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978-0-521-03629-0 - Poetry and Music in Seventeenth-Century England

Diane Kelsey McColley

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This study explores the relationship between the poetic language of Donne, Herbert, Milton, and other British poets, and the choral music and part-songs of composers including Tallis, Byrd, Gibbons, Weelkes, and Tomkins. The seventeenth century was the time in English literary history when music was most consciously linked to words, and when the mingling of Renaissance and “new” philosophy opened new discovery routes for the arts. McColley offers close readings of poems and the musical settings of analogous texts, and discusses the philosophy, performance, and disputed political and ecclesiastical implications of polyphony. She also enters into current discourse about the nature of language, relating poets’ use of language and composers’ use of music to larger questions concerning the arts, politics, and theology.

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Rutgers University



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Musical examples

- 1 Michael East, Psalm 114, “When Israel came out of Egypt,”
 part 1, quintus part-book from *The Third Set of Bookes*.
 London, 1610. Reproduced by permission of the Henry E.
 Huntington Library, San Marino, California. page 19
- 2 Orlando Gibbons, “O Lord, I lift my heart to thee,” bars
 12–21. Sir William Leighton, *Teares and Lamentations*, 1614.
Early English Church Music, gen. ed. Frank Ll. Harrison.
 London: Stainer and Bell, 1962– . Vol. xi, ed. Cecil Hill.
 Copyright 1970 by The British Academy. By permission of
 Stainer & Bell Ltd., London, England. 26
- 3 Francis Pilkington, “Have I found her?,” bars 10–16 and
 32–41. *The English Madrigal School*, ed. Edmund H. Fellowes.
 London: Stainer and Bell, 1913–24; revised as *The English
 Madrigalists* by Thurston Dart, 1956– . Vol. xx, copyright
 1923 in the USA by Stainer & Bell Ltd., London, England.
 Revised edition copyright 1959. 27–29
- 4 William Byrd, Te Deum from the Great Service, bars 4–10.
The Byrd Edition, gen. ed. Philip Brett. Vol. xb, *The English
 Services II (The Great Service)*, ed. Craig Monson. London:
 Stainer and Bell, New York: Galaxy Music Corporation.
 Copyright 1982 by Stainer & Bell Ltd., London, England. 42
- 5 Orlando Gibbons, “Lord, grant grace,” bars 31–35 and
 43–54. *Early English Church Music*, gen. ed. Frank Ll. Harrison.
 London: Stainer and Bell, 1962– . Vol. III, ed. David Wulstan.
 Copyright 1964 by The British Academy. By permission of
 Stainer & Bell Ltd., London, England. 45; 47
- 6 John Taverner, Mater Christi,” bars 24–31. *Tudor Church
 Music*, ed. P. C. Buck, E. H. Fellowes, A. Ramsbotham, R. R.
 Terry, S. Townsend Warner. Vol. III, part 2. London: Published
 for the Carnegie United Kingdom Trust by the Oxford
 University Press. Humphrey Milford, 1924. 48

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- 7 Thomas Tomkins, "How great delight," bars 33–47. *The English Madrigal School*, ed. Edmund H. Fellowes. London: Stainer and Bell, 1913–24; revised as *The English Madrigalists* by Thurston Dart, 1956–. Vol. XVIII copyright 1922 by Stainer and Bell, Ltd. Revised edition copyright 1960 by Stainer & Bell, Ltd., London, England. 110
- 8 Thomas Tomkins, "Above the stars my saviour dwells," bars 31–40. *Early English Church Music*, gen. ed. Frank Ll. Harrison. London: Stainer and Bell, 1962–. Vol. IX, ed. Bernard Rose. Copyright 1968 by the British Academy. By permission of Stainer & Bell Ltd., London, England. 156
- 9 Thomas Weelkes, "Gloria in excelsis Deo," ed. Walter S. Collins, bars 40–52. London: Oxford University Press, 1960. Copyright Oxford University Press, 1960. 166–67
- 10 John Milton, "Come, holy spirit," York Tune, from Thomas Ravenscroft, *The Whole Book of Psalmes*. London, 1621. Reproduced by permission of the Henry E. Huntington Library, San Marino, California. 182
- 11 William Byrd, Te Deum from the Great Service, bars 22–32. *The Byrd Edition*, gen. ed. Philip Brett. Vol. xb, *The English Services II (The Great Service)*, ed. Craig Monson. London: Stainer and Bell, New York: Galaxy Music Corporation. Copyright 1982 by Stainer & Bell Ltd., London, England. 195

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Acknowledgments

My hope in writing this book has been to demonstrate ways of discovering relations between words and music and to increase readers' enjoyment of these relations in part-music and poetry. I would like to thank those I have sung with chorally, those I have sung with metaphorically as part of a community of scholars, and those who have provided practical support.

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Acknowledgments

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My first-hand experience of choral singing began in the Oratorio Society of the University of Illinois at Urbana-Champaign, led by Harold Decker and Louis Halsey, and in the choir of Emmanuel Memorial Episcopal Church, Champaign, which gave the pleasure not only of choral music but also of choral friendship and of singing with my family. Some of its directors, especially Larry Brandenburg, Patrick O’Shea, Debra Cairns, and Kiren Nielson, have been particularly helpful. Sue Dürr first drew my attention to the relation of words and music in Renaissance songs forty years ago, and Olivann Hobbie has aided and encouraged this interest. Nicholas Temperley and Herbert Kellman of the University of Illinois School of Music also gave advice, as did Robert McColley, whose knowledge and collection of recorded music provided my first guided tour of the aural cosmos.

Editions and abbreviations

Quotations not cited in the notes are from these editions. Music collections are cited here by series and parenthetically in the text by volume number; titles and editors of separate volumes are listed in the bibliography under series title.

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- Cowley, Abraham. *The Complete Works in Verse and Prose*, ed. Alexander B. Grosart. 2 vols. New York: AMS Press, 1967. Vol. II includes *Davideis: A Sacred Poem*.
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- Milton, John. *Samson Agonistes and Shorter Poems*, ed. A. E. Barker. Arlington Heights: AHM Publishing Corporation, 1950.
- [*CM*] *The Works of John Milton*, gen. ed. Frank Allen Patterson.

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- 18 vols. + index. New York: Columbia University Press, 1931–40.
 [PL] *Paradise Lost*, ed. Merritt Y. Hughes. New York: The Odyssey Press, 1962.
 [SM] *The Student's Milton*, ed. Frank Allen Patterson. New York: Appleton-Century-Crofts, 1933.
 [YP] *The Complete Prose Works of John Milton*, gen. ed. Don M. Wolfe. 8 vols. New Haven: Yale University Press, 1953–82.
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 Traherne, Thomas. *Centuries, Poems, and Thanksgivings*, ed. H. M. Margoliouth. 2 vols. Oxford: At the Clarendon Press, 1958.
 Vaughan, Henry. *The Complete Poems*, ed. Alan Rudrum. New Haven: Yale University Press, 1981.

MUSIC, SCRIPTURE, AND LITURGY

- [AV] The Holy Bible, containing the Old and New Testaments, in the Authorized or King James Version [1611]. Philadelphia: A. J. Homan, n.d.
 [BCP] *Book of Common Prayer, 1559*, ed. John E. Booty. Washington: The Folger Shakespeare Library, 1976. [This scholarly edition does not include the Coverdale Psalter, which is quoted from various editions.]
 [BE] *The Byrd Edition*, gen. ed. Philip Brett. London: Stainer and Bell, 1963–.
 [BF] *The Collected Works of William Byrd*, ed. Edmund H. Fellowes. London: Stainer and Bell, 1937– .
 [EECM] *Early English Church Music*, gen. ed. Frank Ll. Harrison. London: Stainer and Bell, 1962– .
 [EL] *English Lute-Songs*, ed. Edmund H. Fellowes, rev. Thurston Dart. London: Stainer and Bell, c. 1959– .
 [EM] *The English Madrigal School*, ed. Edmund H. Fellowes. London: Stainer and Bell, 1913–24; revised as *The English Madrigalists* by Thurston Dart, 1956– .
 Fellowes, E. H. *English Madrigal Verse, 1588–1632*. Third edition, revised and enlarged. Oxford: Clarendon Press, 1967.
 [Grove] *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie. 20 vols. Washington, DC: Grove's Dictionaries of Music, 1980.

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- [*MB*] *Musica Britannica*. London: Stainer and Bell, 1951– .
- Purcell, Henry. *The Works of Henry Purcell*. 32 vols. London: Novello, 1878–1965. vol. VIII: *An Ode on St. Cecilia's Day* (1692), ed. J. A. Fuller Maitland, 1897.
- [*TCM*] *Tudor Church Music*, ed. P. C. Buck, E. H. Fellowes, A. Ramsbotham, R. R. Terry, S. Townsend Warner. London and New York: Published for the Carnegie United Kingdom Trust by the Oxford University Press, H. Milford, 1922–29.

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Note on musical editions

Assiduous scholarship has made modern editions of seventeenth-century choral music possible and is behind the splendid performances, live and recorded, through which twentieth-century audiences may experience it. For the examples and descriptions of musical works included here, apart from photographs, I have used twentieth-century scholarly editions. Readers should be aware that these editions may vary from the original notation. Editing early music requires complex and sometimes controversial editorial choices concerning pitches, time values, accidentals, and variant manuscripts. On the basis of scholarship, church music is frequently raised to a minor third higher than secular music, and smaller note values are supplied because of changes in the notation of time values since the seventeenth-century. Editors have also added bar lines, which should not necessarily be read as indicating regular metrical stress, and in some cases transpositions and other helps to modern performers and interpreters. Some editorial additions are aids to intelligibility; others, such as dynamics indications, are matters of opinion; and some editorial decisions have to be made on the basis of performance experience. In the examples used here, reduction of note values varies; dynamic indications, breath marks, and other modern additions have been removed; and piano accompaniments for rehearsal only are omitted.

David Wulstan discusses editorial issues in chapters 7 and 8 of *Tudor Music*, and includes critiques of some of the editions used here; Roger Bowers raises disagreements in "To chorus from quartet." Further information may be found under "Editing," "Pitch," and "Tempo" in *The New Grove Dictionary of Music* and, on the technicalities of editing, in John Caldwell's *Editing Early Music*. Recent essays on performance history, providing new scholarship and questioning older views, may be found in *English Choral Practice, 1400–1650*, edited by John Morehen.

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Note on orthography

Quotations retain original spellings, with modern forms for letters and abbreviations no longer in use. I have added accent marks on a few syllables and lined out and punctuated texts available only as underlay. In the musical examples, some rehearsal accompaniments are omitted from modern editions.

Titles are italicized regardless of the length of the work, but titles that are first words of poems or musical works are in quotation marks.