees in each

⁴⁴ Stanley Wells and Gary Taylor, eds., *William Shakespeare: The Complete Works* (Oxford: Clarendon Press, 1988), 699.

⁴⁵ *Ibid.*, 691.

line. A trochee, as outlined in the Introduction, is a strong syllable followed by a weak syllable, for example, “mis-tress”, and is shown using the following symbols ‘ — ◡ ’.

Ex. 2.2 Beach, *O Mistress Mine*, Trochaic Tetrametre

◡ — ◡ — ◡ — ◡ —
O mis-tress mine, where are you roam-ing?

This is then grouped into the rhyming pattern ‘aabccb ddeffe’, shown in Example 2.1. Each stanza is made up of three rhyming couplets, the second, in each case ‘bb’ and ‘ee’, is separated by the third, ‘cc’ and ‘ff’. Lines one and two of each couplet also have an equal number of syllables. The musical structure is in strophic form with two sections, ‘AA¹’ and is set in the key of G major. The $\frac{2}{4}$ time-signature and *Allegretto grazioso* tempo establishes a light-hearted atmosphere for the song.

Beach follows the trochaic tetrametre structure of the text. As this involves a stress on the first syllable of each trochee, she assigns it to a longer note value or places it on a strong beat; the latter is illustrated in Ex. 2.3 where the syllable ‘mis-’ is placed on the second beat of the bar.

Ex. 2.3 Beach, *O Mistress Mine*

Bars 1-3

The musical score for Ex. 2.3 shows the first three bars of the piece. The tempo is marked 'Allegretto grazioso.' and the dynamics are 'p' (piano) for the vocal line and 'pp' (pianissimo) for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a rest in bar 1, followed by a quarter note 'O' in bar 2, and then 'mis-tress mine,' in bar 3. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

In bar 2 (shown in Example 2.3) and bar 6 (outlined below), the “O” preceding both the words “mistress” and “stay” act as an upbeat to the text, and as a result, Beach places them on the second quaver of the $\frac{2}{4}$ bar.

Ex. 2.4 Beach, *O Mistress Mine*

Bars 6-7

The musical score for Ex. 2.4 shows bars 6 and 7 of the piece. The tempo and dynamics are consistent with the previous example. The key signature is one sharp and the time signature is 2/4. The vocal line begins with a rest in bar 6, followed by a quarter note 'O' in bar 7, and then 'stay and hear,' in bar 8. The piano accompaniment continues with the same eighth-note pattern.

In the first couplet of verse two, Beach makes a slight variation to the format. While she syncopates the first part of the trochee, she also gives it a longer note value, which shows she was consciously following Shakespeare’s rhythm.

Ex. 2.5 Beach, *O Mistress Mine*

Bars 52-62

53 55 57 *p dolce*

What is

love? 'tis not here - af - ter; Pres - ent mirth hath

p

Ped. *

Beach applies this pattern throughout the song giving subtle emphasis to the first part of each trochee. The piano accompaniment largely contains one crotchet followed by two quavers which, in contrast to the trochaic rhythm, produces a dactylic rhythm, ' - ♩'.

Ex. 2.6 Beach, *O Mistress Mine*

Bars 1-3

Allegretto grazioso.

2 *p*

O mis-tress mine,

pp

Providing rhythmical stability for the vocal line, the piano establishes the G major tonality from the beginning. Remaining tonal, it incorporates chromaticism throughout. The musical phrasing begins and ends with each written line. Although there are six lines per written verse, Beach creates ten phrases by doubling the last two couplets. This changes the written form from 'bccb' to 'bbccccbb'; the same can also be seen in the second verse. Although repetition in Shakespeare's poetry is used to highlight an important phrase or idea, Beach employs this instead for melodic contrast, variety and to lengthen the material. The replication of 'bb' and 'ee' involves *melisma* each time, first on the text from bars 14-22 and 69-77, and secondly on the word "Ah" in bars 42-49 and 97-104, which highlights the separation of both couplets.

Ex. 2.7 Beach, *O Mistress Mine*

Bars 11-22, 'bb' couplet

Musical score for bars 11-22. The score is in G major (one sharp) and 4/4 time. It consists of two staves of music. The first staff contains bars 12, 14, and 16. The second staff contains bars 18, 20, and 22. The lyrics are: "sing _____ both high and low, _____ both high _____", "_____ both high and low, _____", and "low, _____". Performance markings include *mf* (mezzo-forte) at bar 12, *f* (forte) at bar 14, *dim.* (diminuendo) and a triplet of eighth notes at bar 18, *p* (piano) at bar 20, and *pp* (pianissimo) and *rit.* (ritardando) at bar 22.

Bars 68-77

Musical score for bars 68-77. The score is in G major (one sharp) and 4/4 time. It consists of two staves of music. The first staff contains bars 69, 71, and 73. The second staff contains bars 75 and 77. The lyrics are: "sure, What's to come _____ is still un-", "sure, _____ un - sure: _____". Performance markings include *cresc.* (crescendo) at bar 69, *f* (forte) at bar 71, *dim.* (diminuendo) and a triplet of eighth notes at bar 73, *p* (piano) at bar 75, and *pp* (pianissimo) and *rit.* (ritardando) at bar 77.

Bars 40-50, 'ee' couplet

doth know, Ah, ev'- ry

42 *f* 44

46 *rit* 48 *a tempo* 50

wise man's son doth know.

Bars 97-105

Ah, Youth's a stuff will

98 100 *ff*

102 *rit. molto.* 104 *a tempo*

not en - dure.

In contrast to this, the repetition of the couplets 'cc' and 'ff' are set syllabically in bars 31-36 and 86-91, as illustrated in Ex. 2.8.

Ex. 2.8 Beach, *O Mistress Mine*

Bars 29-36, 'cc' couplet

lo - vers meet - ing, Trip no fur-ther, pret-ty sweet - ing; Jour-neys

30 32 *p* *dim.*

34 *rit* 36 *to*

end in lo - vers meet - ing,

Bars 86-91, 'ff' couplet

87 *mf* *dim.* *rit.* *e* *nu* *to* *pp*

In de - lay there lies no plen ty, Then come kiss me, sweet and - twen - ty;

Aside from these repeated passages, the text is largely portrayed by a balanced mixture of syllabic and melismatic figures. The vocal line contains many disjunctive intervals, a common trait among Beach's vocal writing. The largest of these include 8^{ves}, major 7^{ths}, major and minor 6^{ths} and tritones. Many of these intervals are utilised by Beach for word painting. The first instance occurs on the words "both high and low" in bars 12-13, where Beach gives a high note to the former and a low note to the latter.

Ex. 2.9 Beach, *O Mistress Mine*

Bars 11-13

12 *mf*

sing — both high and low, —

As this phrase is repeated in bars 14-21, shown in Ex 2.7, p.18, the word "high" is now portrayed by a melismatic sequence of rising notes which then descends by a 5th to the word "low". Initially beginning on a low note, Beach ties this word to a rising 4th and a diminished 4th in bars 19 and 21 which emphasises the word each time. During these

bars, the piano and vocal lines move in contrary motion to each other, which again highlights the text.

Ex. 2.10 Beach, *O Mistress Mine*

Bars 17- 22

both high and low, low,

dim. *p* *pp rit.*

dim. *p* *pp rit.*

Word painting is also evident in the second verse with the use of wide intervals. Bars 65-67 contain a minor 6th interval on the words “What’s to come” which then descends to a tritone. This creates dissonance and emulates the feeling of uncertainty inherent in the text. The same treatment is applied to the repetition of the phrase in bars 75-76 where a diminished 4th is written on the word “unsure”.

Ex. 2.11 Beach, *O Mistress Mine*

Bars 63-67

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

p

Bars 74-77

sure, _____ un - sure:

p *pp* *rit.*

The only example of a major 7th and an 8^{ve} leap in this song is used for dramatic expression rather than for word painting and it occurs in bars 89-90 and 100-101.

Ex. 2.12 Beach, *O Mistress Mine*

Bars 86-90

mf 87 *dim.* *rit* - *e - nu - to* 89 *pp*

In de - lay there lies no plen ty, Then come kiss me, sweet and - twon - .

Bars 97-101

f 98 100 *ff*

Ah, Youth's a stuff will

The former, marked as *pianissimo*, is preceded by a *decrescendo* and a *ritenuto* which slows to a suspended cadence on an 'A' dominant 7th chord. In contrast to this, the 8^{ve} leap on the note 'A' is approached by a *crescendo* and builds to a *fortissimo*. This signifies the climax of the song and the end of the vocal line. Despite these disjointed intervals, Beach's phrasing of the melody is very lyrical, expressive and characteristic of the Late-Romantic style. The frivolous mood of the text is captured by Beach by applying a quick ascending and descending vocal contour, embellished and detached repetition of words and music, and effective use of dynamics. The piano accompaniment, made up of light block and broken chords, along with the tempo marking ensure that the song has movement throughout. The combination of chromaticism, disjunctive intervals and ornamentation add vitality to the text and is most suitable for the character *Feste*.

Ex. 2.13 **Beach, *Fairy Lullaby***

Rhyming Pattern		Music Structure
<p>a a a</p>	<p>[Philomel with melody, Sing in our sweet lullaby; Lulla, lulla, lullaby; lulla, lulla, lullaby.]</p>	<p>A</p>
<p>b b</p>	<p>[Never harm Nor spell nor charm]</p>	<p>A¹</p>
<p>c c</p>	<p>[Come our lovely lady nigh. So good night, with lullaby.⁴⁶]</p>	<p>A²</p>

The text of *Fairy Lullaby* is taken from Act II, Scene 2 of the comedy, *A Midsummer Night's Dream*, and was written by Shakespeare in 1594 or 1595.⁴⁷ The play revolves around love and displays four of the characters caught in a love quadrangle, *Hermia*, *Lysander*, *Demetrius* and *Helena*.⁴⁸ The text is part of a larger excerpt and is sung by fairies in an enchanted forest. The metre is trochaic tetrametre and is structured typically by couplets comprising 'aaabbcc'. Although there is a third 'a' line with the words, "Lulla, lulla lullaby, lulla, lulla, lullaby", it is essentially one full couplet as it contains eight trochees. In contrast to this, the 'bb' couplet has a total of four trochees rather than the expected eight. Beach writes this piece in the key of F major in simple triple time ($\frac{3}{4}$). The trochaic rhythm is well suited to this setting as the time-signature is divisible by three. This will also be evident in Beach's setting of *Take, Oh Take Those Lips Away* which is in compound duple time ($\frac{6}{8}$) and will be analysed in Chapter 5. Beach's setting emphasises the written metre of the text which is largely displayed by a crotchet followed by a quaver.

⁴⁶ Stanley Wells and Gary Taylor, eds., *William Shakespeare: The Complete Works* (Oxford: Clarendon Press, 1988), 318.

⁴⁷ *Ibid.*, 311.

⁴⁸ Harold Bloom and Janyce Marson, eds., *Bloom's Shakespeare Through the Ages: A Midsummer Night's Dream* (New York: Infobase Publishing, 2008), 5-15.

Ex. 2.14 Beach, *Fairy Lullaby*, Trochaic rhythm in vocal line

Bars 1-12

The musical score for 'Fairy Lullaby' by Debussy, bars 1-12, is presented in two systems. The first system shows bars 1-6. The tempo is 'Allegro ma non troppo' and the dynamics are 'pp' and 'p'. The lyrics are 'Phil - o - mel, with'. The second system shows bars 7-12. The tempo is 'dolce' and the dynamics are 'pp'. The lyrics are 'mel - o - dy, Sing in our sweet lul - la by;'. The piano accompaniment consists of arpeggiated chords in the right hand and a simple bass line in the left hand. The vocal line is a simple melody with a trochaic rhythm.

The text structure, 'aaabbcc', however, is not followed by the composer. As the text used by Beach is merely an excerpt of the original song found in Shakespeare's play, she repeats the phrases and words throughout to lengthen the composition. This repetition is characteristic of a lullaby and produces a trance-like sound. The musical form is shown as 'AA¹A²'. The key signature is firmly established from the beginning and remains in F major with few cases of chromaticism. The accompaniment plays 4 bars of an introduction before the vocal line begins. The texture is sparse and uses staccatos and arpeggiated chords marked *pianissimo* which creates a delicate mood.

Ex. 2.15 Beach, *Fairy Lullaby*

Bars 1-4

Musical score for Ex. 2.15, Bars 1-4 of 'Fairy Lullaby'. The score is in 3/8 time and consists of two staves: a treble staff and a bass staff. The treble staff begins with a piano (*pp*) dynamic. The bass staff is marked *Con Pedale*. The music features a sparse texture with chords in the treble and a simple bass line. Bar numbers 2 and 4 are indicated above the treble staff.

This sparse texture remains throughout the song in the piano accompaniment with little variation. The phrasing of the text uses much repetition and is broken into groups of four bars. The song is divided into three musical verses; the first verse lasting 40 bars; the second, 31 bars; and the third, the shortest of the three, lasting 17 bars. The irregular length of the verses creates the feeling that the song is fading away. This is very effective as it emulates a child being rocked to sleep. The vocal line displays both melismatic and syllabic writing; however, the former is more prevalent. Bar 30 marks the beginning of a melismatic phrase sung on the word “Lullaby”.

Ex. 2.16 Beach, *Fairy Lullaby*, Lullaby sections

Bars 25-30

Musical score for Ex. 2.16, Bars 25-30 of 'Fairy Lullaby'. The score is in 3/8 time and consists of three staves: a vocal staff and two piano accompaniment staves (treble and bass). The vocal line includes the lyrics: "Sing, sing _____ in our sweet lul-la - by, _____ Lul-la,". The piano accompaniment features chords in the treble and a simple bass line. Dynamics include *mf*, *2f*, *dim.*, and *p*. Bar numbers 28 and 30 are indicated above the vocal staff. The piano accompaniment ends with the instruction *più dim.*

Bars 31-36

Musical score for bars 31-36. The vocal line (top staff) features a melody with wide intervals and is marked *pp* and *rall.*. The lyrics are: "lul la, lul - la - by, lul - - - la, lul - la -". The piano accompaniment (middle and bottom staves) consists of chords and moving lines, also marked *pp* and *rall.*.

This material is used again from bars 79-86, bringing the vocal line to an end.

Ex. 2.17 Beach, *Fairy Lullaby*

Bars 76-87

Musical score for bars 76-87. The vocal line (top staff) includes lyrics: "by, So, Good night, with lul - la, lul - la - by, lul - la - by, lul - - - la, lul - - - la - by." The score is marked with *rall. e pp* (bar 77), *Tempo I.* (bar 79), *sempre pp quanto possibile.* (bar 79), *pp* (bar 81), *rall.* (bar 81), *Tempo I.* (bar 83), *riten.* (bar 85), and *a tempo* (bar 87). The piano accompaniment (middle and bottom staves) includes markings for *pp*, *rall.*, *Tempo I.*, *sempre pp*, *riten.*, and *a tempo*. The piece concludes with the instruction *con due Pedale.*

Wide intervals are present in the vocal line. The widest of these are shown in Ex. 2.18 and are connected by passages of *melisma*.

Ex. 2.18 Beach, *Fairy Lullaby*

Bars 25-27

Musical notation for bars 25-27. The melody is in G major, 3/4 time. Bar 25: *mf* Sing, (quarter note G4, quarter rest). Bar 26: *26f* sing (quarter note A4, quarter rest). Bar 27: *dim.* in our (quarter note B4, quarter note G4, quarter note E4). The notes in bar 27 are circled.

Bars 31-34

Musical notation for bars 31-34. The melody is in G major, 3/4 time. Bar 31: lul (quarter note G4, quarter note A4, quarter note B4). Bar 32: la, (quarter note C5, quarter note B4, quarter note A4). Bar 33: lul - la - by, (quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4). Bar 34: lul - (quarter note G4, quarter note A4, quarter note B4). The notes in bars 31, 32, and 33 are circled.

Bars 76-83

Musical notation for bars 76-83. The melody is in G major, 3/4 time. Bar 76: by, (quarter note G4, quarter note A4, quarter note B4). Bar 77: *77 rall. e pp* So, (quarter note C5, quarter note B4, quarter note A4). Bar 78: Good night, (quarter note G4, quarter note A4, quarter note B4). Bar 79: *79 sempre pp quanto possibile.* with (quarter note C5, quarter note B4, quarter note A4). Bar 80: lul - la, (quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4). Bar 81: lul - la - by, (quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4). Bar 82: (quarter note G4, quarter note A4, quarter note B4). Bar 83: by, (quarter note C5, quarter note B4, quarter note A4). The notes in bars 79, 80, 81, and 83 are circled.

As a result, a *legato* melodic contour is created. The few examples of word painting present in this song are suggested in the articulation; bar 9, outlined in Ex. 2.19, is marked *dolce* which suitably paints the words “Sing in our sweet lullaby”.

Ex. 2.19 Beach, *Fairy Lullaby*

Bars 7-12

The musical score for Ex. 2.19, Beach, *Fairy Lullaby*, Bars 7-12, is presented in three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The vocal line includes the lyrics "mel - o - dy, Sing in our sweet lul - la by;". The piano accompaniment consists of chords and a simple bass line. The tempo is marked "dolce." and the bars are numbered 8, 10, and 12.

The fluctuating dynamics throughout the song and slowing tempi in the third verse creates a drowsy, swaying mood which aptly reflects the text.

Beach's setting of the texts musically emulates Shakespeare's rhythms and, for the most part, the metre of each sentence. Repetition of the words and the melodic line is common which could explain the need for the large amount of articulation. The vocal lines are expressive while the piano accompaniments are mainly chordal. In each case, the music enhances and captures the mood of the text. As previously mentioned, Amy Beach's self-taught compositional style was influenced by both the music she performed and the concerts she attended from her childhood through to her adult life. Gericke's advice that she should teach herself composition and orchestration was supported by Henry Beach,⁴⁹ and helped to discourage the influence of modern techniques. Her study of the French and German language, part preparation for her European performance tour which she hoped to one day complete, enabled her to translate and copy Berlioz and Gevaert's treatises on orchestration which supported her Romantic style.

⁴⁹ Adrienne Fried Block, *Amy Beach, Passionate Victorian: The Life and Work of an American Composer 1867-1944* (New York: Oxford University Press, 1998), 51-52.

CHAPTER THREE

A Stylistic Examination of Shakespeare's Texts

Set for Solo Voice by Elizabeth Maconchy

Having researched Maconchy's cultural, socio-economic and musical background, her music was found to have been largely influenced by Vaughan-Williams' instruction and by eastern European modernism, especially Bartók. As a result, the music is at times dissonant, complex and tonally ambiguous. However, her works were also found to have rich lyrical content. Although she wrote actively in almost all genres, she is most widely credited for her chamber works. Maconchy's solo vocal works incorporate many false relations, a technique that uses chromaticism where, for example, the major and minor 3rd of a chord could be written at the same time, adding dissonance and harmonic uncertainty. Of the six Shakespearean texts set by Maconchy for solo voice, only five will be examined in this dissertation as there is no available score of her unpublished song *O Mistress Mine*.

Ex. 3.1 Maconchy, *Ophelia's Song*

Rhyming Pattern		Music Structure
<p>a</p> <p>b</p>	<p>[How should I your true love know From another one? –</p> <p>[By his cockle hat and staff, And his sandal shoon.</p>	<p>A</p>
<p>a</p> <p>b</p>	<p>[He is dead and gone, lady, He is dead and gone.</p> <p>[At his head a grass-green turf, At his heels a stone.</p>	<p>B</p>
<p>c</p> <p>c</p>	<p>[White his shroud as the mountain snow – Larded with sweet flowers,</p> <p>[Which bewept to the grave did–not– go With true-love showers.⁵⁰</p>	<p>A</p>
		<p>B (Repeated)</p>

The text for *Ophelia's Song* is taken from Act IV, Scene 5 of the tragedy, *Hamlet*, and was written by Shakespeare around 1600.⁵¹ It is sung in Shakespeare's play by *Ophelia* who has become mad with grief after the death of her father. Despite this, the song itself describes the death of the former King Hamlet. The form of the text is in an 'ababcc' structure. The metre in both 'ab' sections is in trochaic heptametre. The first 'c' line is also in heptametre while the second is in hexametre; both show a mixture of trochaic and dactylic rhythms. Each written phrase comprises two lines of text as shown in Example 3.1 above. The music clearly expresses the poignant message in the text; however there is no musical suggestion of the insanity that has overcome *Ophelia*.

⁵⁰ Stanley Wells and Gary Taylor, eds, *William Shakespeare: The Complete Works* (Oxford: Clarendon Press, 1988), 678-79.

⁵¹ *Ibid.*, 653.

Composed in 1926 at the earliest stage of her career, *Ophelia's Song* was Maconchy's first published vocal piece. As a result, it is stylistically less complex in comparison to her later works. The musical structure 'ABAB' creates a verse-chorus form and is marked *Moderato*. The key signature, in F minor, incorporates minor chords of the E \flat major scale (B \flat major, G minor and C minor) which altogether create a sombre setting. The song begins and ends in a $\frac{2}{4}$ time-signature; however, polymetres are used frequently to draw out and slow the musical pace.

For the most part, Maconchy does not rhythmically emphasise Shakespeare's trochaic pattern in this song as the majority of the notes within a bar appear equal in length. However, she does place each trochee at the beginning of every crotchet beat, creating a natural stress on the first syllable.

Ex. 3.2 Maconchy, *Ophelia's Song*

Bars 1-10

Moderato

Voice

Piano

mp

How should I your

true-love know From an-o-ther one? By his coc-kle hat and staff,

There are also four examples of dotted rhythms that are more representative of the trochaic rhythm in bars 7 (marked in Ex. 3.2), 13, 22 and 46.

Ex. 3.3 Maconchy, *Ophelia's Song*

Bars 11-13

Musical score for bars 11-13. The score is in 3/4 time and B-flat major. The vocal line (top staff) has lyrics: "And his san-dal shoon, — And his san-dal". A bracket above the vocal line spans from the start of bar 12 to the end of bar 13. The piano accompaniment (middle and bottom staves) features a steady accompaniment with chords and moving lines.

Bars 21-22

Musical score for bars 21-22. The score is in 3/4 time and B-flat major. The vocal line (top staff) has lyrics: "gone; — At his head a grass-green". A bracket above the vocal line spans from the start of bar 22 to the end of bar 22. The piano accompaniment (middle and bottom staves) continues with chords and moving lines.

Bars 45-46

Musical score for bars 45-46. The score is in 3/4 time and B-flat major. The vocal line (top staff) has lyrics: "gone; — At his head a grass-green". A bracket above the vocal line spans from the start of bar 46 to the end of bar 46. The piano accompaniment (middle and bottom staves) features a piano (*pp*) accompaniment with chords and moving lines.

The dactylic rhythms in the 'cc' section are also imitated both times by using a quaver and two semiquavers in bars 31 and 35.

Ex. 3.4 Maconchy, *Ophelia's Song*

Bar 31

Bar 35

The accompaniment is sparse and largely homophonic and shares some melodic material with the vocal line. Beginning with a four-bar introduction, the treble clef plays a variation of the melodic phrase transposed up a perfect 4th that is then sung in bars 5-8. This shared material is integrated throughout the music in both instruments. Apart from bars 7 and 22, the piano music remains unsyncopated. Polymetres feature in this setting, changing frequently between $\frac{2}{4}$ and $\frac{3}{4}$ which gives the illusion that the tempo is fluctuating.

Ex. 3.5 Maconchy, *Ophelia's Song*

Bars 11-14

The piano accompaniment plays both in contrary and similar motion incorporating many octaves on each of the staves, a characteristic which is also commonly found in the music of Amy Beach.

Ex. 3.6 Maconchy, *Ophelia's Song*, Octaves

Bars 35-38

The image shows a musical score for three staves. The top staff is the vocal line, with lyrics: "- wept to the grave did go With true-love showers, With true-love showers, ____". The middle and bottom staves are the piano accompaniment. The score is in 2/4 time and features complex piano accompaniment with many octaves on each staff. The lyrics are written in a way that matches the musical phrasing, with two lines of text per musical phrase.

Each musical phrase comprises two lines of text, matching the written layout. Maconchy alternates the number of bars per phrase composing each 'a' line over four bars and each 'b' line over six bars of music. The 'cc' couplet is similar with a four-bar and six-bar pattern. While the six-bar phrasing matches Shakespeare's hexametre in the last 'cc' section, Maconchy does not represent the heptametre in the music. The 'B' section, though originally sung once in the play, now appears twice as a chorus, beginning in bar 18 and reoccurring in bar 42.

The vocal line is sad and expressive. The text is set syllabically to the music which becomes a common trait throughout Maconchy's vocal writing.

Ex. 3.7 Maconchy, *Ophelia's Song*, Syllabic approach

Bars 6-8

7
true-love know From an-o-ther one? _

The melody is very lyrical and moves largely in steps which produce a smooth conjunct vocal line. This, along with the minor tonality, adds to the overall atmosphere of the text. Short examples of *melisma* appear once on the word “shoon”, and twice on the word “stone”.

Ex. 3.8 Maconchy, *Ophelia's Song*

Bars 11-12

12
And his san-dal shoon, _

Bars 21-25

22 24
gone; _ At his head a grass-green turf, _ At his heels a stone, _

Maconchy makes one small change to the text in the 'cc' couplet by replacing the words "to the grave did not go" with "to the grave did go" in the second 'c' line. This greatly alters the meaning of the words

Ex. 3.9 Maconchy, *Ophelia's Song*

Bars 31-39

White his shroud as the moun-tain snow, Lard-ed with sweet flowers: Which be -

- wept to the gravedid go With true-love showers, With true-love showers, _____

By omitting the word 'not' from the text we are led to believe that King Hamlet died surrounded by family and friends "with true-love showers" when in fact this was not the case as he was murdered in Shakespeare's play.

Four Shakespeare Songs

Come Away, Death
The Wind and the Rain
Take, O Take Those Lips Away
King Stephen

The first song in this set, *Come Away, Death* was written in 1956 and is significantly more complex than *Ophelia's Song*. The remaining three songs were composed nine years later. They were grouped posthumously in 2007 by Chester Music to mark the centenary of Maconchy's birth.

Ex. 3.10 Maconchy, *Come Away, Death*

Rhyming Pattern

Music Structure

a	[Come away, come away death,]	A
b		And in sad cypress let me be laid.		
a		Fie away, fie away breath, ⁵²		
b		I am slain by a fair cruel maid.		
c	[My shroud of white, stuck all with yew,]	B
d		O, prepare it!		
c		My part of death, no one so true		
d		Did share it.		
e	[Not a flower, not a flower sweet]	A'
b		On my black coffin let there be strown.		
e		Not a friend, not a friend greet		
b		My poor corpse, where my bones shall be thrown.		
f	[A thousand thousand sighs to save,]	B'
b		Lay me, O, where		
f		Sad true lover never find my grave,		
b		To weep there! ⁵³		

⁵² The words "Fie away, fie away" are written in: Stanley Wells and Gary Taylor, eds. *William Shakespeare: The Complete Works* (1988). Maconchy uses the modern interpretation of the words: "Fly away, fly away."

⁵³ Stanley Wells and Gary Taylor, eds. *William Shakespeare: The Complete Works* (1988), 700.

The text is taken from the comedy, *Twelfth Night*, and is thought to have been written in 1601.⁵⁴ It is sung by the fool *Feste* to *Orsino* and *Viola*. The song is about unrequited love which has particular meaning for both characters. The form of the text appears as ‘abab cdcd ebeb fbfb’ with no repetition of the text. The text rhythm is ambiguous, showing examples of iambic monometres (“Did share it”) and trochaic diametres (“O, prepare it”) through to trochaic hexametres (“My poor corpse, where my bones shall be thrown”), while also suggesting dactylic (“Come away”) and anapaestic rhythms (“I am slain”) at times. The music is atonal and is built on a five-note melodic phrase which is shared by both the piano and the voice. False relations⁵⁵ are used from the beginning which set an eerie, dissonant backdrop for the text. The key-signature is in $\frac{3}{4}$ at a *Poco Lento* (*tempo libero*) marking, however, polymetres including $\frac{2}{4}$ and $\frac{4}{4}$ are used in the ‘B’ and ‘B’ sections to connect and lengthen the pulse. The music supports the deep sense of emotional turmoil felt by the characters.

Maconchy does not always follow Shakespeare’s rhythms in this setting. Although the words “Come away” (bars 2-3) can be interpreted as a dactylic rhythm, by placing a crotchet on the second syllable of the word “away”, she has created the opposite anapaestic rhythm. However, bars 7-8 illustrate a clear iambic rhythm as intended by Shakespeare.

⁵⁴ Stanley Wells and Gary Taylor, eds. *William Shakespeare: The Complete Works* (1988), 691.

⁵⁵ Compositional technique using chromaticism, where two variations of the same note appears simultaneously in a chord or bar. For example, C and C[♯] together in an A major chord would suggest both the major and minor of that chord.

Ex. 3.11 Maconchy, *Come Away, Death*

Bars 1-4

Musical score for bars 1-4. The score is in 3/4 time with a tempo marking of $\text{♩} = c.60$. The key signature has two flats. The vocal line (top staff) begins with a rest in bar 1, followed by notes in bars 2, 3, and 4. The lyrics are "Come a- way, come a- way death". The piano accompaniment (middle and bottom staves) features a steady eighth-note accompaniment in the right hand and a bass line with dotted notes in the left hand. Dynamics include *mp* and *mp espress.*

Bars 6-8

Musical score for bars 6-8. The score continues in 3/4 time. The vocal line (top staff) has lyrics "cy - press let me be laid." with notes in bars 6, 7, and 8. The piano accompaniment (middle and bottom staves) features a steady eighth-note accompaniment in the right hand and a bass line with dotted notes in the left hand. Dynamics include *mf*, *f*, and *poco sf*.

In bars 13-15, Maconchy's positioning of the notes affirm the suggested anapaestic rhythm, with two quavers and a minim on the words "I am slain" and two quavers and a crotchet on the words "by a fair".

Ex. 3.12 Maconchy, *Come Away, Death*

Bars 11-16

—, fly a- way, breath I am slain by a fair cruel maid.

This rhythm is also musically suggested on the words “my poor corpse where my bones shall be thrown” in bars 36-38 instead of the previously mentioned trochaic rhythm for the same line.

Ex. 3.13 Maconchy, *Come Away, Death*

Bars 33-39

Not a friend, not a friend greet my poor corpse where my bones shall be thrown:

The musical structure is ‘ABA¹B¹’; however, unlike *Ophelia’s Song*, the ‘B’ sections are verses rather than choruses. In this song, the melodic line and chordal accompaniment are interwoven. This introduces the shared melodic material in bars 1-2 which is then

continued by the vocal line. This material appears frequently and in different transpositions throughout the song, as marked in bars 2 and 10 below.

Ex. 3.14 Maconchy, *Come Away, Death*

Bars 1-3

Musical score for bars 1-3. The score is in 3/4 time with a tempo marking of $\text{♩} = c.60$. The key signature has two flats. The vocal line begins in bar 2 with the lyrics "Come a- way, come a- way". The piano accompaniment features a prominent bass line with a descending eighth-note pattern. A circled section highlights the vocal melody in bar 2, which contains a false relation between the notes B \flat and B \natural . Dynamic markings include *mp* and *mp espress.*

Bars 6-10

Musical score for bars 6-10. The score continues in 3/4 time. The vocal line has the lyrics "cy - press let me be laid. Fly a- way". The piano accompaniment features a bass line with a descending eighth-note pattern, marked with *poco sf*. A circled section highlights the vocal melody in bar 10, which contains a false relation between the notes B \flat and B \natural . Dynamic markings include *mp*, *mp*, *espress*, and *f*.

False relations are utilized and create tension in the music. For example, in bars 1 and 45, the A \flat and A \natural suggest both a minor and a major 7th of a B \flat major chord. This B \flat chord acts as an anchor for the harmonic structure of the music. Another example of a false relation is shown in bar 44 where the chord of D \flat major with a minor 7th also has a D \natural in the right hand piano, suggesting a D diminished chord, illustrated in Ex. 3.15.

Ex. 3.15 Maconchy, *Come Away, Death*, False relations

Bars 1-2

Bars 44-45

The vocal line, which extends from the introductory piano material, is expressive and emotional. As in her earlier compositional style, Maconchy assigns one note for almost every syllable which allows her to follow Shakespeare's rhythm. *Melisma* is used briefly on the words "sighs", "true" and "lover" at bars 42, 45, 46. Since this is the only break from a syllabic style, the words are instantly highlighted and the descending note pattern creates images of weeping.

Ex. 3.16 Maconchy, *Come Away, Death*

Bars 38-42

Bars 44-47

44 —, O where 45 Sad true lov - er 47 never find

The crotchet triplets used in bar 42 (Ex. 3.16, p.42) are also shown in bars 19 and 24 in the vocal line and in bars 22 and 23 of the piano line. These create rhythmic interest and add to the sense of languish.

Ex. 3.17 Maconchy, *Come Away, Death*

Bars 17-22

17 mp 18 Myshroud of white, 19 stuck all with yew, 20 O, pre-pare it. 21 My

Bars 23-24

part of death no-one so

The melody, although highly dissonant and chromatic, is mostly conjunct with a few examples of major 7ths, minor 6ths and augmented 4ths in bars 7, 12, 29, 31, 39-40 and 50-51; two examples are illustrated below.

Ex. 3.18 Maconchy, *Come Away, Death*

Bars 6-8

cy - press let me be laid.

Bars 28-29

not a flower sweet

The major 7th shown in bar 7 above is also an example of word painting as the descending interval reflects the text imagery. Similarly in bar 4 (Ex. 3.19), the descending minor 6th depicts the word “death”.

Ex. 3.19 Maconchy, *Come Away, Death*

Bars 1-4

In addition, Maconchy uses word painting unconventionally in bars 13, 23, 37 and 45 with passages of rising scales on the words “slain”, “death”, “corpse” and “sad” respectively; two examples have been outlined below. Instead of writing the words in the lower vocal register to give a darker colour, she uses high notes which heighten their emotional nature.

Ex. 3.20 Maconchy, *Come Away, Death*

Bars 23-24

Bars 33-37

The score has a substantial display of articulation which shows the composer's attention to and understanding of the text. This detail was not present in the earlier score of *Ophelia's Song* possibly because it was composed earlier in her career.

Ex. 3.21 Maconchy, *The Wind and the Rain*

Rhyming Pattern

Music Structure

<p>a b a c</p>	<p>{</p> <p>When that I was and a little tiny boy, With hey, ho, the wind and the rain, A foolish thing was but a toy, For the rain it raineth every day.</p> <p>}</p>	<p>A</p>
<p>d b d c</p>	<p>{</p> <p>But when I came to man's estate, With hey, ho, the wind and the rain, 'Gainst knaves and thieves men shut their gate, For the rain it raineth every day.</p> <p>}</p>	<p>B</p>
<p>e b e c</p>	<p>{</p> <p>But when I came, alas, to wive, With hey, ho, the wind and the rain, By swaggering could I never thrive, For the rain it raineth every day.</p> <p>}</p>	<p>A</p>
<p>f b f c</p>	<p>{</p> <p>But when I came unto my beds, With hey, ho, the wind and the rain, With toss-pots still had drunken heads, For the rain it raineth every day.</p> <p>}</p>	<p>B</p>
<p>g b g c</p>	<p>{</p> <p>A great while ago the world begun, With hey, ho, the wind and the rain, But that's all one, our play is done, And we'll strive to please you every day.⁵⁶</p> <p>}</p>	<p>A</p>

⁵⁶ Stanley Wells and Gary Taylor, eds., *William Shakespeare: The Complete Works* (Oxford: Clarendon Press, 1988), 714.

The Wind and the Rain is also sung by *Feste*, this time in the closing scene of *Twelfth Night* (refer to p. 38). Unlike the emotional content of the previous song, *Come Away, Death*, this text gives a jovial and bittersweet reflection on life. The rhyming pattern of the text is grouped into four lines with the form ‘abac dbdc ebec fbfc gbgc’ where ‘b’ and ‘c’ form two short refrains. Iambic and trochaic rhythms are most common in this song, in addition to some dactylic and anapaestic examples. The metre alternates between tetrametre and pentameter. The music is sparse and has a clumsy and cheerful quality. Maconchy uses a $\frac{2}{4}$ time-signature at an *Allegro molto* tempo. The overall harmonic structure is atonal and is built on minor 3^{rds} and augmented 2^{nds} centred on a B \flat axis.

Maconchy mostly uses trochaic and dactylic metres in the music which are evident in bars 2-3 and 16-17.

Ex. 3.22 Maconchy, *The Wind and the Rain*

Bars 1-3

Musical notation for bars 1-3. The key signature is one flat (B \flat) and the time signature is 2/4. The tempo is marked as $\text{♩} = 96-100$. Bar 1 contains a whole rest. Bar 2 starts with a fermata over a quarter note, followed by a quarter rest, and then a quarter note. Bar 3 contains a half note, a quarter note, and a quarter note. The lyrics are: 1. When that I was and a little, little. Brackets above the notes indicate the rhythmic structure: a trochee (quarter note, quarter rest) in bar 2, and a dactyl (quarter note, eighth note, eighth note) in bar 3.

Bars 13-17

Musical notation for bars 13-17. The key signature is one flat (B \flat) and the time signature is 2/4. The tempo is marked as *(mp)*. Bar 13 contains a quarter note, a quarter note, and a quarter note. Bar 14 contains a quarter note, a quarter note, and a quarter note. Bar 15 contains a quarter note, a quarter note, and a quarter note. Bar 16 contains a half note, a quarter note, and a quarter note. Bar 17 contains a quarter note, a quarter note, and a quarter note. The lyrics are: — was but a toy, For the rain it rain - eth, rain - eth, rain - eth, — I nev-er thrive, —. A bracket above the notes in bars 16-17 indicates a trochee (half note, quarter note).

The music is in strophic form and has an ‘ABABA’ structure. Each ‘B’ section is a verse rather than a chorus as the material is an inversion of the ‘A’ music.

Ex. 3.23 Maconchy, *The Wind and the Rain*

Bars 1-4, 'A' music

(♩=96-100)

2

1. When that I was and a little, little

3. But when I come, a-las, a-las, a-las! I

little tiny boy

come a-las! to wive

Bars 23-25, Inverted 'B' music

23 *mp* 24

2. But when I came to man's estate

4. But when I came unto my beds

Bars 8-12, 'A' music

8 9 11

wind and the rain

(1) A foolish thing could

(3) By swaggering could

Bars 33-34, Inverted 'B' music

33 34

'Gainst knaves and thieves

With toss-pots still

The accompaniment is sparse and provides a motor rhythm under the vocal line. This consists of many repeated and syncopated patterns of notes. Tritones are prominent

throughout the music, creating dissonance which adds to the comic and clownish imagery.

Ex. 3.24 Maconchy, *The Wind and the Rain*, Tritones

Bar 1

Musical score for Bar 1. The piece is in 2/4 time and D major. The piano part features a tritone (F# and C) circled in red. The dynamic is *f* and the articulation is *staccato sempre*.

Bars 8-9

Musical score for Bars 8-9. The vocal line includes the lyrics "wind and the rain". The piano accompaniment features a tritone (F# and C) circled in red. The dynamic is *mf* *leggiero* and the articulation is *sf*.

Bars 13-16

Musical score for Bars 13-16. The vocal line includes the lyrics "was but a toy, I nev-er thrive, For the rain it rain-eth,". The piano accompaniment features tritones (F# and C) circled in red. The dynamic is *p* and the articulation is *mp*.

The articulation and *staccato sempre* instructions on the piano also highlight the jovial mood. The vocal line is angular and incurs a lot of repetition of text throughout the song. The words are set syllabically with four melismatic features on the words “foolish”, “swaggering”, “knaves” and “tossspots” which are shown in Example 3.23, p.48. Passages of *staccato* notes and leaping intervals including minor 3^{rds}, minor 6^{ths} and major and minor 7^{ths} make up the song and facilitate much of the word painting while adding to the care-free and comic nature.

Ex. 3.25 Maconchy, *The Wind and the Rain*

Bars 4-6

little tiny boy_ With hey_____, ho,

Bars 13-14

— was but a toy,
— I never thrive,

Bars 23-27

2. But when I came to man's es - tate. With hey_____, ho,
4. But when I came un - to my beds_____

In bars 3-4 the text is exaggerated by a descending *staccato* melody coupled with the repetition of the word “little” which creates a humorous picture of the boy getting

smaller. This pattern is also repeated with the word “alas” in bar 4, and on “ago” in bars 45-46, portraying a substantial length of time.

Ex. 3.26 Maconchy, *The Wind and the Rain*

Bars 1-4

(♩=96-100)

2

1. When that I was and a little, little

3. But when I come, a - las, a - las, a - las! I

4

little tiny boy_

come a - las! to wive

Bars 43-46

43

44 Last verse

46

5. A great while a - go, a - go, a - go, a - go, a -

Replication of the text is also carried out on the word “raineth” in bars 15-18 and 38-40, and on the word “please you” in bars 59-61. This, however, is not used to word paint but rather provides melodic continuity between the verses.

Ex. 3.27 Maconchy, *King Stephen*

Rhyming Pattern

Music Structure

<p>a b a b b c b c</p>	<p>{</p> <p>{</p>	<p>King Stephen was a worthy peer, His breeches cost him but a crown, He held them sixpence all too dear, With that he called the tailor lown. He was a wight of high renown, And thou art but of low degree, 'Tis pride that pulls the country down, Then take thine auld cloak about thee.⁵⁷</p>	<p>}</p> <p>}</p>	<p>A B</p>
--	-------------------	---	-------------------	--

King Stephen is taken from *Othello* and is sung by the villainous character *Iago* in Act II, scene 3. The tragedy was written between 1603 and 1604.⁵⁸ This is the second drinking song that *Iago* recites as he tries to disgrace *Cassio*, an army lieutenant. The text is written in the book “Percy’s Reliques of Ancient English Poetry”, edited by Ernest Rhys in 1910, and is believed to have been an old Scottish ballad.⁵⁹ The original poem contains eight verses under the title name *Take thy Auld Cloak* and contains a few differences from Maconchy’s version (see Appendix A). The written structure is ‘abab, bcbc’ and is largely in iambic tetrametre. The music is atonal and through-composed. Similar to *The Wind and the Rain*, the setting is in $\frac{2}{4}$ time at an *Allegro* tempo which also has a comical and clumsy atmosphere.

Structured musically in two sections ‘AB’, the setting is short and dissonant. Maconchy follows the rhythm of the text throughout the song by placing the accented syllables on the first or second crotchet of the bar. The first line can be interpreted in two ways; with for iambs, or with a spondee on the word “King” followed by four trochees.

⁵⁷ Stanley Wells and Gary Taylor, eds., *William Shakespeare: The Complete Works* (Oxford: Clarendon Press, 1988), 831.

⁵⁸ *Ibid.*, 819.

⁵⁹ Ernest Rhys, ed., *Percy’s Reliques of Ancient English Poetry* (London: Dent, 1910), accessed May 12, 2013, <http://ia600309.us.archive.org/21/items/percysreliquesof01percuoft/percysreliquesof01percuoft.pdf>.

Maconchy represents the latter in the music by assigning a crotchet to the spondee and by placing each of the trochees on a crotchet beat.

Ex. 3.28 Maconchy, *King Stephen*

Bars 1-5

(♩=c.112) 2 4 > > >

King Stephen was a wor - thy peer,

mf leggiero *poco martellato* *leggiero*

(senza ped.)

The accompaniment is sparse and is for the most part written in the treble clef. The music is built on a chromatic eight-note fragment shown in bars 1-2 below.

Ex. 3.29 Maconchy, *King Stephen*, Eight-note fragment

Bars 1-2

Allegro
(♩=c.112) 2 >

King

mf leggiero

(senza ped.)

This material contains a tritone, a prominent feature of the entire song set (circled in Ex. 3.29). Maconchy also writes the fragment in four different transpositions in bars 8-9, 20-21 and 23.

Ex. 3.30 Maconchy, *King Stephen*

Bars 6-9

6 7 9
His breeches cost him but a crown; He

marc. *mp leggiero*

Bars 20-23

20 21 23
thou, thou, thou art but of low de - gree.

>mp leggiero *fritmico*

The accompaniment also includes many *acciaccatura* ornaments which add to the dissonance. The vocal line is angular with wide intervals and many accidentals which when coupled with the fast tempo add humour to the text.

Ex. 3.31 Maconchy, *King Stephen*

Bars 1-5

(♩=c.112) 2 4
King Stephen was a wor - thy peer,

Bars 6-8

6
His breeches cost him but a crown

7

marc. mp leggiero

Bars 11-15

11
sixpence all too dear, With that he called the tailor loon

12 14

The text is set syllabically throughout, showing no examples of *melisma*. Word painting is used in the second verse in bars 17, 22 and 26-29 where the notes follow the direction of the words.

Ex. 3.32 Maconchy, *King Stephen*

Bars 16-18

16 *ritmico e distinto*
He was a wight of high re-nown

17

Bars 20-27

20
thou, thou, thou art but of low de-gree.

21 23

24 **Meno mosso**
'Tis pride

25 27

Bars 28-31

28
30 **Tempo I**
— that pulls the coun - try down; Then

The sparse texture and fast tempo is reminiscent of *The Wind and the Rain* which gives the overall song collection a slow-fast-slow-fast structure.

Maconchy asserts a clear understanding of the characteristics of Shakespeare's texts through her musical settings. Her attention to the rhythms and metres are obviously noted but not always conventionally followed. Her largely (and characteristically) syllabic management of the texts creates angular vocal material which is often woven with the piano accompaniment, giving a glimpse of Maconchy's skilled contrapuntal writing. The songs examined appear at times to be more suited to an instrumental line rather than for the voice due to the dissonant and wide intervals. Elements from the 1st *Allegro* movement of Maconchy's String Quartet No. 7, composed in 1955, can be found in the shared melodic material from *Come Away, Death* (refer to p. 41), and in the "hey ho" section of *The Wind and The Rain* (p. 50). Melodic material from *Come Away, Death* can also be heard in the clarinet part of the 3rd *Lento* movement of Maconchy's 1963 quintet. Maconchy's love of and consistency in writing for strings clearly had an influence on the way she wrote for other instruments. Her Shakespeare settings provide both an expressive and witty adaption of the texts.

CHAPTER FOUR

A Stylistic Examination of Shakespeare's Texts

Set for Solo Voice by Madeleine Dring

The research carried out in Chapter One revealed that songs comprise the majority of Dring's catalogue. Her music is light, rhythmical and melodic with jazz infusions, and most of all, full of wit. From an early age, Dring was active in writing music for various theatrical productions, which appears to have guided her music towards a lighter, more popular style. Throughout her career, she set eight of Shakespeare's texts to music. 'Three Shakespeare Songs' which includes *Under the Greenwood Tree*, *Come Away, Death* and *Blow, Blow Thou Winter Wind* were published in 1949 by Alfred Lengnick & Co. These were re-published by Thames in 1992 with an additional four settings of Shakespeare's texts in a collection entitled, 'Seven Shakespeare Songs'. An eighth song, called *Willow Song* is believed to have been composed around 1943 and remains unpublished.⁶⁰

Seven Shakespeare Songs

The Cuckoo
It Was a Lover
Take, O Take Those Lips Away
Under the Greenwood Tree
Come Away, Death
Blow, Blow Thou Winter Wind
Crabbed Age and Youth

Willow Song (unpublished)

⁶⁰Rosemary Hancock-Child, *Madeleine Dring: Her music, Her life*, 2nd edition (West Sussex: Micropress Music, 2009), 102-3.

The third song of the 1992 collection, *Take, O Take Those Lips Away*, will be analysed in Chapter 5 of this dissertation.

Ex. 4.1 Dring, *The Cuckoo*

Rhyming Pattern		Music Structure		
a	[When daisies pied and violets blue,]	A
b		And lady-smocks, all silver-white,		
a		And cuckoo-buds of yellow hue		
b		Do paint the meadows with delight,		
c	[The cuckoo then, on every tree]	B
c		Mocks married men, for thus sings he:		
d		Cuckoo! Cuckoo, cuckoo - O word of fear,		
d	[Unpleasing to a married ear.]	
e	[When shepherds pipe on oaten straws,]	A¹
f		And merry larks are ploughmen's clocks;		
e		When turtles tread, and rooks and daws,		
f		And maidens bleach their summer smocks,		
c	[The cuckoo then, on every tree]	B¹
c		Mocks married men, for thus sings he:		
d		Cuckoo! Cuckoo, cuckoo - O word of fear,		
d	[Unpleasing to a married ear. ⁶¹]	

The text of *Cuckoo* is taken from Act V, Scene 2 of the play *Love's Labour's Lost* and was written around 1593 and 1594.⁶² In the play, the text is recited by two of *Armado's* theatrical team and is presented in two parts; the first section describes the season of spring, which is represented by the cuckoo, while the second accounts the season of winter, and is represented by the owl. Dring sets the first section 'Spring', as shown in Ex. 4.1, and entitles it *The Cuckoo*. The underlying message of this text warns of

⁶¹ Stanley Wells and Gary Taylor, eds, *William Shakespeare: The Complete Works* (Oxford: Clarendon Press, 1988), 307.

⁶² *Ibid*, 279.

cuckoldry as many wives become distracted with the season of romance.⁶³ The structure of the text is shown as ‘ababccdd efefccdd’ which has both alternating and grouped couplets. The metre is predominantly in iambic tetrametre but also shows trochaic rhythms on the words, “married men; for thus sings he”, and “Cuckoo! Cuckoo, cuckoo”. The setting is in the key of F major with references to F minor. The time-signature is in compound duple time (§), and is marked *Allegretto*. Despite the initial jolly mood, there is an unsettled feeling created by the minor harmonies.

Dring follows the written iambic metre in this setting and incorporates many syncopated rhythms also. The first word of the text, “When”, is unstressed and is placed on the last quaver of bar 2. This acts as an upbeat to the following word “daisies”, which falls on the first beat of bar 3, thus creating the first iamb. The editorial *fermata* that has been suggested on the vocal upbeat in bar 2 is therefore unsuited as it creates the opposite effect intended by the composer.

Ex. 4.2 Dring, *The Cuckoo*

Bars 1-3

The musical score for 'The Cuckoo' by Dring, bars 1-3, is presented in three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The time signature is 6/8 and the key signature has one flat (F major). The tempo is marked 'Allegretto'. The vocal line begins with a rest in bar 1, followed by 'When' on the last quaver of bar 2, and 'dai sies pied and' in bar 3. The piano accompaniment includes dynamics like *mp* and *mf*, and a 'loco' marking in bar 3. The score includes various musical notations such as rests, notes, and accidentals.

⁶³ Catherine M. McLay, “The Dialogues of Spring and Winter: A Key to the Unity of *Love’s Labour’s Lost*,” *Shakespeare Quarterly* 18, no. 2 (Spring 1967): 120-1, accessed April 30, 2013, <http://www.jstor.org/stable/2867698>.

Bar 4

In bars 1-2, the right hand part of the piano accompaniment establishes an iambic metre which reoccurs throughout the song while at the same time, the left hand imitates trochaic metres. This is illustrated in Ex. 4.2, p. 59. The written structure is closely followed by the music and as a result, Dring produces a musical pattern of ‘ABA’B’’, where ‘B’ becomes the chorus.

The accompaniment is highly textured with chromaticism and clearly shows examples of false relations between the keys of F major and F minor. This dissonance creates light and shade that accentuates the text.

Ex. 4.3 Dring, *The Cuckoo*

Bar 1

Bars 19-20

20

mar — ried ear!

Jazz chords and short phrases of syncopation are utilised throughout and are both characteristic of Dring’s music. These produce melodic interest and uncertainty in the accompaniment, facilitating the mood of the text. Examples of syncopation can be seen in the right hand accompaniment of Ex. 4.3 where in each bar, a crotchet ‘F’ shifts the emphasis onto the place of the 2nd or 5th quaver; jazz chords are illustrated in Ex. 4.4.

Ex. 4.4 Dring, *The Cuckoo*, Dominant 7th Jazz Chords

Bars 7-9

8

cuc — koo buds of yel — low hue Do paint the mea - dows

B_b⁷ E_b⁷ D_b⁷

The cuckoo’s call is captured by an interval of a minor 3rd, the interval which is most commonly associated with the cuckoo bird in spring.⁶⁴ This is first introduced by the

⁶⁴ Orlando A. Mansfield, “The Cuckoo and Nightingale in Music.” *The Musical Quarterly* 7, no. 2 (April 1921): 261-277, accessed April 30, 2013, <http://www.jstor.org/stable/738212>.

piano in bars 1-2, and is heard alternating between the vocal line and piano accompaniment in bars 15-16, 19-20, 34 and 40-42. This creates unity between both the piano and the voice.

Ex. 4.5 Dring, *The Cuckoo*

Bars 1-2

Musical score for bars 1-2. The score is in 6/8 time with a key signature of one flat (B-flat). The vocal line (treble clef) features three circled notes: a quarter note G4 in bar 1, a quarter note F4 in bar 2, and a quarter note E4 in bar 3. The piano accompaniment (bass clef) consists of chords. Dynamics include *mp* and *mf*. A *loco* marking is present above the vocal line in bar 3.

Bars 13-16

Musical score for bars 13-16. The score is in 6/8 time with a key signature of one flat. The vocal line (treble clef) includes the lyrics: "mocks mar - ried men, for thus sings he: Cuc - koo, Cuc - koo, Cuc - koo, Cuc - koo, Oh". The piano accompaniment (bass clef) features chords and melodic lines. Dynamics include *p* and *mp*. Bar numbers 14 and 15 are indicated above the vocal line. Circled notes in the vocal line include a quarter note G4 in bar 15 and a quarter note F4 in bar 16.

Bar 34

Musical score for Bar 34. The vocal line (top staff) features a melismatic phrase starting with a circled eighth-note descending fragment, followed by a rest and then the syllable 'Cuc' with an accent (>) and *mp* dynamic. The piano accompaniment (middle and bottom staves) includes a circled eighth-note descending fragment in the right hand and a corresponding eighth-note descending fragment in the left hand, both marked *p* and *mp* respectively.

The musical phrasing of the text is uncomplicated and follows the written structure. Dring uses two lines of text for each phrase and does not incorporate any repetition of the words. The vocal line is lyrical and combines a mixture of both melismatic and syllabic writing. The opening phrase in bars 2-3 shows an eight-note descending fragment that is similarly repeated in bars 7-8 and 26-27. This is also imitated in the piano line.

Ex. 4.6 Dring, *The Cuckoo*

Bars 1-3

Musical score for Bars 1-3. The tempo is marked *Allegretto*. The vocal line (top staff) begins with a rest, followed by a circled eighth-note descending fragment marked *mf* with a fermata, and then the syllables 'When dai sies pied and'. A '2' above the staff indicates a second ending.

Bars 7-8

Musical score for Bars 7-8. The vocal line (top staff) features a circled eighth-note descending fragment marked with an '8' above it, followed by the syllables 'cuc koo buds of yel low hue Do'. The piano accompaniment (middle and bottom staves) includes a circled eighth-note descending fragment in the right hand and a corresponding eighth-note descending fragment in the left hand.

Bars 25-27

Musical score for bars 25-27. The top staff is a vocal line in G major, starting at bar 26 with a mezzo-piano (*mp*) dynamic. The lyrics are: "plough - men's clocks, When tur — tles tread And rooks — and daws, And". The bottom staff shows the piano accompaniment, also in G major, with a mezzo-piano (*mp*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Dring develops this falling fragment, augmenting it in bars 18 and 37-39 on the word “unpleasing”.

Ex. 4.7 Dring, *The Cuckoo*

Bars 16-18

Musical score for bars 16-18. The top staff is a vocal line in G major. Bar 16 has a mezzo-forte (*mf*) dynamic. Bar 17 is marked *rit.* (ritardando). Bar 18 is marked *a tempo*. The lyrics are: "- koo, Cuc - koo, Oh word — of fear, Un - pleas — ing to — a —". A circled fragment of the melody in bar 18 is highlighted.

Bars 36-39

Musical score for bars 36-39. The top staff is a vocal line in G major. Bar 36 is marked *rit.* (ritardando). Bar 37 is marked *a tempo*. The lyrics are: "word — of fear, Un pleas —". A circled fragment of the melody in bar 37 is highlighted. The bottom staff continues the vocal line from bar 38, with bar 39 marked *rit.* (ritardando). The lyrics are: "ing to — a —". A circled fragment of the melody in bar 39 is highlighted.

Wide intervals of a perfect 5th and major and minor 7^{ths} are used to connect these melismatic passages, as circled in Ex. 4.7. The word “Cuckoo” is assigned the minor 3rd interval which provides a brief example of word painting. In addition to this, both ‘B’ sections, where the text highlights the cuckoo, are clearly in an F minor tonality, adding tension to the underlying theme of cuckoldry.

Ex. 4.8 Dring, *The Cuckoo*, Example of F minor ‘B’ section

Bars 10-15

with de - light, The cuc - koo then on ev' - ry tree

mocks mar - ried men, for thus sings he: Cuc - koo, Cuc -

Ex. 4.9 *Dring, It Was a Lover and His Lass*

Rhyming Pattern	Music Structure
<p>a [It was a lover and his lass, b [With a hey, and a ho, and a hey-nonny-no⁶⁵, a [That o'er the green cornfield did pass c [In spring-time, the only pretty ring-time, d [When birds do sing, hey ding-a-ding ding, d [Sweet lovers love the spring.</p>	<p>A</p>
<p>e [Between the acres of the rye, e [These pretty country folks would lie, f [This carol they began that hour, f [How that a life was but a flower,</p>	<p>B</p>
<p>c [And therefore take the present time, b [With a hey, and a ho, and a hey-nonny-no, c [For love is crownèd with the prime, c [In spring-time, the only pretty ring-time, d [When birds do sing, hey ding-a-ding ding, d [Sweet lovers love the spring.⁶⁶</p>	<p>A¹</p>

The text was written between 1599 and 1600 and is taken from Act V, Scene 3 of the comedic play *As You Like It*.⁶⁷ Sung by a young page to the characters *Touchstone* and *Audrey*, the text is about a couple romancing in spring. The original excerpt comprises four verses and follows the structure of the first and last verse shown in Example 4.9 above. This consists of a rhyming couplet separated by the refrain “With a hey, and a ho, and a hey nonino”, otherwise known as ‘b’, and is then followed by the chorus, ‘cdd’. As is evident from the above example, Dring reduces the second and third verse by removing the refrain and the chorus. The metre is complex; there are a number of these used including iambic tetrametre, iambic pentametre and anapaestic tetrametre.

⁶⁵ The spelling of “nonny-no” is taken from Wells and Taylor (1988); Dring spells this as “nonino.”

⁶⁶ Stanley Wells and Gary Taylor, eds. *William Shakespeare: The Complete Works* (1988), 650.

⁶⁷ *Ibid.*, 627.

The couplets 'aa, ee, ff, cc' are all in iambic tetrametre while the refrain is in anapaestic tetrametre; the chorus mostly uses an iambic metre.

Ex. 4.10 Dring, *It Was a Lover and His Lass*, Iambic tetrametre

— — — — — — — —
It was a lov-er and his lass

Ex. 4.11 Dring, *It Was a Lover and His Lass*, Anapaestic tetrametre

— — — — — — — —
With a hey, and a ho, and a hey non-i-no

Dring's setting is in the key of E major and is marked as an *Allegro* tempo. The music is light-hearted and very chromatic. Dring adheres to the metre of the text and, for the most part, places the important syllables and words on the strong beats.

Ex. 4.12 Dring, *It Was a Lover and His Lass*

Bars 9-12

The musical score for bars 9-12 is presented in three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are: "lo ——— ver and his lass With a hey and a ho, and a". The words "lo" and "With a" are underlined. Bar numbers 10 and 12 are indicated above the staff. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, including chords and moving bass lines.

Bars 13-15

Musical score for bars 13-15. The score is in 4/4 time and G major. The vocal line (treble clef) has lyrics: "hey no-ni-no! That o'er the green corn - field did pass In the S". The piano accompaniment consists of two staves (treble and bass clefs). The tempo/mood is marked *mp*. Bar 14 is indicated by a '14' above the staff.

Shakespeare's written structure is followed closely by the composer with only a few examples showing repetition of the text. This repetition can be found in each chorus and in the 'ff' couplet. The music is organised in ternary form, 'ABA¹'.

The accompaniment is marked *Jauntily* and establishes a relaxed forward movement from the beginning. The piano texture is sparse; however, there is a considerable amount of chromaticism and dominant 7th chords incorporated into the music. The rhythm in the left hand material articulates each beat of the bar and often resembles a detached walking bass line. In contrast to this, the right hand material includes scalic patterns, syncopated rhythms and extended jazz chords.

Ex. 4.13 Dring, *It Was a Lover and His Lass*

Bars 1-4

Musical score for bars 1-4 of 'It Was a Lover and His Lass'. The score is in 4/4 time and G major. The tempo/mood is marked *Jauntily*. The piano texture is marked *f*. The score features a walking bass line in the left hand and a melodic line in the right hand. Bar 2 is marked with a '2' and bar 4 with a '4'.

Remaining for the most part in the written key of E major, there are several instances of chords appearing simultaneously in their major and minor form, as is shown below with a C# minor 7, C minor 7 and a C# major 7.

Ex. 4.14 Dring, *It Was a Lover and His Lass*

Bars 21-24

The phrasing of the text is straight-forward and incorporates very few cases of repetition, creating a predominantly syllabic vocal line. In bars 23-24 (shown in example 4.14), 37-39 and 67-69 (Ex. 4.15), examples of *melisma* can be seen on the words “sweet lovers” and “lie”. The words “sweet lovers”, in both cases, incorporates chromaticism and is set over an equally chromatic chordal progression of ‘C# minor⁷ → C minor⁷ → B minor⁷ → C#⁷’.

Ex. 4.15 Dring, *It Was a Lover and His Lass*

Bars 34-37

Bars 38-39

Musical score for bars 38-39. The score is in treble clef with a key signature of three sharps (F#, C#, G#). Bar 38 features a melodic line with a slur over a series of eighth notes. Bar 39 continues this melodic line. The accompaniment consists of chords in the right hand and a bass line in the left hand.

Bars 67-70

Musical score for bars 67-70. The score is in treble clef with a key signature of three sharps. Bar 67 has a dynamic marking of *f* and the lyrics "ding:". Bar 68 has a dynamic marking of *mf* and the lyrics "Sweet lo". Bar 69 has the lyrics "vers,". Bar 70 has a dynamic marking of *f* and the lyrics "Sweet lo". The melody in bar 68 features wide intervals, including a 6th, a 7th, and an 8th. The accompaniment includes chords and a bass line.

Although the melody is for the most part smooth, there are many wide intervals including 6^{ths}, 7^{ths}, and 8^{ves} which add colour to the line.

Ex. 4.16 Dring, *It Was a Lover and His Lass*. Wide intervals

Bars 9-11

Musical score for bars 9-11. The score is in treble clef with a key signature of three sharps. Bar 9 has the lyrics "lo". Bar 10 has the lyrics "ver and his" and features a circled melodic phrase with wide intervals. Bar 11 has the lyrics "lass With a". The accompaniment includes chords and a bass line.

Bars 34-36

The image shows a musical score for three staves. The top staff is the vocal line, written in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "pret - ty coun - try folk would lie, these pret - ty coun - try". The number "35" is written above the second measure of the vocal line. Two phrases in the vocal line are circled: "coun - try" in the first measure and "coun - try" in the third measure. The middle and bottom staves are the piano accompaniment, written in treble and bass clefs respectively. The piano part begins with a piano (*p*) dynamic marking. The accompaniment features a steady bass line and chords in the right hand, including some jazz extensions.

As we have seen, the composer uses *melisma* and disjunct intervals to create rhythmic and melodic interest. The frequent use of both major and minor harmonies (C# major, C# minor) could represent the uncertainty and fragility of love; however, along with the jazz extensions, these harmonies are more likely representative of the carefree mood. The text is very well portrayed in this setting.

Ex. 4.17 **Dring**, *Under the Greenwood Tree*

Rhyming Pattern

Music Structure

<p>a [Under the greenwood tree a [Who loves to lie with me, b [And turn his merry note b [Unto the sweet bird's throat, c [Come hither, come hither, come hither. d [Here shall he see d [No enemy c [But winter and rough weather.</p>	}	A
<p>e [Who doth ambition shun, e [And loves to live i'th' sun, f [Seeking the food he eats f [And pleased with what he gets, c [Come hither, come hither, come hither. d [Here shall he see d [No enemy c [But winter and rough weather.⁶⁸</p>	}	A¹

The text of *Under the Greenwood Tree* is also taken from the comedic play *As You Like It*, written before August 1600 and appears early in Act II, Scene 5. The character *Amiens*, a Lord attendant to *Duke Senior* who has been exiled to the Forest of Arden by his wicked brother, sings the first stanza of the text and is joined in the second stanza by *Jacques* and the surrounding lords.⁶⁹ The text outlines how the characters have found more peace and happiness by letting go of their worldly possessions and living modestly in the forest. The structure of the text is ‘aabbcdde eeffcdde’, where ‘cdde’ resembles a chorus. The metre is, for the most part, in iambic trimetre, but also incorporates trochees. The first line of the ‘cc’ couplet is irregular. While remaining in trimetre, each repetition of the words “come hither” is made up of half of a pyrrhic and one full

⁶⁸ Stanley Wells and Gary Taylor, eds, *William Shakespeare: The Complete Works* (Oxford: Clarendon Press, 1988), 636.

⁶⁹ *Ibid.*, 627.

trochee, (♩ – ♩). Dring's setting of the song is in the key of C major and in $\frac{4}{4}$ time. Marked with both *Allegro ritmico* and "with vigour", a jolly and upbeat mood is established from the first bar.

The music follows the written metre closely; in bar 4 we can see that Dring notates the beginning trochee with two beats followed by a semiquaver, before reverting to the iambic metre to match the text.

Ex. 4.18 Dring, *Under the Greenwood Tree*

Bars 3-5

The musical score shows three systems. The first system is the vocal line, starting in bar 4 with the lyrics "Un - der the green-wood tree Who loves ___ to". The second system is the piano accompaniment, starting in bar 3 with a descending eighth-note pattern. The third system continues the piano accompaniment. Dynamics include *f*, *p*, *cresc.*, and *mf*. The tempo is marked *Allegro ritmico*.

The music is in strophic form, 'AA¹' and, apart from the doubling of the 'bb' and 'ff' couplets, adheres to the written structure of each stanza. The accompaniment has a variety of textures and begins with a sprightly passage descending by minor thirds.

Ex. 4.19 Dring, *Under the Greenwood Tree*

Bars 1-2

The use of semiquavers in bar 1 above is closely associated with the syncopation in bar 2 which is used throughout the accompaniment. Bars 17, 18 and 23 also show these syncopated rhythms.

Ex. 4.20 Dring, *Under the Greenwood Tree*

Bars 17-18

Bar 23

The piano provides a motor rhythm with repeated semiquaver patterns under the couplets 'bb' and 'ff' which gives a sense of urgency to the text. Small excerpts of semiquaver groups also appear in the interlude, the postlude and sporadically throughout.

Ex. 4.21 Dring, *Under the Greenwood Tree*

Bars 6-8

lie with me And tune his mer-ry note un -

mp

This musical excerpt shows three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The piano part features a motor rhythm of repeated semiquaver patterns. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. A fermata is placed over the first measure of the piano accompaniment. The dynamic marking *mp* is present.

Bars 15-16

win-ter and rough weath-er!

mf *f*

This musical excerpt shows three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The piano part features a motor rhythm of repeated semiquaver patterns. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The dynamic markings *mf* and *f* are present. A fermata is placed over the first measure of the piano accompaniment.

Bars 33-34

weath-er!

f *ff* *poco rit.*

This musical excerpt shows three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The piano part features a motor rhythm of repeated semiquaver patterns. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The dynamic markings *f*, *ff*, and *poco rit.* are present. A fermata is placed over the first measure of the piano accompaniment.

The harmony begins and ends in the key of C major; however, in between there are many examples of chromaticism and suggestions of different tonalities in the setting. In bar 20 the key passes through B minor; bar 24 goes to B major; and in bar 26, E \flat is implied. The short example in B minor reflects the text by creating a darker tone towards those unwilling to live a simple life. The phrasing of the text is influenced by the trimetre pattern and, as a result, the piano introduction is written over three bars. Most of the phrasing within the song follows this pattern. The vocal line is predominantly syllabic with a few cases of *melisma*. It also includes both scalar passages and disjointed intervals. In bars 27 and 30, two longer examples of *melisma* are used for variation and musical expression on the words “pleased” and “hither”.

Ex. 4.22 Dring, *Under the Greenwood Tree*

Bar 27

Musical score for Bar 27. The vocal line (top staff) features a melisma on the word "pleased" with a long horizontal line underneath. The piano accompaniment (middle and bottom staves) consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Bars 29-30

Musical score for Bars 29-30. The vocal line (top staff) includes the lyrics "hith - er! Come hith - er! Come hith - er" with melisma lines. Performance markings include *rit.*, *f*, and *ad lib.*. The piano accompaniment (middle and bottom staves) features a bass line with *p*, *cresc.*, and *f colla voce* markings. Bar 30 is marked with a fermata and a 3-measure rest.

Dring's use of fast rhythmical passages in the piano creates a jolly mood and aptly illustrates the care-free emotion of the text. This is also captured by the soaring, fast-paced vocal line which beckons the listener to live trouble-free in the forest. The extended *melisma* on the word "pleased", as demonstrated in Ex. 4.22, also gives a sense that the prosperity acquired by this life is not short lived.

Ex. 4.23 **Dring, *Come Away, Death***

Rhyming Pattern	Music Structure
<p>a [Come away, come away death, b [And in sad cypress let me be laid. a [Fie away, fie away breath, b [I am slain by a fair cruel maid.</p>	<p>] A</p>
<p>c [My shroud of white, stuck all with yew, d [O prepare it. c [My part of death no one so true d [Did share it.</p>	<p>] B</p>
<p>e [Not a flower, not a flower sweet f [On my black coffin let there be strewn. e [Not a friend, not a friend greet f [My poor corpse, where my bones shall be thrown.</p>	<p>] A</p>
<p>g [A thousand thousand sighs to save, h [Lay me O where g [Sad true lover never find my grave, h [To weep there.⁷⁰</p>	<p>] B'</p>

The text of *Come Away, Death* is taken from Act II, Scene 4 of the play *Twelfth Night*, written circa 1601.⁷¹ As discussed in the Maconchy examination (Chapter 3), the song

⁷⁰ Stanley Wells and Gary Taylor, eds., *William Shakespeare: The Complete Works* (Oxford: Clarendon Press, 1988), 700.

⁷¹ *Ibid.*, 691.

is about unrequited love and is sung by the fool, *Feste*. Shakespeare’s words “Fie away, fie away” are also replaced with “Fly away, fly away” in Dring’s setting. The form of the text appears as ‘abab cdcd efef ghgh’, and similar to Maconchy, the words are not repeated. Again, the text rhythm is inconstant (as discussed in Chapter 3, p. 38) showing examples of iambic and trochaic monometres through to hexametres while also suggesting dactylic and anapaestic rhythms at times. Dring’s setting is in the key of A minor in $\frac{1}{4}$ time. The tempo is marked *Quasi lento, ma con moto* which adds a sombre quality to the poignant words. Although the metre of the text is irregular and difficult to distinguish at times, the music is clearly adapted around trochaic and iambic rhythms. However, similar to Maconchy’s setting, Dring has placed a crotchet on the second syllable of the word “away” which in this instance creates an irregular rhythm of a half spondee and an iamb, (– ◡ –).

Ex. 4.24 Dring, *Come Away, Death*

Bar 1



The music follows the structure of the text ‘abab cdcd efef ghgh’ showing a simple repetition of ‘hgh’ at the end. The musical form is almost identical to Maconchy’s setting and is shown as ‘ABAB’.

The accompaniment is sparse in texture and, for the first time in this collection, does not begin the song. Instead, the vocal line begins *a cappella* with the accompaniment joining in on the second bar. This provides a haunting and desolate opening to the

music, creating a feeling of despair. In bar 4, triplets are introduced into the vocal and piano line, which feature throughout the song especially in the piano music. From bars 32-37, the triplets are prominent and produce interesting counter rhythms with the vocal line. Semiquavers are again utilized in the accompaniment in bars 13-15 which provide movement against the vocal line. Despite the A minor key, the accompaniment incorporates chromaticism, jazz chords and chord extensions. In bar 9 the harmony modulates to E major for two bars before reverting back to A minor.

Ex. 4.25 Dring, *Come Away, Death*

Bars 4-10

The musical score for 'Come Away, Death' (bars 4-10) is presented in two systems. The first system (bars 4-7) features a vocal line with lyrics: "let me be laid Fly a-way, fly a-way breath I am slain by a". The piano accompaniment includes triplets in both hands and a forte (f) dynamic marking. The second system (bars 8-10) features a vocal line with lyrics: "fair cru-el maid.". The piano accompaniment includes a decrescendo (dim.) leading to a piano (p) dynamic, and triplets in both hands. The key signature changes to E major for two bars (9-10) before reverting to A minor.

The musical phrasing is grouped into bars of four, each comprising two lines of text. These produce long, sustained vocal lines. The vocal line is for the most part syllabic

with two short melismatic additions in bar 16 on the word “prepare” and in bar 36 on the word “grave”.

Ex. 4.26 Dring, *Come Away, Death*

Bar 16

Musical score for Bar 16. The score is in three staves (treble, alto, and bass clefs). The key signature has one flat (B-flat). The melody in the treble clef features a melismatic addition on the word "pare" (part of "prepare"), consisting of a triplet of eighth notes. The accompaniment in the alto and bass clefs also features triplet patterns.

Bars 35-36

Musical score for Bars 35-36. The score is in three staves (treble, alto, and bass clefs). The key signature has one flat (B-flat). The melody in the treble clef features a melismatic addition on the word "grave" (part of "never find my grave"), consisting of a triplet of eighth notes. The accompaniment in the alto and bass clefs also features triplet patterns. The word "grave" is written below the treble staff. The score ends with a *dim.* (diminuendo) marking.

The melody is mostly conjunct which adds to the sombre tone and creates a speech-like effect throughout. There are a few cases of larger intervals of 5ths and 6ths in bars 5-6 and 27-28 which provide melodic interest and form part of the word painting. Also, Dring’s use of texture adds to the word painting. The word “death” is emphasised by the change from the *a cappella* opening to the homophonic second bar.

Ex. 4.27 Dring, *Come Away, Death*

Bars 1-2

Quasi lento, ma con moto
mp

Come a-way, come a-way Death And

mp

In bars 18-19, the melody descends chromatically on the word “death”, giving the word a dark colour.

Ex. 4.28 Dring, *Come Away, Death*

Bars 18-19

My part of death no one so

mp

There are similarities between this setting and Maconchy’s setting of the same text, namely the vocal material. Like Maconchy, Dring has captured the emotion of the text in the music and uses the same melodic pattern in verse one and two by rising to an E_b on the words “slain” and “corpse” in bars 7 and 29. Although not typical of word painting, this gives the effect that the singer is overcome with grief.

Ex. 4.29 Dring, *Come Away, Death*

Bars 4-7

Musical score for Bars 4-7. The vocal line (top staff) contains the lyrics: "let me be laid Fly a-way, fly a-way breath I am slain by a". The score includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a triplet of eighth notes in bar 4, a five-measure rest in bar 5, and a seven-measure rest in bar 7. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *f* is present at the end of the section.

Bars 27-29

Musical score for Bars 27-29. The vocal line (top staff) contains the lyrics: "Not a friend, not a friend greet my poor corpse where my". The score includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a dynamic marking of *mf* at the start of bar 27, a *cresc.* marking above bar 28, and a triplet of eighth notes in bar 29. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *mf* is present at the start of the piano part in bar 27.

Ex. 4.30 *Dring, Blow, Blow Thou Winter Wind*

Rhyming Pattern

Music Structure

<p>a [Blow, blow, thou winter wind, a [Thou art not so unkind b [As man's ingratitude. c [Thy tooth is not so keen, c [Because thou art not seen, b [Although thy breath be rude.</p>	<p>)</p>	<p>A</p>
<p>d [Hey-ho, sing hey-ho, unto the green holly. d [Most friendship is feigning, most loving, mere folly. d [Then hey-ho, the holly; d [This life is most jolly.</p>	<p>)</p>	<p>B</p>
<p>e [Freeze, freeze thou bitter sky, e [That dost not bite so nigh f [As benefits forgot. g [Though thou the waters warp, g [Thy sting is not so sharp f [As friend remembered not.</p>	<p>)</p>	<p>A¹</p>
<p>d [Hey-ho, sing hey-ho, unto the green holly. d [Most friendship is feigning, most loving, mere folly. d [Then hey-ho, the holly; d [This life is most jolly.⁷²</p>	<p>)</p>	<p>B¹</p>

The text of *Blow, Blow Thou Winter Wind* is the third and final text that Dring uses from the play *As You Like It*. Taken from Act II, Scene 7, the character *Amiens* once again sings the lyrics. The structure of the text is shown as ‘aabccb dddd eefggf dddd’, where ‘dddd’ is the chorus. The metre in each verse is largely in iambic trimetre while the chorus is primarily in dactylic tetrametre. Dring writes the music in G minor with a $\frac{4}{4}$ time-signature and marks it *Vivo con brio*. This sets an upbeat mood for the song.

⁷² Stanley Wells and Gary Taylor, eds, *William Shakespeare: The Complete Works* (Oxford: Clarendon Press, 1988), 638.

The metre of the text is mirrored by the music and clearly shows the accent of each metric foot at the beginning of a beat. This is evident from bar 3 where the vocal line enters. The words “Blow, blow” begin with a spondee, followed by the iambic metre.

Ex. 4.31 Dring, *Blow, Blow Thou Winter Wind*

Bars 3-4

The music also follows the written structure of ‘aabccb dddd eefggf dddd’, with repetition occurring only on the final ‘dd’ couplet. As a result, the musical form is shown as ‘ABA¹B¹’.

The accompaniment is sparse but syncopated and shows a large amount of variation. The opening two bars show a complex descending passage of semiquavers emulating the winter wind. This idea is developed and repeated in bars 5, 9-10, 21, 24 and 28, showing an ascending and descending passage of semiquavers portraying the howling wind. Bars 1-2 and bar 5 are shown in Ex. 4.32, p. 85.

Ex. 4.32 Dring, *Blow, Blow Thou Winter Wind*

Bars 1-2

The musical score for Bars 1-2 is written in G minor (one flat) and common time. The tempo is marked "Vivo con brio". The score consists of three staves: a vocal line, a piano accompaniment, and a bass line. The piano accompaniment begins with a forte (*f*) dynamic and features a complex, chromatic texture. The vocal line starts with a whole rest in the first bar and then enters in the second bar with a melodic phrase. A fermata is placed over the end of the vocal phrase in the second bar, with the marking "ten." and a hairpin crescendo leading to a fermata. A second fermata is placed over the final note of the vocal phrase in the second bar. The piano accompaniment includes a five-fingered scale in the bass line.

Bar 5

The musical score for Bar 5 shows the vocal line and piano accompaniment. The vocal line has the lyrics "- grat-i - tude _" under a triplet of eighth notes. The piano accompaniment features a five-fingered scale in the bass line, marked with a fermata and a hairpin crescendo. The piano part includes a complex, chromatic texture with a five-fingered scale in the bass line.

There are numerous examples of chromaticism used throughout the song and jazz chords are again present. The phrasing of verse one groups the lines 'aab' and 'ccb' together, producing two overall phrases; the same treatment is applied to verse two. Repetition is present in the final chorus on the words "Then heigh-ho the holly! This life is most jolly", 'dd', which brings the song to an end.

The vocal line is lively and mainly syllabic in texture with a few small examples of *melisma*. The most significant example occurs in bar 38 on the word "life" which is used for dramatic effect. The melody of each verse uses both conjunct and disjunct

intervals; however, the chorus remains largely disjointed. Accidentals are more frequent in the chorus and the second verse, creating more melodic interest between the vocal and piano lines.

Ex. 4.33 Dring, *Blow, Blow Thou Winter Wind*

Bars 11-12, Chorus

12

Heigh - ho! sing heigh - ho un - to the green hol - ly, Most

mp

This musical score shows two systems of three staves each. The top staff is the vocal line, with lyrics 'Heigh - ho! sing heigh - ho un - to the green hol - ly, Most'. The middle and bottom staves are piano accompaniment. The first system covers bars 11 and 12. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of *mp* is present in the first system.

Bars 20-23, Verse 2

f 21

Freeze

23

freeze thou bit - ter sky, Thou dost not bite so nigh As ben - e -

poco tenuto

This musical score shows two systems of three staves each. The top staff is the vocal line, with lyrics 'Freeze freeze thou bit - ter sky, Thou dost not bite so nigh As ben - e -'. The middle and bottom staves are piano accompaniment. The first system covers bars 20 and 21, and the second system covers bars 22 and 23. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamic markings include *f* in the first system and *poco tenuto* in the second system.

In bars 20-22 (Ex.4.33), Dring colours the word “freeze” with five and a half beats and a *decrescendo* on the note D₄ which gives an instant feeling of icy weather. There are no other examples of word painting in this song; instead, as before, Dring uses rhythm and harmony to convey the text.

Ex. 4.34 **Dring, *Crabbed Age and Youth***

Rhyming Pattern

Music Structure

a		A
b		
a		
b		
c		
d		
e		A¹
d		
f		
h		
f		
h		

The poem, *Crabbed Age and Youth*, is taken from the book *The Passionate Pilgrim*. The book, published by William Jaggard in 1599, includes poems by Shakespeare and various other authors,⁷⁴ (refer to page vii of the Introduction). The structure of the text is shown as ‘abab cded fhfh’. In ‘c’ and ‘e’, the rhyming pattern is completed within each line rather than with the expected couplet. Trochaic tetrametre is used in the ‘dd’ and ‘ff’ couplets while the remaining text is in trochaic hexametre. The musical setting

⁷³ Stanley Wells and Gary Taylor, eds, *William Shakespeare: The Complete Works* (Oxford: Clarendon Press, 1988), 780.

⁷⁴ *Ibid.*, 777-8.

is in the key of F major in a $\frac{4}{4}$ time-signature. Marked *Allegro non troppo*, the music offers a playful narrative of the differences between age and youth.

The metre of the text is followed clearly throughout as Dring has placed the accent of each trochee at the start of every crotchet beat.

Ex. 4.35 Dring, *Crabbed Age and Youth*

Bars 4-6

The musical score for Ex. 4.35, bars 4-6, is presented in three systems. The top system shows the vocal line starting in bar 4 with a dynamic marking of *mf*. The lyrics are: "Crab-bed age and youth" and "Can-not live to-ge-ther:". The middle system shows the piano accompaniment for the vocal line, and the bottom system shows the piano accompaniment for the bass line. The music is in F major and 4/4 time.

The music is in strophic form and is shown as 'AA¹'. The accompaniment is sparse and, similar to *It Was a Lover* and *Take Oh Take Those Lips Away*, the piano line introduces the vocal music in the first bar.

Ex. 4.36 Dring, *Crabbed Age and Youth*

Bars 1-2

The musical score for Ex. 4.36, bars 1-2, is presented in two systems. The top system shows the vocal line starting in bar 1 with a dynamic marking of *mf*. The lyrics are: "Crab-bed age and youth" and "Can-not live to-ge-ther:". The bottom system shows the piano accompaniment for the bass line. The music is in F major and 4/4 time.

The alternating step-wise motion between the tonic and dominant chords in the left hand piano line is replicated through the song, and these create a see-saw effect by alternating between major and minor tonalities, distinguishing between the two age groups.

Ex. 4.37 Dring, *Crabbed Age and Youth*

Bars 4-5

Musical score for bars 4-5. The score is in F major (one flat) and 4/4 time. It consists of three staves: vocal, piano right hand, and piano left hand. The vocal line begins in bar 4 with a whole rest and continues in bar 5 with the lyrics "Crab-bed age and youth". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *5 mf* is present above the vocal line in bar 5.

Bars 10-11

Musical score for bars 10-11. The score is in F major (one flat) and 4/4 time. It consists of three staves: vocal, piano right hand, and piano left hand. The vocal line begins in bar 10 with a whole rest and continues in bar 11 with the lyrics "Youth like sum-mer morn,". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

The music remains within the F major tonality; jazz dominant 7th chords and chords with an added 6th are also prominent in the music. Each written line, apart from the first and last, is broken into two sections conveying youth and age. Dring imitates this in the music by beginning each idea on a new bar. There is minimal repetition of the words “my love” and “defy thee” in bars 29-33. The vocal line is largely syllabic with no

significant examples of *melisma*. The melody is mainly conjunct; however a few cases of wide intervals occur in bars 15-16 and 28 with a major 6th, minor 6th and an 8^{ve}.

Ex. 4.38 Dring, *Crabbed Age and Youth*

Bars 13-16

14

Youth like summer brave, Age, like win - ter bare: Youth is full of sport,

16

A - ge's breath is short, _____

The image shows a musical score for three systems. The first system covers bars 13-16. The vocal line is in treble clef with a key signature of one flat. The lyrics are: "Youth like summer brave, Age, like win - ter bare: Youth is full of sport,". The word "sport," is circled. The second system covers bar 16. The lyrics are: "A - ge's breath is short, _____". The word "short," is circled. The accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef.

Bar 28

poco lento

Youth, I do a - dore _ thee;

colla voce

The image shows a musical score for bar 28. The vocal line is in treble clef with a key signature of one flat. The lyrics are: "Youth, I do a - dore _ thee;". The word "dore" is circled. The tempo marking "poco lento" is above the staff, and "colla voce" is below it. The accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef.

Dring associates youth with a major key and age with a minor key which is shown in Ex. 4.38 and Ex. 4.39.

Ex. 4.39 Dring, *Crabbed Age and Youth*

Bars 10-12

11
Youth like sum-mer morn, Age like win-ter wea-ther,

In bars 17-19, Dring uses quavers to convey youth's agility and then slows the pulse by placing longer value notes on the words "Age is lame".

Ex. 4.40 Dring, *Crabbed Age and Youth*

Bars 16-19

17
A-ge's breath is short, Youth is nim-ble, Age is
lame:

19

The music is humorous and creates a light-hearted mood for the contrasting imagery in the text.

Ex. 4.41 **Dring, Willow Song**

Rhyming Pattern

Music Structure

a	[	A poor soul sat sighing 'neath a sycamore tree	]	A
b		O willow willow willow!			1^{st} refrain
a	[	With her hand on her bosom, her head on her knee	]	2 nd refrain
c		O willow willow willow willow		
c	[	O willow willow willow willow	]	3 rd refrain
d		Shall be my garland!		
e	[	Sing all a green willow,	]	3 rd refrain
e		willow willow willow		
d	[	Ah me! the green willow shall be my garland	]	3 rd refrain
f		She sighed in her singing and after each groan		
b	[	O willow willow willow	]	3 rd refrain
f		I am dead to all pleasure my true love is gone		
c	[	O willow willow willow willow	]	3 rd refrain
c		O willow willow willow willow		
d	[	Shall be my garland	]	3 rd refrain
e		Sing all a green willow,		
e	[	willow willow willow	]	3 rd refrain
d		Ah me! the green willow shall be my garland		
g	[	The willow wreath wear I since my love did fleet	]	3 rd refrain
b		O willow willow willow!		
g	[	A garland for lovers forsaken most meet	]	3 rd refrain

Ex. 4.42 **Shakespeare, Willow Song**

a	[	The poor soul sat sighing by a sycamore tree,	]	1 st refrain
b		Sing all a green willow.		
a	[	Her hand on her bosom, her head on her knee,	]	2 nd refrain
c		Sing willow, willow, willow.		
d	[	The fresh streams ran by her and murmured her moans,	]	3 rd refrain
c		Sing willow, willow, willow.		
d	[	Her salt tears fell from her and softened the stones,	]	3 rd refrain
c		Sing willow, willow, willow.		
e	[	Sing all a green willow must be my garland.	]	3 rd refrain
		Let nobody blame him, his scorn I approve		
f	[	I called my love false love, but what said he then?	]	3 rd refrain
c		Sing willow, willow, willow.		
f	[	If I court more women, you'll couch with more men. ⁷⁵	]	3 rd refrain

⁷⁵ Stanley Wells and Gary Taylor, eds, *William Shakespeare: The Complete Works* (Oxford: Clarendon Press, 1988), 847.

The play *Othello* was written by Shakespeare between 1603 and 1604 and was later partially revised.⁷⁶ The original text is printed in the 1622 quarto⁷⁷ by “N.O[kes] for Thomas Walkley of Britain’s Burse” while the 1623 folio⁷⁸ compiled by John Heminge and Henry Condell contains Shakespeare’s revisions. The text of *Willow Song* does not appear in the 1622 quarto; however, it is included in the 1623 folio.

The texts on the previous page show two variations of *Willow Song*. Cutts believes that Shakespeare’s text (Example 4.42), which is printed in the 1623 folio, was modelled on a song originally titled *All a Green Willow*.⁷⁹ Due to the similarities between the two texts, Cutts finds that many writers have incorrectly labelled these as the same. Dring’s version, in Example 4.41, is a short extract of *All a Green Willow* but the ‘ee’ couplet does not appear with this text. However, this couplet, and the remainder of Dring’s text, features in the book “Percy’s Reliques of Ancient English Poetry” (see Appendix B), edited by Ernest Rhys in 1910, and is said to be an old ballad. The title name is written as *A Lover’s Complaint Being Forsaken of His Love*, but there is no information as to the original date or author.⁸⁰

Willow Song is taken from Act IV, Scene 3 of Shakespeare’s tragedy, *Othello*. The sombre text is sung by the character *Desdemona* prior to her death. From Cutts’ article it is clear that the original text contains three refrains; the first is ‘b’, the second is ‘ccd’

⁷⁶ Stanley Wells and Gary Taylor, eds, *William Shakespeare: The Complete Works* (Oxford: Clarendon Press, 1988), 819.

⁷⁷ Kenneth Walter Cameron, “Othello, Quarto 1, Reconsidered”, *PMLA*, vol. 47, no. 3 (Sep., 1932): 671, accessed April 04, 2013, <http://www.jstor.org/stable/457945>.

⁷⁸ Graham Holderness, “Shakespeare Remembered.” *Critical Survey* vol. 22, no. 2 (May 2010): 39-41, *OmniFile Full Text Mega (H.W. Wilson)*, EBSCOhost, accessed April 04, 2013.

⁷⁹ John P. Cutts, “A Reconsideration of the “Willow Song”, *Journal of the American Musicological Society*, vol. 10, no. 1 (Spring, 1957): 14-21, accessed April 29, 2013, <http://www.jstor.org/stable/829701>.

⁸⁰ Ernest Rhys, ed, *Percy’s Reliques of Ancient English Poetry* (London: Dent, 1910), accessed May 12, 2013, <http://ia600309.us.archive.org/21/items/percysreliquesof01percuoft/percysreliquesof01percuoft.pdf>.

and the third is 'eed'. The first refrain, 'b', is also part of each verse. Therefore, the structure of the text is 'aba ccd eed fbf ccd eed gbg'; Shakespeare's adaption is similar but has three shorter refrains. Dring follows the structure with limited use of repetition. Although there is no definite date of composition, it is believed to have been written circa 1943.

The metre of the text uses largely dactylic and trochaic tetrametre. Refrain 1 and the 'cc' couplet of refrain 2 are ambiguous as they can be interpreted as both trochaic and iambic metre. Line 'd' uses trochaic rhythms while the third refrain has a mixture of trochaic, iambic and dactylic metres. Dring's setting of the text is in the key of G minor. The time-signature is $\frac{3}{4}$ and is marked as 'Slow'. This works well with the dactylic metre in particular, while the key and tempo produce a melancholy atmosphere. Dring follows the structure of the text closely and incorporates some repetition in the refrains. The rhythm is also followed accurately through the song and is enhanced by the time-signature. The musical structure is in strophic form 'AA¹A²' with subtle variations in each verse. The accompaniment begins the song with a seven-bar introduction featuring a descending quaver pattern in the right hand and a broken arpeggiated pattern in the left hand, both marked an octave higher.

Ex. 4.43 Dring, *Willow Song*

Bars 1-4

The musical score for 'Willow Song' (bars 1-4) is presented in two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is G minor (one flat) and the time signature is 3/4. The vocal line begins with a dotted quarter note, followed by eighth notes, and ends with a quarter note. The piano accompaniment features a descending quaver pattern in the right hand and a broken arpeggiated pattern in the left hand. The score includes dynamic markings like 'p' and 'loco', and performance instructions like 'Ped.' and '8'.

The key of G minor is firmly established in bar 1 and is followed by a chromatic progression from bars 2-4, shown in Ex. 4.43, p. 94. As the vocal line enters, the piano changes to a homophonic texture which creates a lonely atmosphere supporting the lyrics. Arpeggiated chords are interspersed throughout the accompaniment, occurring frequently in bars 37-40 and 52-60. These are used for atmospheric effect as they imitate the sound of a lute, adding to the character's solitude.

Ex. 4.44 Dring, *Willow Song*

Bars 38-39

Musical score for bars 38-39. The vocal line (treble clef) shows the lyrics: "sing-ing and af-ter each groan O". The piano accompaniment (grand staff) features arpeggiated chords in the right hand and block chords in the left hand. A circled number (8) is written above the first piano chord in bar 38.

Bars 55-58

Musical score for bars 55-58. The vocal line (treble clef) shows the lyrics: "wil-lowwil-low wil-low Ah me! the green wil-lowshall". The piano accompaniment (grand staff) features broken arpeggiated chords in the right hand and block chords in the left hand. A crescendo hairpin is present over bars 56 and 57.

The largely homophonic texture is replaced with broken arpeggiated chords in bars 64-78 and includes a five-bar interlude. Bar 69 is marked *poco più moto* which gives a

greater sense of movement to the piano and vocal line. Tempi changes are minimal including the *poco più moto* section, previously stated, and three *ritardando* sections from bars 85 to the end. Dring's signature jazz chords are less frequent at the beginning of this song and are then utilized from bar 70 to the end for colour and atmospheric effect.

Ex. 4.45 Dring, *Willow Song*

Bars 70-72

Musical score for bars 70-72 of 'Willow Song'. The score is in G minor (one flat) and 3/4 time. It features a vocal line and a piano accompaniment. The lyrics are: 'wil - low wreath wear I since my love did'. The piano accompaniment consists of a descending eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand. Chords are indicated below the piano part: G min⁷ for bar 70, E min⁷ for bar 71, and E_b⁷ for bar 72.

Bars 90-93

Musical score for bars 90-93 of 'Willow Song'. The score is in G minor (one flat) and 3/4 time. It features a vocal line and a piano accompaniment. The lyrics are: 'me! the green wil - low shall be my gar - land O'. The piano accompaniment consists of a descending eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand. Chords are indicated below the piano part: B_b⁷ for bar 90, A_b maj⁷ for bar 91, B_b⁷ for bar 92, E_b maj⁷ for bar 93, F maj⁷ for bar 94, D min⁷ for bar 95, E_b maj⁷ for bar 96, and C min⁷ for bar 97. A dynamic marking of *p* (piano) is present at the end of the section.

The postlude, also seven bars, emulates the opening with a descending quaver pattern and finishes on two broken block chords in G minor.

Ex. 4.46 Dring, *Willow Song*

Bars 95-104

95 96 rit. A tempo 98

wil-low shall be my gar-land

8^{ves}

p

100 102 104

rall.

p pp

For the most part, the phrasing alternates between four and six bar phrases. Some repetition of the text occurs during the refrain of the second and third verse. Each verse is marked *piano* while the refrains show fluctuating dynamics, creating more tension. The vocal line is set syllabically to the music and has five small fragments of *melisma* comprising two notes throughout. Each verse is disjointed with intervals including 5^{ths}, 4^{ths} and minor 3^{rds} but overall remains lyrical throughout. The second and third refrain show wide intervals of 8^{ves}, minor 6^{ths} and perfect 4^{ths} which are linked together by a pattern of descending notes. This type of phrasing was also found in Dring's setting of *The Cuckoo* (Ex. 4.6, p. 63); however, in *Willow Song*, the descending lines emulate the willow tree's weeping appearance, portraying the sorrow of the text.

Ex. 4.47 Dring, *Willow Song*

Bars 44-48

Musical score for bars 44-48. The vocal line (treble clef) begins at bar 44 with the lyrics "pleas-ure My true— love is gone O wil-low wil-low wil-low wil -low I am". The dynamics are marked *mf* at bar 47. The piano accompaniment (grand staff) features a descending melodic line in the right hand and a steady bass line in the left hand.

Bars 55-62

Musical score for bars 55-62. The vocal line (treble clef) begins at bar 55 with the lyrics "wil -lowwil-low wil-low Ah me! the green wil -lowshall be my gar - land O". The dynamics are marked *p* at bar 60. The piano accompaniment (grand staff) features a complex, rhythmic accompaniment with many chords in the right hand and a steady bass line in the left hand.

Musical score for bars 61-62. The vocal line (treble clef) begins at bar 61 with the lyrics "wil-low wil-low wil-low wil-lowshall". The dynamics are marked *p* at bar 61. The piano accompaniment (grand staff) features a simple accompaniment with chords in the right hand and a steady bass line in the left hand.

Dring has captured the emotion of the text in her musical setting with the use of a minor key and a slow, changing tempo. The descending pattern in the vocal line, the variation in the accompaniment and the use of dynamics combined captures the overall poignant atmosphere.

From this examination of Dring's settings of Shakespeare's texts, it is evident that she has taken care to follow the rhythms and metres in each song. Similar to Beach, Dring incorporates *melisma* and text repetition into almost every setting. Her characteristic jazz harmonies are present throughout along with syncopated and catchy rhythms.

CHAPTER FIVE

A Detailed Analysis of the Text

Take, O Take Those Lips Away, Set by the Three Composers

In this Chapter, the three musical settings of the text *Take, O Take Those Lips Away* will be analysed to carry out a comprehensive comparison of the three composers' musical approaches.

Ex. 5.1 *Take, O Take Those Lips Away*

Rhyming Pattern

a	[	Take, O take those lips away
b		That so sweetly were forsworn,
a		And those eyes, the break of day
b		Lights that do mislead the morn;
c	[	But my kisses bring again, bring again,
c		Seals of love, though sealed in vain, sealed in vain. ⁸¹

The text *Take, O Take Those Lips Away* is taken from Shakespeare's comedy *Measure for Measure*, believed to have been written in 1604⁸². It is a short text sung by a boy, an attendant to *Marianna*, at the opening scene of Act IV and describes unrequited love. The structure includes three couplets in the form of 'ababcc'. There is one difference in the text among all three settings; the word "though" in the second 'c' line is replaced by each composer with the word "but". The rhyming pattern uses trochaic tetrametre in the couplets 'aa' and 'bb' and the final couplet is in trochaic hexametre.

⁸¹ Stanley Wells and Gary Taylor, eds. *William Shakespeare: The Complete Works* (1988), 805.

⁸² *Ibid.*, 789.

The earliest setting by Beach was written in 1887 in Boston, and is Romantic in style. Beach was two years married at this time and had begun her own intensive training regime in composition and orchestration. Maconchy's setting was written in 1965 during a particularly productive period in her career during which time she wrote three-act operas. In contrast to Beach, this music is in a 20th Century style exhibiting atonalism. Dring's version was written in London in the 1960s; there is no definitive year for this song as she rarely dated her compositions.⁸³ Despite the overlap of Dring and Maconchy's careers, the two settings differ greatly. Dring incorporates many additive jazz chords that are typical of her style, as outlined in Chapter 4. The setting is close in style to Beach's Romantic version as both composers create rich harmonies with 7th chords; however, Dring also includes elements of the Baroque period.

Each setting is expressive and evokes the emotion of the text; however, from the three, it is Maconchy's version that is shown to have the most contrasting elements and a greater sense of emotion. Beach and Dring set their music to the key of E minor in a 6/8 time-signature while Maconchy uses atonality, centred on a B \flat major⁷chord in a 3/4 time-signature. There is no change in time-signature in any of the three settings.

There are 32 bars of music in Beach's setting marked *Andantino con espressione*, 37 bars in Maconchy's with an *Andante con moto* tempo ($\downarrow = c.84$), and 56 bars in Dring's, simply outlined as *Andante*. Only Beach and Maconchy annotate their scores with expression markings. Following the initial *con espressione* instruction in Beach's score, *dolce*, *agitato*, *marcato molto* and *morendo* also appear. Maconchy also asks for an expressive (*espress.*) quality in her opening bars and repeats this after the *poco pesante*

⁸³ Rosemary Hancock-Child, *Madeleine Dring: her music, her life*, 2nd ed., (West Sussex: Micropress, 2009), 53.

marking in bar 6; these are the only two markings that Maconchy gives. In contrast to this, Dring does not indicate any expressions other than *Andante* in the opening line.

The vocal ranges of the three settings are similar as they are contained within an octave and a half. Using the American standard system of pitch notation⁸⁴, Beach's music extends from E₄ to A₅, Maconchy's from D₄ to A₅, and Dring's from G₃ to D₅. The former two are written for the soprano voice while the latter is for the mezzo-soprano or alto voice.

Beach's music is light, lyrical and mostly chordal in texture. Maconchy's is sparse and similarly chordal with short dissonant melodic lines appearing throughout, while Dring's music shows a harmonically rich texture combining homophony and melody. In Maconchy's piano accompaniment, the left hand music has been written largely in the treble clef while the right hand piano predominantly plays high sustained chords, creating a ghostly atmosphere. As a result, the left hand features the majority of the melodic line. This may have been carried out so that the tessitura of the left hand piano would become closer to the range of the vocal line, thus eliminating a large gap in register between the two instruments. Beach and Dring have not made any changes to the clef positions and so their melodic content is more prevalent in the right hand material.

⁸⁴ Charles Taylor, *Exploring Music: The Science and Technology of Tones and Tunes* (Bristol: IOP Publishing, 1992), 10-12.

Ex. 5.2 Texture

Beach, Bars 4-6

Musical score for Beach, Bars 4-6. The score is in G major and 4/4 time. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (bass clef). Bar 4 is marked with a '5' above the vocal line. The piano part features a steady eighth-note accompaniment, while the vocal line has a more melodic, eighth-note pattern.

Maconchy, Bars 18-23

Musical score for Maconchy, Bars 18-23. The score is in G major and 4/4 time. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (bass clef). Bar 19 is marked with a '19' above the vocal line. Bar 21 is marked with a '21' above the vocal line. Bar 23 is marked with a '23b' above the vocal line. The piano part features a steady eighth-note accompaniment. The vocal line has a melodic line with some rests. Performance markings include *poco pesante* under the piano part, *mp* and *espr.* under the vocal part, and *b2:* and *b2b:* above the vocal part.

Dring, Bars 5-6

Musical score for Dring, Bars 5-6. The score is in G major and 4/4 time. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (bass clef). Bar 5 is marked with a '6' above the vocal line. The piano part features a steady eighth-note accompaniment. The vocal line has a melodic line with some rests. A performance marking of *mf* is present under the piano part.

In each of the three settings, the piano and vocal lines share melodic material. This is introduced by the piano in the opening bars of Maconchy and Dring's music and is then imitated in the vocal line. In contrast to this, the melodic material in Beach's setting is introduced simultaneously by the voice and piano in bar 2. Throughout the three songs, the material appears both as short fragments and full phrases.

Ex. 5.3 Melodic Material

Beach, Bars 1-3

Op. 37, N^o 2.

Andantino con espressione. *2p*

Take, O take those lips a - way,

Maconchy, Bars 1-6

(♩=c.84) 2 4 6

Take —, O take those lips a -

mp espress. *poco pesante*

Dring, Bars 1-2

Andante 2

f

Dring, Bars 5-6

mf 6

Take O take those lips a - way, —

mf

From the three vocal melodies, shown in Ex. 5.3 above, Maconchy's setting shows the most disparity with angular and dissonant phrases. Beach and Dring share similarities

as their vocal melodies begin in the same high register and are mainly consonant and lyrical in nature. Beach sets the text to short two-bar phrases that have a swaying motion. Maconchy incorporates irregular phrasing patterns which are considerably longer by comparison due to the $\frac{3}{4}$ time-signature. Dring's setting consists of four-bar phrases that display much repetition of the text. Beach also applies repetition to her vocal line but this does not feature in Maconchy's setting.

Beach and Maconchy use mainly light dynamics in their settings. Beach incorporates these dynamics evenly between the vocal and piano line which increase and decrease with the intensity of the words. In comparison to Beach, Maconchy gives more dynamic instruction in her piano line than the vocal line which is likely due to the fact that she was not a singer, unlike Beach. However, Maconchy's vocal line incorporates sudden wide and dissonant intervals, which naturally creates a sense of changing dynamics. In contrast, Dring's setting has a predominantly loud dynamic throughout and, similar to Beach, she also gives equal instruction to both instrumental lines. As part of the articulation, the sustaining pedal is indicated by Beach from bar 11 to 30, an important element in Romantic music. Although both Maconchy and Dring do not specify the use of the pedal, Maconchy's sustained and tied notes suggest its use while Dring's song requires it for a smooth transition of the phrasing.

In the following pages, the text of *Take, O Take Those Lips Away* is written again under each composer's name to show each variation of the text. Under the heading 'Rhyming Pattern', the bold letters represent Shakespeare's original text while the italicised letters represent the lines that are repeated by the composers.

Amy Beach

Ex. 5.4 Beach, *Take, O Take Those Lips Away*

Rhyming Pattern

Music Structure

a	Take, O take those lips away	}	A
b	That so sweetly were forsworn,		
a	<i>Take, O take those lips away</i>	}	B
b	<i>That so sweetly were forsworn,</i>		
a	And those eyes, the break of day	}	
b	Lights that do mislead the morn;		
c	But my kisses bring again,		
c	Seals of love, but seal'd in vain, seal'd in vain.		
c	<i>But my kisses bring again,</i>		
c	<i>Seals of love, but seal'd in vain, seal'd in vain.</i>		
c	<i>Ah, Seal'd in vain.</i>		

Take, O Take Those Lips Away was written in 1887 as part of Beach's 'Three Shakespeare Songs' Op. 37. The music is very expressive and has a swaying rhythm created by the compound duple (♩) time-signature. Beach follows Shakespeare's trochaic metre, which is most compatible with the ♩ time-signature, and firmly establishes it in the vocal line by giving the beginning of each trochee a longer note value or emphasising it with a strong beat or syncopated rhythm.

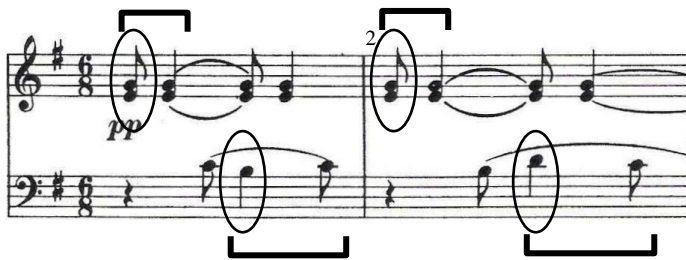
Ex. 5.5 Beach, *Take, O Take Those Lips Away*, Trochaic Metre

Bars 4-6

In bars 1 and 2, the trochaic rhythm is shared between the right and left hand piano music which places the emphasis on the first and fourth quaver beat of the bar.

Ex. 5.6 Beach, *Take, O Take Those Lips Away*

Bars 1-2



Between the two staves however, the trochaic rhythm is more prominent in the bass clef than in the treble clef as the latter also displays iambic metre, also marked in Ex. 5.6 above. This creates rhythmical syncopation which could be representative of the character's tormented emotions. These cross-rhythms feature throughout the song and form a strong rhythmic pattern which unifies both the vocal and piano material.

As a result of the $\frac{6}{8}$ time-signature, the accompaniment has a rhythmical pattern that is in constant movement which creates a hasty dance-like feel to the text. The music remains in the E minor tonality and incorporates many chromatic notes. The melodic material, shared by the accompaniment and the vocal line in this song, is featured in the piano line in bars 6-7, 16-17, 24-25 and 30-31; two examples are given on p. 109.

Ex. 5.7 Beach, *Take, O Take Those Lips Away*

Bars 4-7

Musical score for bars 4-7. The score is in G major and 2/4 time. It features a vocal line and piano accompaniment. The lyrics are: "That so sweet - ly were for - sworn; Take, O take those". The piano part includes a five-finger fingering (5) and a mezzo-forte (*mf*) dynamic marking.

Musical score for bars 7-8. The lyrics are: "lips a - way,". The piano part includes a *dim.* (diminuendo) dynamic marking.

Bars 14-17

Musical score for bars 14-17. The lyrics are: "morn: But my kiss - es bring a - gain,". The piano part includes a forte (*f*) dynamic marking, a *marcato molto.* marking, and a *rit.* (ritardando) marking with asterisks.

Musical score for bars 17-18. The lyrics are: "Seals of". The piano part includes a *dim.* (diminuendo) dynamic marking.

The melody and accompaniment style of piano writing is predominantly chordal and contrapuntal.

Ex. 5.8 Beach, *Take, O Take Those Lips Away*

Bars 4-6

Musical score for bars 4-6 of 'Take, O Take Those Lips Away'. The score is in G major and 3/4 time. It features a vocal line and piano accompaniment. The lyrics are: 'That so sweet - ly were for - sworn; Take, O take those'. The piano part includes a fingering '5' and a dynamic marking 'mf'.

Bars 20-22

Musical score for bars 20-22 of 'Take, O Take Those Lips Away'. The score is in G major and 3/4 time. It features a vocal line and piano accompaniment. The lyrics are: 'kiss - es bring a - gain, Seals of love, but'. The piano part includes a fingering '21', a dynamic marking 'ff', and a 'dim.' marking. The bass line is marked with 'Ped.' and asterisks.

Arpeggiated chords are introduced from bar 11, recurring in bars 26-28. Similar to Dring's use of arpeggiated chords in *Willow Song*, Beach utilizes these for added colour and to create a sense wonder and atmosphere. Beach marks them with *agitato* from bar 11 and *sempre pp* in bar 26 to expose the character's emotions.

Ex. 5.9 Beach, *Take, O Take Those Lips Away*

Bars 10-11

Musical score for bars 10-11. The score is in G major and 2/4 time. It features a vocal line and piano accompaniment. The vocal line begins with a rest in bar 10, followed by the lyrics "And those eyes, the break of" in bar 11. The piano accompaniment consists of arpeggiated chords. Performance markings include *p* (piano) and *11 agitato* above the vocal line, and *agitato* and *cresc.* above the piano line. The piano line includes dynamic markings *ped.* and asterisks (*) indicating pedal points.

Bars 26-28

Musical score for bars 26-28. The score is in G major and 2/4 time. It features a vocal line and piano accompaniment. The vocal line begins with a rest in bar 26, followed by the lyric "Ah," in bar 27. The piano accompaniment consists of arpeggiated chords. Performance markings include *pp* (pianissimo) above the vocal line and *sempre pp* above the piano line. The piano line includes dynamic markings *ped.* and asterisks (*) indicating pedal points.

The arpeggiated chords also play octave intervals, a characteristic of Beach's writing.

Octaves are used throughout the music and recount the opening phrase in bars 6 and 16.

Ex. 5.10 Beach, *Take, O Take Those Lips Away*

Bars 4-6

Musical score for bars 4-6. The score is in G major and 2/4 time. It features a vocal line and piano accompaniment. The vocal line begins with the lyrics "That so sweet - ly were for - sworn; Take, O take those" across bars 4, 5, and 6. The piano accompaniment consists of arpeggiated chords. Performance markings include *mf* (mezzo-forte) above the vocal line. The piano line includes dynamic markings *ped.* and asterisks (*) indicating pedal points.

Bars 14-16

morn: But my kiss - es bring a - gain,

f *marcato molto.*

The vocal melody in Beach's setting is typically expressive and lush, characteristic of the Romantic period. Each musical phrase utilizes two lines of written text, and as the lines 'abab' are in trochaic tetrametre, Beach composes each musical phrase to four bars of music. Beach typically creates a smooth, lyrical 's' shape throughout the song.

Ex. 5.11 Beach, *Take, O Take Those Lips Away*, Phrase Shape

Bars 1-6

Andantino con espressione. *pp* Op. 37, No 2.

Take, O take those lips a - way,

pp

That so sweet - ly were for - sworn; *mf* Take, O take those

Similarly, the ‘cc’ couplet, in trochaic hexametre, is set to a six-bar musical phrase. The emotion of the text is enhanced by the melody through the use of dynamics; Beach uses *crescendo* and *decrescendo* markings which follow the shape of the phrasing to highlight the text.

Ex. 5.12 Beach, *Take, O Take Those Lips Away*

Bars 14-16



Bars 23-25



Repetition of the vocal phrasing is utilized to lengthen and add variety to the music. Originally set by Shakespeare as ‘abab-cc’, Beach’s setting produces an ‘ababab-cccc’ text format. Although the ‘cc’ couplet is repeated, Shakespeare’s repetition of the words “Bring again” is not incorporated into the music in bar 17 as is expected. Similarly, there is no reprise of the words “Seal’d in vain!” in bar 19, but they are repeated in bar 29 to bring the piece to a close.

The song encompasses a lyrical melody and displays both syllabic and melismatic writing to portray the text. While the syllabic style is more prevalent, short examples of *melisma* are found on the words “seal’d” in bar 23 (Ex. 5.12 above), and on the word “Ah” in Ex. 5.13, p. 113.

Ex. 5.13 Beach, *Take, O Take Those Lips Away*

Bars 26-29

pp
Ah, _____
27
29 *rit.*
Seal'd in

Wide intervals are present in this song with 8^{ves}, major and minor 6^{ths}, 5^{ths}, tritones and diminished 4^{ths}. The majority of these are used for dramatic effect and usually occur alongside or after a loud dynamic marking. Despite this, the melody remains lyrical and fluid.

Ex. 5.14 Beach, *Take, O Take Those Lips Away*

Bars 14-22

morn: But my kiss - es bring a - gain, _____
15 *f*
17 *dim.* 19
Seals of love, but seal'd in vain, But my
21 *ff* *p*
kiss - es bring a - gain, Seals of love, but

The melody includes a few cases of chromaticism which are based around the E minor scale. The shared melodic phrase, as discussed previously, is sung for the second and final time in bars 6 and 7, see Ex. 5.7, p. 108. Beach does not localise the use of text

painting to a specific word in this song, instead she paints the text through the use of phrasing, vocal range and dynamics.

Beach composed the music in the key of E minor, the relative minor of G major which was the key of her previous song, *O Mistress Mine*. This minor key is suggestive of the emotional torment felt by the character *Marianna*. The harmonic texture is sparse and remains consonant, making small use of dominant 7th chords and diminished chords. However, the major chords of the E minor scale, B major and C major, are regularly used. Both D \sharp and D \flat feature at separate points in the music suggesting both E minor and its relative major, G major.

Ex. 5.15 Beach, *Take, O Take Those Lips Away*

Bars 7 and 10

The image displays two musical systems for the song 'Take, O Take Those Lips Away'. The first system, labeled 'Bars 7 and 10', shows the vocal line and piano accompaniment. The vocal line has the lyrics 'lips — a - way,'. The piano accompaniment features a 'dim.' (diminuendo) marking. The second system shows the vocal line with the lyrics 'And those' and a 'p' (piano) dynamic marking. The piano accompaniment continues with a chromatic and textured harmonic texture. Circled notes in both systems highlight specific harmonic and melodic details.

Beach's setting successfully depicts the meaning of the text by becoming more textured and chromatic throughout the expressive phrasing, and with a mixture of rhythmic patterns which effectively creates unrest.

Elizabeth Maconchy

Ex. 5.16 Maconchy, *Take, Oh Take Those Lips Away*

Rhyming Pattern

Music Structure

a	Take, O, take those lips away,	}	A
b	That so sweetly were forsworn;		
a	And those eyes, the break of day,		
b	Lights that do mislead the morn:		
c	But my kisses bring again, bring again;		
c	Seals of love, but sealed in vain, sealed in vain.		

Maconchy's setting of *Take, O Take Those Lips Away*, written in 1965, was posthumously published in 2007 as part of the 'Four Shakespeare Songs'. The music is very sombre and almost hypnotic due to the sustained chords and repeated melodic phrasing and fragments, which is discussed in detail later on. The time-signature is in simple triple time ($\frac{3}{4}$), which again works well with Shakespeare's trochaic metre. For the most part, Maconchy uses longer note values to emphasise the accents of Shakespeare's metre in the vocal line.

Ex. 5.17 Maconchy, *Take, Oh Take Those Lips Away*

Bars 1-6

(♩=c.84) 2 4 6

Take —, O — take those lips a -

The piano also incorporates this metre in both lines and establishes this from bar 1. The left hand music determines the pulse by forming the first trochee with a minim followed by a crotchet while the music in the right hand plays a dotted minim, emphasising the down beat.

Ex. 5.18 Maconchy, *Take, Oh Take Those Lips Away*

Bars 1-2

Short fragments of iambic rhythms are also interspersed throughout the piano music in bars 3, 9, 19, 27, 33 and 36, where a quaver is followed by a crotchet. These cross-rhythms provide contrast against the dominant trochaic rhythm in the vocal line.

Ex. 5.19 Maconchy, *Take, Oh Take Those Lips Away*

Bars 1-3

Bars 24-27

Bars 29-33

Apart from sharing melodic material, Maconchy uses triplets to unify the piano and voice. Seven out of the eight examples are syncopated and joined with musical ties, which produce an iambic metre.

Ex. 5.20 Maconchy, *Take, Oh Take Those Lips Away*

Bars 1-6

Bars 13-17

These iambic segments also highlight a rhythmic pattern that unifies the vocal and piano music. This pattern originates from the three quavers, ‘d-e-b-d’, in bar 2 of the left hand (Ex. 5.20, p. 117) and is developed into a syncopated pattern often producing cross-rhythms with the vocal line, as illustrated below.

Ex. 5.21 Maconchy, *Take, Oh Take Those Lips Away*

Bars 18-20

Musical score for bars 18-20. The top staff shows the vocal line with lyrics: "Lights that do mis-". The bottom two staves show the piano accompaniment. The piano part features a syncopated rhythmic pattern in the left hand, with some notes circled. The tempo/mood is marked *poco pesante*.

Bars 24-28

Musical score for bars 24-28. The top staff shows the vocal line with a triplet in bar 27. The bottom two staves show the piano accompaniment. The piano part features a syncopated rhythmic pattern in the left hand, with some notes circled. The tempo/mood is marked *poco pesante*. Dynamics include *poco f* and *mp*.

Creating tension within the music, this material is suggestive of the character’s emotional conflict. This material, along with the triplets, is derived from the shared melodic material which will be discussed in the next section. The music is atonal and is centred on a B \flat 7 chord showing examples of false relations with the A \natural and A \flat . The accompaniment moves between tied and sustained sections to rhythmic passages.

Block chords are used predominantly in the right hand while the left hand plays most of the melodic and rhythmic figures.

Ex. 5.22 Maconchy, *Take, Oh Take Those Lips Away*

Bars 29-31

29 30

Seals of love,

mp *p*

The texture is chordal; its density is affected by the aforementioned passages but remains sparse overall. This exposes the vocal line and produces a trance-like state. The accompaniment is an integral part of the vocal line and introduces the previously discussed six-note melodic phrase. This material is the fundamental unit on which the song is built. The phrase, shown in Ex. 5.23, p. 120, is woven into the piano and vocal line, a similar response to the way Maconchy integrates the shared melodic material into the first song of her set, *Come away, death*.

Ex. 5.23 Maconchy, *Take, Oh Take Those Lips Away*

Bars 1-5

This appears frequently throughout the song and encompasses much chromaticism. Several dotted minim chords are written in the left and right hand staves, creating a sense of suspended tension and dissonance in the piano line. Maconchy creates an expressive, speech-like vocal melody to the text. Although both instruments are carefully interlinked, the vocal material appears withdrawn at times from the accompaniment which appears to depict the character's anguish. This is achieved through the combination of long notes and the slow tempo.

Ex. 5.24 Maconchy, *Take, Oh Take Those Lips Away*

Bars 7-12

The piano material, shown above, contains tied, suspended chords which require additional energy in the vocal line to maintain a sense of movement, allowing for interpretation. Each vocal phrase contains one written line of text. These phrases are drawn out over 5 to 7 bars of music which shows that Maconchy did not utilize Shakespeare’s tetrametre pattern. The setting is through-composed, however, there is one case of melodic repetition that occurs at the end in bars 30-31 on the words “Seals of love”, which relates to the opening melody on the words “Take, O take”, outlined in Ex. 5.25 below. As this melody is also the shared material, it unifies and balances the vocal line and signifies the song coming to an end.

Ex. 5.25 Maconchy, *Take, Oh Take Those Lips Away*

Bars 1-5

Musical score for bars 1-5. The score is in 3/4 time with a tempo marking of $\text{♩} = c.84$. The key signature has two flats (B-flat and E-flat). The vocal line (top staff) begins with a rest in bar 1, followed by the lyrics "Take, O take those" in bars 2-5. The piano accompaniment (middle and bottom staves) features tied chords in the right hand and moving lines in the left hand. The dynamic marking is *mp espress.*

Bars 29-31

Musical score for bars 29-31. The score is in 3/4 time. The key signature has two sharps (F# and C#). The vocal line (top staff) begins with a rest in bar 29, followed by the lyrics "Seals of love," in bars 30-31. The piano accompaniment (middle and bottom staves) features tied chords in the right hand and moving lines in the left hand. The dynamic markings are *mp* and *p*. A triplet of eighth notes is marked in bar 31.

The use of chromatics in the upper auxiliary and the triplet (Ex. 5.25, p. 121) also shows word painting on the text “O take” and “Love”, creating a sorrowful sound. Similar to *Come Away, Death*, the vocal line continues the shared melodic phrase midway through bar 3 as an extension of the sustained ‘A’ in the left-hand piano line. The text is largely syllabic; however there are a few occurrences of *melisma* which, apart from bar 16, comprise two notes. The music personifies the singer’s emotions of unrequited love and portrays the character in a trance-like state. In bar 16, Maconchy emphasises the word “break” with an octuplet in the time of three crotchets. This produces a high running melismatic passage for the duration of one bar, symbolizing the beauty of the character’s beloved.

Ex. 5.26 Maconchy, *Take, Oh Take Those Lips Away*

Bars 13-17

The image shows a musical score for three staves. The top staff is the vocal line, starting at bar 13 with the lyrics "And these eyes... the break of day". Bar 16 contains an octuplet of notes over the word "break", indicated by a bracket with the number "8". The middle staff is the piano accompaniment, featuring sustained chords and dynamics markings "mp" and "espr.". The bottom staff is another piano accompaniment line with sustained notes. The key signature has one flat (B-flat), and the time signature is 3/4.

The last line of the text, “Sealed in vain”, is coloured with a high G flat descending to a low D. This intervallic extremity heightens the broken-hearted sentiment, (Ex. 5.27, p. 123).

Ex. 5.27 Maconchy, *Take, Oh Take Those Lips Away*

Bars 34-36

34 *p* Sealed in vain

There are many additive chords; the first chord of the piano music, B flat major with a major 7th and minor 9th, appears frequently alongside the shared melodic phrase (see Ex. 5.23, p. 120). Further examples are outlined below.

Ex. 5.28 Maconchy, *Take, Oh Take Those Lips Away*

Bars 13-14

14 And these

Bars 29-32

29 30 31 32 Seals of love, but sealed

mp *p* r.h.

However, similar to Maconchy's setting of *Come Away, Death*, false relations are included using both the major and minor 7th (A and A \flat) which creates harmonic tension and dissonance.

Ex. 5.29 Maconchy, *Take, Oh Take Those Lips Away*

Bars 13-17

13
14
16
17

And these eyes_, the break of day

mp *espr.*

Madeleine Dring

Ex. 5.30 Dring, *Take, O Take Those Lips Away*

Rhyming Pattern

Music Structure

a	Take, O take those lips away,	}	A
<i>a</i>	<i>Take, O take those lips away,</i>		
b	That so sweetly were forsworn;		
<i>b</i>	<i>That so sweetly were forsworn;</i>		
<i>a</i>	<i>Take, O take those lips away,</i>		
<i>b</i>	<i>That so sweetly were forsworn;</i>		
<i>b</i>	<i>That so sweetly were forsworn;</i>	}	B
a	And those eyes, the break of day,		
<i>a</i>	<i>And those eyes, the break of day,</i>	}	A¹
b	Lights that do mislead the morn:		
<i>a</i>	<i>Take, O take those lips away,</i>		
<i>b</i>	<i>That so sweetly were forsworn;</i>		
<i>a</i>	<i>And those eyes, the break of day,</i>	}	C
<i>b</i>	<i>Lights that do mislead the morn:</i>		
c	But my kisses bring again, bring again;	}	A²
c	Seals of love, but seal'd in vain, seal'd in vain.		
<i>a</i>	<i>Take, O take those lips away,</i>	}	
<i>a</i>	<i>Take, O take those lips away,</i>		

Dring's setting is melancholy and expressive and, as stated previously, follows a $\frac{6}{8}$ time-signature in the key of E minor. In contrast to Beach, who uses the same harmonic and rhythmic layout, Dring's music follows a cycle of fifths through the keys of 'Em⁷ → A⁷ → D⁷⁺⁹ → G⁷ → C[#] dim → F[#] → Bm'. This recurring harmonic pattern suggests the emotional sentiment of the text as expressed by the singer. The constant chromatic changes portray the uncertainty of unrequited love. The text is in trochaic tetrametre and is clearly established in the vocal and piano line.

Ex. 5.31 Dring, *Take, O Take Those Lips Away*

Bars 1-2

Musical score for bars 1-2 of Ex. 5.31. The score is in 6/8 time and G major. The vocal line (treble clef) features a melodic phrase starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment (bass clef) consists of a steady eighth-note bass line. Dynamics include a forte (*f*) marking in the piano part.

Bars 5-6

Musical score for bars 5-6 of Ex. 5.31. The vocal line (treble clef) has lyrics: "Take O take those lips a - way, —". The piano accompaniment (bass clef) continues with a steady eighth-note bass line. Dynamics include a mezzo-forte (*mf*) marking in the piano part.

Bars 9 and 10 below show a slight deviation from this pattern as in both cases the word “That” is placed on the second quaver of the bar, eliminating the trochaic rhythm. Here the piano carries the rhythm while the vocal syncopation adds melodic interest.

Ex. 5.32 Dring, *Take, O Take Those Lips Away*

Bars 9-11

Musical score for bars 9-11 of Ex. 5.32. The vocal line (treble clef) has lyrics: "That so sweet - ly were for-sworn, That so sweet - ly". The piano accompaniment (bass clef) features a steady eighth-note bass line. Dynamics include a mezzo-forte (*mf*) marking in the piano part.

The rhythmical form of the text, shown as 'ababcc', is not adhered to in this setting as there is frequent repetition utilizing the 'a' and 'b' material. In contrast, the 'cc' couplet is sung only once. The musical structure, as a result, is shown as 'ABA¹CA²', resembling *Rondo* form. The accompaniment is mostly homophonic in texture and has melodic lines in the treble clef. There is a little more movement in bars 11-12 and 33-34 in the right hand, however, both clefs largely follow the same rhythmic pattern throughout. The piano music is also heavily chromatic, with a thicker chordal texture in the right hand material.

Ex. 5.33 Dring, *Take, O Take Those Lips Away*

Bars 9-12

That so sweet - ly were for-sworn, That so sweet - ly were for-sworn,

Bars 31-34

And those eyes, - the break of day Lights that do mis - lead the morn:

The phrasing of the text incurs much repetition throughout and is broken into four-bar phrases, matching the tetrametre in the text. The shared melodic material is very expressive and follows a descending pattern incorporating chromaticism. This is similar to Maconchy's use of chromatics in her melodic phrase as they help to convey sorrow and emotion. Dring's melodic phrase re-occurs frequently in both the vocal and piano music.

Ex. 5.34 Dring, *Take, O Take Those Lips Away*

Bars 13-14

Musical score for bars 13-14. The score is in G major (one sharp) and 4/4 time. It consists of three staves: vocal line, piano accompaniment (right hand), and piano accompaniment (left hand). The vocal line begins at bar 14 with the lyrics "Take O take those". The piano accompaniment features a descending chromatic melodic line in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking of *mf* is present in the piano part.

Bars 27-30

Musical score for bars 27-30. The score is in G major and 4/4 time. It consists of three staves: vocal line, piano accompaniment (right hand), and piano accompaniment (left hand). The vocal line begins at bar 28 with the lyrics "Take O take those lips a way That so sweet ly were for sworn,". The piano accompaniment continues with the descending chromatic melodic line. Dynamic markings of *p* and *mf* are present.

Once again, similar to Maconchy's setting, the vocal line is predominantly syllabic with small inflections of *melisma*, usually containing only two notes. However, at bars 41-42, there is a longer melismatic passage on the words "Seal'd in vain", Ex. 5.35, p. 129.

Ex. 5.35 Dring, *Take, O Take Those Lips Away*

Bars 41-42

Seal'd _____ in vain, _____

The melody is conjunct and lyrical for the most part, showing some wide intervals in bar 14 and bars 21-24.

Ex. 5.36 Dring, *Take, O Take Those Lips Away*

Bars 13-14

Take O take those

Bars 21-24

22

And those eyes, the break of day, And those eyes, the

24

break of day, —

Although this setting is stylistically closer to Beach's Romantic setting, Dring includes many additive chords into this song, which is characteristic of her style. Major, minor and dominant 7th chords play an integral part which gives a rich harmonic colour and texture.

Ex. 5.37 Dring, *Take, O Take Those Lips Away*

Bars 17-19

18

That so sweet - ly were for - sworn, — That so sweet - ly

E min⁷ A⁷⁺⁹ D⁷ G⁷ C⁺ dim⁷ F⁺ 7+9

Dring incorporates Baroque elements into her music which emphasises the old English text. In bar 4 and 56, a semiquaver triplet tied to a crotchet is written in the treble clef, resembling a *mordant*. Each note is written out instead of using the symbol ‘ \blacklozenge ’ above the note ‘B’, and has the characteristic lower auxiliary note between the two ‘B’ semiquavers. This could have been incorporated into the music to convey an older style.

Ex. 5.38 Dring, *Take, O Take Those Lips Away*

Bars 1-4

Bars 53-56

The short example of *melisma* in bar 41 (Ex. 5.35, p. 129) is also characteristic of the Baroque period as is the use of the trill in bar 44, shown in Ex. 5.39, p. 132.

Ex. 5.39 Dring, *Take, O Take Those Lips Away*

Bars 41-44

The musical score for bars 41-44 of 'Take, O Take Those Lips Away' by Dring is presented in a three-staff format. The top staff is the vocal line, written in a treble clef with a key signature of one flat (E minor). The lyrics are: 'Seal'd in vain, Seals of love, but seal'd in'. The middle staff is the piano accompaniment in the treble clef, and the bottom staff is in the bass clef. The piano part features a rhythmic pattern of quarter notes in the bass line, with some chords in the treble. Bar numbers 42 and 44 are marked above the vocal line. The score includes various musical notations such as slurs, ties, and dynamic markings.

The three settings have similarities and differences throughout. Shakespeare's trochaic rhythm is, for the most part, followed by the composers in both time-signatures, emphasizing the natural rhythm of the text. Beach and Dring use the same tonality, E minor, while Maconchy utilizes atonalism, loosely basing the harmony around a B_b chord. Melodic material is shared between the voice and piano music in each case creating balance and unity. Each setting has a colourful harmonic structure; Beach and Dring incorporate lush tonal chords while Maconchy creates a dissonant harmonic structure with many sustained passages in the accompaniment. The words are clearly of great importance to each composer and are highlighted through a clever use of musical expressions, rhythmic syncopation and, in some cases, word painting. Repetition of the text is used in Beach and Dring's settings which augments the short text and heightens the emotion. Maconchy does not use any repetition in this setting, however; the slow tempo and wide intervals combine to make an expressive melodic line. All three settings utilise syllabic and melismatic writing; however, the former is more prevalent. Above all, the emotion of the text is portrayed carefully using these techniques.

CHAPTER SIX

Conclusion

The objective of this dissertation is to continue the research on women composers by carrying out a detailed examination of three female composers' lives and their settings for solo voice of Shakespeare's texts. Through extensive research, the author selected the composers, Amy Beach, Elizabeth Maconchy and Madeleine Dring. These composers were found to have each contributed significantly to their musical era, and to the catalogue of Classical music. In particular, their solo art songs were chosen since little research has been carried out in this area of their musical repertoires. These have been examined to find out whether there are any significant similarities or differences between the three settings of Shakespeare's texts, and to investigate whether the results are due to any cultural, socio-economical or musical influences. Further analysis was carried out on the text *Take, O Take Those Lips Away*, which is common to the three composers' collections, and it is with this association that the research has been validated.

Each of the three composers grew up with contrasting cultural, social and musical backgrounds. Amy Beach was born in 1866 into a society and culture that promoted music education and performance. The same society was largely dominated by men and was highly critical of women musicians and composers. Despite this, Beach had access to local choral concerts in which her mother performed and she was later exposed to regular orchestral performances in Boston, a city which had a flourishing musical scene. Elizabeth Maconchy was born in 1907 in Hertfordshire and spent her childhood

between Ireland and England. There were few musical opportunities for her in Ireland; she attended her first concert in Dublin at the age of 16. England, however, was a more prosperous environment for musicians at this time and through her studies at the RCM she encountered a broad variety of musical styles. Madeleine Dring was born in 1923 in London. Similar to Beach, she grew up in a rich musical culture and was nurtured in an equally musical home life as her entire family were active musicians.

All three composers showed musical talent from an early age. Beach's musical training and education was highly monitored and limited by her parents, however she received piano lessons from two renowned European musicians, Ernst Perabo and Carl Baermann, and one year of tuition in harmony with Junius Welch Hill. She continued her compositional studies in solitude on the advice of Wilhelm Gericke, by reading books on harmony and orchestration written by European musicians. Maconchy was not exposed to any external musical influences as a child and only discovered a love for music through playing the family piano. Her early musical tuition was minimal, consisting of piano lessons from Edith Boxwell and a couple of composition classes with John F. Larchet in Ireland. Part of the reason for the family's relocation to London was based on recommendations for Maconchy to further her studies at the RCM. In contrast to Beach, Maconchy received extensive training in composition with Vaughan-Williams at the RCM, and later with K.B Jiráček in Prague. Dring's family lifestyle provided a rich musical foundation which was supportive of her musical studies. She was a skilful violinist and pianist before entering the RCM where she received tuition in many subjects including composition with Herbert Howells. Following this, she received voice lessons into her fifties.

Beach's music was clearly influenced by the Romantic period, incorporating rich tonalities, pianistic figurations, heavy chordal patterns and soaring melodies. Her cultural surroundings enabled her to experience a wide variety of musical performances from small ensembles to large orchestral concerts. Although Beach lived in Boston, her music was mainly influenced by European styles. Initially criticised as a result of her gender, she was also highly credited by many critics. Her career was supported by her husband until his death in 1910, after which time she relied on royalties and public performances for financial means. Maconchy's music was largely influenced by Eastern European modernism, particularly Bartók, and encompasses expressive lyricism, contrapuntal writing and often harmonic obscurities and dissonance. She was exposed to a wide variety of styles while at the RCM and she received early success with her compositions during her studies. Maconchy also experienced discrimination for her gender during the onset of her professional career. Despite this, she achieved recognition with many of her works but was predominantly supported by her husband. Dring's music was influenced by several styles; however, jazz and theatre were among the most prevalent. Her music is light in texture, rhythmically intricate and includes many additive notes giving it a jazz-like quality. Dring was highly active in writing for stage productions during her studies at the RCM and continued writing for this medium throughout her career. Despite this, she was not as effective in publishing her works and was also mainly supported by her husband.

The author has found significant contrasts and similarities among the Shakespeare texts set by the three composers. With regard to the musical and written structure, Maconchy's music presents the greatest contrast in comparison to Beach and Dring. The main component is the extensive use of dissonance and harmonic uncertainty.

Maconchy's settings incorporate angular vocal melodies which are intricately crafted in conjunction with the piano music, so that one is almost an extension of the other. This prompts the opinion that the vocal lines are more suited to instrumental music. The songs are often through-composed with minimal repetition of the text. Beach's musical layout is clearly tonal and consonant, relating to the era she lived in. Her piano music provides steady support for the vocal material and has a dance-like quality throughout. There is a distinct difference between the piano accompaniment and the vocal lines, the latter which is very melodic, with a high tessitura. Beach utilizes much repetition in both the words and the melody. Dring's structural methods feature fast, syncopated rhythms throughout the piano accompaniment and the vocal line. Her music is also tonal but comprises many additive notes which provide colour and harmonic interest. The music shows a variety of techniques with a theatrical quality.

The three composers have successfully fused their musical style with the sentiment and emotion of each text, and show similarities and differences in their interpretations. All three have displayed an awareness of Shakespeare's rhythms and metres through their placement of the music to the text. Beach uses word repetition and soaring melodies for emphasis and also combines word painting and melismatic passages for melodic interest. Maconchy portrays the text with intense, expressive and dissonant phrasing, and uses minimal word painting in an unconventional manner. Dring's portrayal of the texts utilises repetition, *melisma* and word painting, but it is the theatrical quality of her compositional style that effectively evokes the emotion and meaning of the words.

Unlike Maconchy, Beach and Dring grew up surrounded by musical experiences, yet all three composers instinctively incorporated the different rhythms and metres of the texts.

The musical background and education of each composer, along with their musical era, has had an influence on how the music was composed and presented. It is unlikely that the settings by Beach would have incorporated atonalism or a high volume of dissonance, as found in Maconchy's songs, as she lived in an earlier period. It is similarly unlikely that Dring, the later of the three, would have incorporated these elements into her songs as her training and musical output suggests a lighter and more popular style. All three were pianists; however, Beach and Dring were also noted as singers, something which had an influence on their vocal melodies. This is likely due to their own experience as singers which would have given them a greater understanding of how to compose for the instrument. Throughout the three song collections, Beach and Dring's melodies are more consonant and lyrical while Maconchy's include many wide, awkward intervals and obscure harmonies. The former may also be as a result of the two composers' experiences in performing vocal repertoire while the latter may be an influence of Maconchy's familiarity and love of writing for strings and her exposure to angularity through the music of Bartók and Janáček. The similarities that appear between the three composers are largely associated with their placing of the music to the text. The differences, which are greater in number, are mostly as a result of each composer's musical training and cultural surroundings. There are no findings to suggest that any of these are as a direct result of their socio-economic backgrounds.

APPENDIX A

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The Percy Reliques

And she behaved herself that day,
As if she had never walkt¹ the way ;
She had forgot her gown of gray,
Which she did weare of late.
The proverbe old is come to passe,
The priest, when he begins his masse,
Forgets that ever clerke he was ;
He knowth not his estate.

Here you may read, Cophetua,
Though long time fancie-fed,
Compelled by the blinded boy
The begger for to wed :
He that did lovers lookes disdaine,
To do the same was glad and faine,
Or else he would himselfe have slaine,
In storie, as we read.
Disdaine no whit, O lady deere,²
But pittie now thy servant heere,
Least that it hap to thee this yeare,
As to that king it did.

And thus they led a quiet life
Duringe their princely raigne ;
And in a tombe were buried both,
As writers sheweth³ plaine.
The lords they tooke it grievously,
The ladies tooke it heavily,
The commons cryed pitiously,
Their death to them was paine,
Their fame did sound so passingly,
That it did pierce the starry sky,
And throughout all the world did flye
To every princes realme.⁴

VII. TAKE THY AULD CLOAK ABOUT THEE

This is supposed to have been originally a Scotch ballad. The reader here has an ancient copy in the English idiom, with an additional stanza (the second) never before printed. This curiosity is preserved in the Editor's folio manuscript, but not without corruptions, which are

¹ *i. e.* tramped the streets.

² Here the poet addresses himself to his mistress.

³ "Sheweth" was anciently the plural number.

⁴ An ingenious friend thinks the two last stanzas should change place.

Take thy Auld Cloak

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here removed by the assistance of the Scottish edition. Shakspeare, in his "Othello," act ii. has quoted one stanza, with some variations, which are here adopted : the old manuscript readings of that stanza are however given in the margin.

THIS winters weather it waxeth cold,
And frost doth freese on every hill,
And Boreas blowes his blasts sae bold,
That all our cattell are like to spill ;
Bell my wiffe, who loves noe strife,
She sayd unto me quietlye,
Rise up, and save cow Crumbockes liffe,
Man, put thine old cloake about thee.

HE

O Bell, why dost thou flyte 'and scorne ?'
Thou kenst my cloak is very thin :
Itt is soe bare and overworne
A cricke he theron cannot renn :
Then Ile noe longer borrowe nor lend,
'For once Ile new appareld bee,
To-morrow Ile to towne and spend,'
For Ile have a new cloake about mee.

SHE

Cow Crumbocke is a very good cowe,
Shee has beene alwayes true to the payle,
Shee has helpt us to butter and cheese, I trow,
And other things shee will not fayle ;
I wold be loth to see her pine,
Good husband, counsell take of mee,
It is not for us to go soe fine,
Man, take thine old cloake about thee.

HE

My cloake it was a verry good cloake,
Itt hath been alwayes true to the weare,
But now it is not worth a groat ;
I have had it four and forty yeere :
Sometime itt was of cloth in graine,
'Tis now but a sigh clout as you may see,
It will neither hold out winde nor raine ;
And Ile have a new cloake about mee.

SHE

It is four and fortye yeeres agoe
 Since the one of us the other did ken,
 And we have had betwixt us towe
 Of children either nine or ten ;
 Wee have brought them up to women and men ;
 In the feare of God I trow they bee ;
 And why wilt thou thyselfe misken ?
 Man, take thine old cloake about thee.

HE

O Bell my wiffe, why dost thou 'floute !'¹
 Now is nowe, and then was then :
 Seeke now all the world throughout,
 Thou kenst not clownes from gentlemen.
 They are cladd in blacke, greene, yellowe, or 'gray,'
 Soe far above their owne degree :
 Once in my life Ile 'doe as they,'
 For Ile have a new cloake about mee.

SHE

King Stephen² was a worthy peere,
 His breeches cost him but³ a crowne,
 He held them sixpence all too deere ;⁴
 Therefore he calld the taylor Lowne.⁵
 He was a wight of high renowne,⁶
 And thouse but of a low degree :
 Itt's pride that putts this countrie downe,
 Man, take thine old cloake about thee.

HE

'Bell my wife she loves not strife,
 Yet she will lead me if she can ;
 And oft, to live a quiet life,
 I am forced to yield, though Ime good-man ;'
 Itt's not for a man with a woman to threape,
 Unlesse he first gave oer the plea :
 As wee began wee now will leave,
 And Ile take mine old cloake about mee.

¹ "Flyte." MS.

² "King Harry a verry good king." MS.

³ "I trow his hose cost but." MS.

⁴ "He thought them 12d to deere." MS.

⁵ "Clowne." MS.

⁶ "He was king and wore the crowne." MS.

Willow, Willow, Willow 193

WILLOW, WILLOW, WILLOW

It is from the following stanzas that Shakspeare has taken his song of the "Willow," in his "Othello," act iv. sc. 3, though somewhat varied and applied by him to a female character. He makes Desdemona introduce it in this pathetic and affecting manner :

My mother had a maid call'd Barbara :
She was in love ; and he she lov'd prov'd mad,
And did forsake her. She had a song of—Willow.
An old thing 'twas, but it express'd her fortune,
And she died singing it.

Ed. 1793, vol. xv. p. 613.

This is given from a black-letter copy in the Pepys Collection, thus intitled, "A Lovers Complaint being forsaken of his Love." To a pleasant tune.

A POORE soule sat sighing under a sicamore tree ;

O willow, willow, willow !

With h's hand on his bosom, his head on his knee :

O willow, willow, willow !

O willow, willow, willow !

Sing, O the greene willow shall be my garlånd.

He sigh'd in his singing, and after each grone,

Come willow, &c.

I am dead to all pleasure, my true-love is gone ;

O willow, &c.

Sing, O the greene willow shall be my garlånd.

My love she is turned ; untrue she doth prove :

O willow, &c.

She renders me nothing but hate for my love.

O willow, &c.

Sing, O the greene willow, &c.

O pittie me (cried he), ye lovers, each one ;

O willow, &c.

Her heart's hard as marble ; she rues not my mone.

O willow, &c.

Sing, O the greene willow, &c.

The cold streams ran by him, his eyes wept apace ;

O willow, &c.

The salt tears fell from him, which drowned his face :

O willow, &c.

Sing, O the greene willow, &c.

The mute birds sate by him, made tame by his mones :

O willow, &c.

The salt tears fell from him, which softened the stones.

O willow, &c.

Sing, O the greene willow shall be my garlånd !

Let nobody blame me, her scornes I do prove ;

O willow, &c.

She was borne to be faire ; I, to die for her love.

O willow, &c.

Sing, O the greene willow shall be my garlånd.

O that beauty should harbour a heart that's so hard !

O willow, &c.

My true love rejecting without all regard.

O willow, &c.

Sing, O the greene willow, &c.

Let love no more boast him in palace, or bower ;

O willow, &c.

For women are trothles, and flote in an houre.

O willow, &c.

Sing, O the greene willow, &c.

But what helps complaining ? In vaine I complaine :

O willow, &c.

I must patiently suffer her scorne and disdaine.

O willow, &c.

Sing, O the greene willow, &c.

Come, all you forsaken, and sit down by me,

O willow, &c.

He that 'plaines of his false love, mine's falser than she.

O willow, &c.

Sing, O the greene willow, &c.

The willow wreath weare I, since my love did fleet ;

O willow, &c.

A Garland for lovers forsaken most meete.

O willow, &c.

Sing, O the greene willow shall be my garlånd !

PART THE SECOND

LOWE lay'd by my sorrow, begot by disdaine ;

O willow, willow, willow !

Against her to cruell, still still I complaine,

O willow, willow, willow !

O willow, willow, willow !

Sing, O the greene willow shall be my garlànd !

O love too injurious, to wound my poore heart !

O willow, &c.

To suffer the triumph, and joy in my smart :

O willow, &c.

Sing, O the greene willow, &c.

O willow, willow, willow ! the willow garlànd,

O willow, &c.

A sign of her falsenesse before me doth stand :

O willow, &c.

Sing, O the greene willow, &c.

As here it doth bid to despair and to dye,

O willow, &c.

So hang it, friends, ore me in grave where I lye :

O willow, &c.

Sing, O the greene willow shall be my garlànd.

In grave where I rest mee, hang this to the view,

O willow, &c.

Of all that do knowe her, to blaze her untrue.

O willow, &c.

Sing, O the greene willow, &c.

With these words engraven, as epitaph meet,

O willow, &c.

“ Here lyes one, drank poyson for potion most sweet.”

O willow, &c.

Sing, O the greene willow, &c.

Though she thus unkindly hath scorned my love,

O willow, &c.

And carelesly smiles at the sorrowes I prove ;

O willow, &c.

Sing, O the greene willow, &c.

I cannot against her unkindly exclaim,

O willow, &c.

Cause once well I loved her, and honoured her name :

O willow, &c.

Sing, O the greene willow, &c.

The name of her sounded so sweete in mine eare,
O willow, &c.

It rays'd my heart lightly, the name of my deare ;
O willow, &c.

Sing, O the greene willow shall be my garlånd.

As then 'twas my comfort, it now is my grieffe ;
O willow, &c.

It now brings me anguish ; then brought me relieffe ;
O willow, &c.

Sing, O the greene willow, &c.

Farewell, faire false hearted : plaints end with my breath !
O willow, willow, willow !

Thou dost loath me, I love thee, though cause of my
O willow, willow, willow ! [death.

O willow, willow, willow !

Sing, O the greene willow shall be my garlånd.

IX. SIR LANCELOT DU LAKE

This ballad is quoted in Shakspeare's second part of Henry IV. act ii. The subject of it is taken from the ancient romance of King Arthur (commonly called "Morte Arthur"), being a poetical translation of Chap. cvii. cix. cx. in pt. 1st, as they stand in ed. 1634, 4to. In the older editions the Chapters are differently numbered. This song is given from a printed copy, corrected in part by a fragment in the Editor's folio manuscript.

In the same play of 2d Henry IV. Silence hums a scrap of one of the old ballads of Robin Hood. It is taken from the following stanza of "Robin Hood and the Pindar of Wakefield."

All this beheard three wighty yeomen,
'Twas Robin Hood, Scarlet, and John :
With that they espy'd the jolly Pindar
As he sate under a throne.

That ballad may be found on every stall, and therefore is not here reprinted.

WHEN Arthur first in court began,
And was approved king,
By force of armes great victorys wanne,
And conquest home did bring,

Then into England straight he came
With fifty good and able
Knights, that resorted unto him,
And were of his round table :

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