

Roger Quilter and the meaning of *Cymbeline* 4.2.259–82 in musical form

Erick Ramalho

Music was a vital part of the bulk of modern playwriting. Scholarly attention to songs in Shakespeare's plays has in part understandably been more lavish to performance; whether in unearthing its historical features or in discussing the way songs have been adapted or recreated into the contemporary stage. Early modern dramatists may have nevertheless responded to contemporary songs also in the form of cultural traits beyond the theatrical ones of a play's performance (see especially ORTIZ 2011). *Cymbeline* 4.2.259–82¹ epitomises the dual significance of songs for a play's plot and dramatic effect. The editorial labelling as 'song' of the sestains in the stanzaic shape of lyrics in the ABABCC rhyme-scheme (but for the last stanza) misleadingly suggests they should be sung. Internal evidence indicates instead, as editors have pointed out, that Arviragus lets Belarius know that he will 'say our song' (4.2.254) along with Guiderius, suggesting that the lines were delivered as verse-lines or, as Roger Warren has aptly put it in the introduction to his edition of the play, in the form of 'a spoken song' (1998, p. 274; see also Butler 2005, *ad loc.*). Composers setting *Cymbeline* 4.2.259 – 82 since at least the eighteenth-century (for a list, see the entry 'dirge' in Wilson and Calore, 2014) have seemingly been not much concerned for the most part with these textual issues.

In fact, grief and mourning imagery in *Cymbeline* 4.2.259–82 has by and large mattered most to composers, inspiring their art songs rather than

¹ Reference to Shakespeare's text and line-numbers throughout this article is to Wells and Taylor's Oxford Edition of the Complete Works. I quote 'Fear no more. . .', however, from the text as printed (from a modern-spelling edition) in the sheet music of Quilter's Op. 23, N.1, for the point of my discussion is precisely his response to the particular text and punctuation therein.

bringing forth melodic responses from their construing of Shakespeare's lines. For the most part theirs have been authorial vocal-lines and accompaniment of various kinds created for setting *Cymbeline* 4.2.259–82 only thematically connected with Shakespeare's text (cf., however, McVeagh, 2002, p. 15 on Gerald Finzi's response to Shakespeare's song 'Who is Sylvia' from *The Two Gentlemen of Verona*). And conventionally so by associating these lines with the dirge, a particular type of song which, albeit telling for example in the title of Thomas Arne's eighteenth-century setting of these lines as *The Dirge in Cymbeline*, was freely recreated in melodic form unrelated to the musical structure of early modern songs known as dirges.

I should like to argue nonetheless that the first part (in F minor) of Roger Quilter's setting of *Cymbeline* 4.2.259–82 (titled after the first of these Shakespearean lines as 'Fear no more the heat o' the sun', hereafter shortened as 'Fear no more. . .'; the opening piece in Quilter's 1921 *Five Shakespeare Songs*) features melodic phrases, mostly in the vocal-line, which have been hitherto overlooked in their musical response to shades of meaning and a more nuanced sense of the form of Shakespeare's text. The thrust of this article is the suggestion that Quilter embeds his re-reading of Shakespeare in newly created patterns of melodic phrase which are imitative of Shakespeare's handling of metre as well as of broader musical features of early modern songs.

In spite of the wide-ranging relevant material available,² Shakespeare studies has yielded little fruit for that matter in interdisciplinary research of early modern music and (dramatic) verse, paying little attention to musical responses to Shakespearean verse. The potential bearing of formal traits in Shakespearean lines set to song on melodic phrases or other formal aspects of composition has been little scholarly attended to. Critics' attention to songs inspired by *Cymbeline* 4.2.259–82 has duly followed composers in focusing on the songs

² See for example Gooch and Thatcher's hefty five-volumed *A Shakespeare Music Catalogue* (1991). Comparison is due to relevant classical scholarship on music as connected with the making of (dramatic or lyric) poetry; see, above all, Timothy J. Moore's shrewd *Music in Roman Comedy* (2012), and Egert Pöhlmann and Martin West's splendid *Documents of Ancient Greek Music* (2001).

themselves regardless of formal traits and local devices with shades of meaning connected with Shakespeare's text.

At face value, Quilter's setting 'Fear no more the heat o' the sun' does share with fellow composers' responses to *Cymbeline* 4.2.259–82 the handling of modern music for conveying in an authorial flair the theme of mourning in Shakespeare's lines. Accordingly, studies of Roger Quilter's 'Fear no more. . .' have been chiefly in the field of musical criticism, and most often by (academic) musicians who have hitherto overlooked, as will be suggested herein, features of Quilter's vocal-line and musical phrase responding closely to his own reading (out) and perception of the semantic bearing of form on Shakespeare's wording. This article will bring out and examine evidence of Quilter's historically mediated understanding of semantic traits in the Shakespearean handling of verse-form, rhyme and metre in *Cymbeline* 4.2.259–82 in the context of the early twentieth-century perceptions and (what can be recovered from their) utterance of early modern verse-lines. A balanced reading will be offered herein between music history and studies of drama from a literary-historical perspective.

Julie Sanders contrasts 'borrowing' from Shakespeare's plays and into contemporary commercial song-writing as a conceptual means of embedding in adapted form broader features of a play's plot and context in contrast with the potential argument, which she attributes to 'purists', that a setting of *Cymbeline* 4.2.259–82 is an artistic piece in itself, and hence requires no particular knowledge of their Shakespearean source (2007, p. 182). A different view could take into consideration some of the musical modes created at once to correspond formally to thematic features of Shakespearean text and to embed them in a melodic phrase that is part of an autonomous artwork which had in turn been created as such from remodelled traits of Shakespeare's handling of lexical meaning through metre and rhythm. Knowledge of the Shakespearean source does enlarge, but cannot fix or stake out, the listener's experiencing of Quilter's setting, whose meaning nonetheless relies in part on the listener's perception of metrical features where Shakespearean content dovetails with musical form corresponding to Shakespearean form. That is the viewpoint I am more interested in this article, which has a twofold aim. Firstly, I shall examine a

sample that is brief (owing to the boundaries of word count) though potentially representative of melodic patterns and the harmonic embedding thereof in Quilter's song; one that may evince aspects of his historically contextualised reading of Shakespeare's lines as well as the re-reading of them into music. Discussion will be in terms of Quilter's responses to Shakespeare's works in adapted form in the different medium of art song, and hence examining it at once as a new work of art in relation to Shakespeare's work, and as Shakespearean lines in adapted form. Secondly, I will examine local devices whereby Quilter responds musically to his own contextualised re-reading of Shakespearean text. In particular a self-referential pattern in the vocal-line of Quilter's setting of *Cymbeline* 4.2.259–82 will be discussed which, I shall argue, corresponds to rhythmical traits of Shakespeare's lines and rhyme-pairs not least where Quilter's melodic phrase is itself imitative (as will be suggested herein) of early modern music. Methodologically, Derek Attridge's theory of metre will ground this article in particular for its concept of metrical 'beat' (discussed in section I below) as well as for its tallying with, or being suitable to, a cognitive grasp of verse that tallies for the most part with key aspects of the human perception of music. This article may further the potential bearing which some of Attridge's findings have on reading (out) poetry against the background of musical notation (see e.g. Attridge, 1982, p. 142) into a discussion that is at once of music and literature.

I

The first strong beat in bar seven of Quilter's 'Fear no more the heat o' the sun' marks the shift from a descending into an ascending note-sequence in the vocal-line (Example 1) with a crotchet (G) corresponding to 'heat' in line 259 of *Cymbeline*. A key word to Shakespeare's lines, 'sun' in line 259 coincides with the minim (E) that breaks the descending pattern (the minor second interval from F to E, corresponding to 'o' the' in line 259 of *Cymbeline*), taking the melodic phrase back into the higher pitch of the previous E (a quaver). Repetition of the shift between these alternate sequences throughout the first part of the song gives shape to a pattern formally defined by a set interval in a sequence of three notes: the first and

the last one of which are in the same pitch and respectively half a tone lower and half a tone higher than the note between them.



Ex. 1. Roger Quilter, 'Fear no more the heat o' the Sun' from *Five Shakespeare Songs* (Boosey & Hawkes, 1921)

The pattern is realised in the vocal-line as F – E – F in 'o' the sun' (line 259) and 'task [thou] hast done' (line 261), and as B flat – A – B flat in 'girls all must' (line 263). Three notes in two pitches make up the interval (a minor second) embedding key line-endings of Shakespeare verse in Quilter's setting. Like the shift from the alternate pattern of descending and ascending notes that precedes it, this interval takes place at the last beat of bars. Quilter's melodic phrase ends therein alongside the very line-endings from *Cymbeline* 4.2.259–82. Melodic and poetic phrases therefore blend, eliciting the listener to spot the sound of the words in Shakespeare's line and rhyme-pairs in connection with the vocal-line shaping them musically. Quilter's vocal-line responds to the Shakespearean turn of phrase by highlighting melodically the jingle in Shakespeare's verse. Shakespearean rhyme-pairs in turn add lexical meaning to the musical sense which the melodic pattern makes in embedding them rhythmically in the bars of Quilter's vocal-line.

The vocal-line adroitly tallies not only with some of the rhythm it creates from Shakespeare's verse-lines, but also with their tones, overtones and general meaning. Youngsters who inevitably will 'come to dust' in line 264 and a fearsome 'frown o' the great' no longer relevant after death in line 265, for instance, are sung about in the same pattern: a note that adds emphasis to 'dust' and 'great', because it is in a higher pitch than the note immediately before it (for 'to' and for 'the', respectively) and in the same pitch than the note preceding the latter. The same interval between these notes grounds the pattern that is seemingly simple as well as concise

enough to convey in a nutshell the meaning it borrows from Shakespeare's line. The melodic phrase is set in terse correspondence with the Shakespearean turn of phrase; which in turn influences one's listening of Quilter's setting. Because a Shakespearean line-ending often coincides therein with the end of a bar, moreover, the melodic pattern in the vocal-line has a ring of *sententia* to it; another recreated feature of Shakespeare's plays and poems (and in this case a recurring classically-shaped one, for which see e.g. Burrow 2013, p. 24–5, 177). This effect in Quilter's setting is generated by semantic nuances from Shakespeare's text mustering the listener's attention to the wording that partially shapes the line-endings and the last beats of key bars in Quilter's melodic phrase.

Quilter is heedful also of the same number of beats, despite the varying number of syllables, in the iambic verse-lines in *Cymbeline* 4.2.259–82: seven syllables for the most part, albeit eight syllables in line 270 and, in the version of the text (without the apocope in 'the') Quilter used, also in line 259. In Derek Attridge's theory of metre, as applied herein from its potential bearings with music and music theory, 'beat' describes the metrical perception of periodically spots of auditory stress in a given verse-line which are mentally perceived in terms of rhythm, and often realised also as 'a gesture of the hand, a nod of the head' (ATTRIDGE 2013, p. 3–4; see also ATTRIDGE 1982). According to Attridge (1974), the cognitive grasp of a Latin poem's metre through the written syllables that convey its lines fail to match the reader's very aural perception and utterance of Latin syllables, which, being unlike that of its ancient, native speakers, entails gaps, as well as the early-modern failed attempts to bridge it at English quantitative verse-forms, between prosodic theory and its practice. Whilst Attridge's ground-breaking assumption may not translate quite well broadly into later English poems, composed from models other than the classical ones, to which he has attempted to apply it (see e.g. ATTRIDGE 2013, p. 1–2), his theory proves valuable also in help explaining composers' ways of linking their perception of a poem's musicality to corresponding ways of conveying its formal features in music. A composer like Quilter resorts to the very gaps between notional frames of rhythm and cadence in music and those in verse-lines in order to set up technical ways of making

them correspond in the melodic patterns he creates. Quilter's musical ear responds to prosodic traits in Shakespeare's text by linking beats of two different types: those of verse-lines and those of music. In his melodic phrase, Quilter places words that are either metrically stressed or in offbeats (in Attridge's sense of term) in Shakespeare's lines respectively in correspondingly strong beats (e.g. the first and the third ones in a bar in common time) and weaker beats (the third and fourth of the same bar in common time). More importantly, Quilter's melodic phrase bespeaks his awareness of Shakespeare's nuanced handling of metre for effects of sense beyond the mere observance of basic features of English prosody in vocal-lines in general. That is the case with the sole strong beat opening bar eight (in 3/2 time), falling as it does on 'Nor' (line 260) in a way that elicits the singer to utter melodically contours of Shakespeare's handling of metre in the line. By shifting the melodic phrase back into common time in bar nine, Quilter melodically stresses 'rages' in the same fashion. Two adjacent minims, one for each syllable of 'rages', indicate a diphthong and a vowel that are melodically sustained in high-flown elongation. Musical beats in the vocal-line further place melodic emphasis onto key words of Shakespearean lines such as 'Fear' and 'more' in Shakespeare's wording. There is a corresponding role in rhythm to that of a higher pitch for emphasis as examined above in the patterned interval that highlights 'sun' in Quilter's melodic phrase. As melodic emphasis matches the shifts of time and bar division setting Shakespeare's verse-lines, it also couches them in a musically corresponding idiom that fits in with the reading cadence (in the use of the term in relation to the perception of a poem's metre rather than in its technical sense in music) of the Shakespearean text in Quilter's reading thereof.

The musical form of Quilter's song, therefore, stems in part from his nuanced response to the semantic shifts of Shakespeare's turn of phrase in connection with the Shakespearean handling of lexical meaning through metre in *Cymbeline*. Underpinning it are historical traits of Quilter's way of reading (out) early modern verse-lines. The shift in measure from common time in bar seven to 3/2 time in bar eight accommodates early-twentieth-century histrionic traits of prosody in reciting a line like 'Nor the furious

winter's rages' (line 260). Stressing a line-ending by means of rising intonation, sometimes alongside the lengthening of the vowel or diphthong in the last word or syllable of a verse-line, is one amongst the recurring traits of early-twentieth-century Shakespearean actors which Quilter's vocal-line correspondingly requires therein from the singer. That was the case with 'musical intonings common in early-twentieth century' performance of Shakespeare's plays which Michael Morrison has aptly discussed in contrast to the turning-point efforts towards 'a technique that would convey the illusion of "natural" speech' in John Barrymore's 1920 production of *Richard III* (1997, p. 79; cp. Wells 2015, p. 116 on Henry Irving's quirks of pronunciation). Surviving evidence of actors' ways in delivering Shakespearean lines in England from the late 1800s into roughly the 1920s (e.g. the easily available recordings of Irving's acting; see also Wells 2015, p. 116) allows the assumption that Quilter by and large comes up with musical correspondences to the textual rhythms of Shakespeare's verse as he responded to them in tune with the early twentieth-century perception (and actors' delivering) of early modern metre.

These are recurring features of a broad perception of prosody of Shakespearean lines well beyond actors' individual quirks and quiddities. The widespread use of a bar's strong beats chiefly for nouns, verbs or emphatic shifts in word-order, and of offbeats for unstressed words such as articles and prepositions or emphasis on a particular word, is one amongst the staples in music ranging largely from operas and art song to folk songs. The adjacent quavers for 'o' the' in bar seven illustrate it in Quilter's song, the singing of which tallies with prosody as indicated by spelling *o' th'* in the Folio. Quilter need not have been aware of textual evidence of course. Nor need Sir Hubert Parry, who observes in the same fashion the unstressed quality of both words in his setting of *Cymbeline* 4.2.259–82. Parry's is a conventional handling of broad prosodic traits of the spoken language in a way befitting an English-speaking singer's prosodic setting and native articulation of the corresponding vocal-line rather than particular features of the Shakespearean text. Quilter, on the other hand, puts this convention to new use in connection with his own reading of Shakespeare's text where he crafts melodic devices corresponding to it.

Two quavers correspond in Quilter's vocal-line to the juxtaposed unstressed words placed in a spot of Shakespeare's verse-line where no beat falls; or, in Attridge's terminology, a 'double offbeat' of a type which can be used for an effect of sense (see especially ATTRIDGE 1982, p. 99). The beat realising 'sun' both in Shakespeare's line 259 and in bar seven of Quilter's setting highlights the skyward gaze in broad daylight contrasting with the dark colours mourning is usually associated with. Nuanced ambivalence in Shakespeare's text is given the melodic shape in Quilter's vocal-line of a minim representing 'sun' at least as emphatically as, and hence in tune with, the local effect of sense through metre in the Shakespearean line. That note adds emphasis to the word in a corresponding way to Shakespeare's handling of metre, bespeaking the influence in Quilter's melodic phrase of his reading of Shakespeare's text.

Quilter's melodic phrase is in sharp contrast, moreover, with the 1740 setting of *Cymbeline* 4.2.259–82 by Thomas Arne. The melodic device whereby 'more' is brought out in the first of these Shakespearean lines stems from Arne's placing the crotchet that corresponds to it in his vocal-line in the first beat of a new bar. Arne's was a piece composed for the stage and in connection with Drury Lane and Garrick, who in more than one occasion was heard professionally declaiming verse-lines interspersed with Arne's music onstage.³ Contrastingly a dotted quaver elongates 'more' in Quilter's vocal-line in the same fashion of the two minims for 'rages'. His is, unlike Arne's, a response to shades of meaning in Shakespeare's lines of the kind that explains in part also the fact that 'Fear' and 'more' stand out musically in his melodic phrase, as noted above, as they do metrically in Shakespeare's text. Quilter indeed creates a vocal-line that may correspond even to an end-line comma or semi-colon (e.g. respectively after 'sun' and 'rages') and the broader perception of the lengthened (and, in early-twentieth-century Shakespearean acting, often abrupt) pause of sense they normally, if editorially, entail. Shakespeare's handling of rhythm, rhyme

³ For which see e.g. Holman (2017). See further Bartlett and Bruce (2011, p. 43–44) for the context of William Boyle's setting of *Cymbeline* 4.2.259–82. The song by Boyle, with whom Arne vied (BARLETT and BRUCE 2011, p. x and 56), is the oldest and hitherto unpublished setting of *Cymbeline* 4.2.259–82, surviving solely in manuscript form at the Bodleian Library.

and metre in *Cymbeline* 4.2.259–82 bears directly on Quilter’s conceiving of a patterned melodic phrase with corresponding musical features.

Arne is one amongst the composers who in setting *Cymbeline* 4.2.259–82 have come up with strategies for variously recreating in music the dubiously soothing ways of grief which critics have noted as vital to these Shakespearean lines (see Warren 1998, p. 45; McVeagh 2005, p. 135). Gerald Finzi’s ‘Fear no more the heat o’ the sun’ (from his 1942 *Let us Garlands Bring, Op. 18 N. 3*) deftly balances a minor key and grievous content with stylistic features which Trevor Hold has pithily described as redolent of ‘a stately sarabande [. . .] like a Dance of Death’ (2002, p. 418; cp. McVEAGH 2005, p. 135). Quilter contrastingly resorts to a merge of the minor key with the snappier pace of his melodic line in a brisk flow that mirrors and embeds in music, as seen above, the form of rhyme-pairs in the poetic cadence (again in the literary sense of the term) of the Shakespearean lines as well as other devices of semantic shift in Shakespeare’s handling of form in *Cymbeline* 4.2.259–82. A defining feature of rhyme, repeated sound (or, as ATTRIDGE [2013, p. 83] has pithily put it, ‘vowel repetition combined with prior *consonant* variation’) adds lexical meaning to the repeated pattern in the melodic phrase. Together, they convey in musical form, relying on lexical meaning, the theatrical ‘effect’ in lines 259–82 of *Cymbeline* 4.2 which David Lindley has aptly pointed out in terms of their ‘ritual quality . . . generated by its sombre repetitions’ (2006, p. 183; cp. McVEAGH 2005, p. 135 on the correspondingly ‘hypnotic rhythm’ Finzi creates for setting these lines). Quilter’s melodic line enables a balance between mourning and the quick-paced cadence of verse-lines, both of which are regulated by Shakespearean mourning imagery suggesting death as the end of experience and pleasures but also as the release from life’s nuisance and distress. One that is double-edged and perhaps half-ironic, for mourning is indeed in this case for Fidele, the *fictional* male character of living Imogen.

Quilter modifies vital features of the staple of setting techniques. The minor key embedding the vocal-line discussed above is conventionally in tune with the chief grievous mood of *Cymbeline* 4.2.259–82 as well as with the cultural association of them beyond fiction, as Warren has noted in

the introduction to his edition of the play, with funeral services where mourners recall or recite them (1998, p. 1). F minor is a pointedly doleful key to the point of keeping even the brisker quavers and ascending melody in Quilter's musical phrase within the semantic field, in part as recreated in music, of sadness, death, and bereavement. They belong alongside chord progression, as Valerie Langfield has pointed out, with recurring features of Quilter's particular handling of (the otherwise conventional use of) minor keys for the expression of 'melancholy'; in this case, Langfield further notes, owing to the fact the song's dedicatee, Quilter's Oxford acquaintance Robin Holloway, had taken his own life (2002, p. 127; see also LANGFIELD 2002, p. 64). But Quilter's is a novel use of Shakespearean poetic rhythm and rhyme where they modulate the broad grievous tones semantically into musical form created to correspond to, rather than being merely inspired by, Shakespeare's text.

II

Semantic and formal correspondences between beats in a bar and beats in metre (in Attridge's usage of the term) in Quilter's vocal-line respond to the Shakespearean text in a non-conventional way. Quilter handles this device locally, rather than deploying it throughout the setting, staking out melodic phrases and allusions to early modern music. Underpinning the alternate pattern examined above where an ascending musical phrase is juxtaposed to a descending sequence of notes is the very recurring shape of Elizabethan and Jacobean lines of a modal type surviving in music sheets. John Dowland famously handles a like pattern in his setting of the anonymous lyrics of 'Weep You No More Sad Fountains' (Example 2).

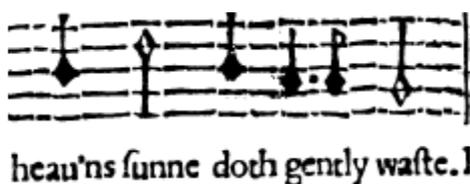
XV. CANTVS.

Weep you no more sad fountains, what need you

The image shows a single line of musical notation on a five-line staff. The notation is in a modal style, likely F minor, with a common time signature (C). The melody consists of a series of notes, some with stems pointing up and some pointing down, creating a specific rhythmic and melodic contour. The text 'Weep you no more sad fountains, what need you' is written below the staff, aligned with the notes. Above the staff, the Roman numeral 'XV.' is on the left and 'CANTVS.' is on the right.

Ex. 2 John Dowland, 'Weep No More Sad Fountains', from *The Third and Last Book of songs or Aires* (London, 1603)

The vocal-line in the opening bar encapsulates the upward motion both in imagery and in pitch, setting 'heaven's sun' mimetically into an ascending pitch (Example 3). Whilst elsewhere Quilter himself set the same lyrics in a rather different way (*Seven Elizabethan Lyrics Op. 12, N.1*; for discussion of which piece see LANGFIELD 2002, p. 137–8), he follows Dowland's setting of 'heaven' with a single note in his 'Fear no more. . .', observing the early modern pronunciation of this word with just one syllable. Also, Quilter may have picked up some of Dowland's melodic phrase where 'sun' is mimetically one pitch higher than the preceding note. The very binary feel of Quilter's alternate pattern resembles Dowland's modal flair and, like it, is redolent also of the very twofold quality of iambic feet.



Ex. 3 John Dowland, 'Weep No More Sad Fountains', from *The Third and Last Book of Songs or Aires* (London, 1603)

Yet, Quilter plays down Dowland's mimetic imagery of the sun shining above and one's skyward gaze at it. Shakespearean woeful overtones in the 'sun' match the lower octave in which the word is heard in a contrastingly higher pitch, in Quilter's melodic phrase, than that of the surrounding notes. His vocal-line brings out mourning imagery; downcast eyes as it were at the low-lying sunbeams that shed light on the ground or even on a tombstone. Shakespeare's nuanced handling of form for conveying the sense of mourning in *Cymbeline* 4.2.259–82 materialise in the shape of melodic phrases as Quilter creates them for conveying, in a different medium of music, his own melodic responses to and re-reading of

Shakespeare's text. Accommodating the modal feel borrowed from early modern music, the tonal mainstay of Quilter's setting takes the form of allusion in the melodic phrase. Key aural traits of Shakespeare's handling of metre merge with his allusion to, and brief imitation of, modal songs of a kind that was contemporaneous with Shakespearean plays.

Curiously, Finzi imitates Quilter's vocal-line rather closely in his own setting of *Cymbeline* 4.2.259–82 (Example 4), though most likely so in a vying way. Finzi's song is similar to the setting of the same Shakespearean lines by Ralph Vaughn Williams (the dedicatee of Finzi's *Let us Garlands Bring*; in which collection 'Fear no more. . .' is the third piece) in approaching Shakespeare's text for its content rather than for formal nuances of meaning in the Shakespearean turn of phrase.

Grave ♩ = c. 42

Fear no more the heat of the sun,

Ex. 4. Gerald Finzi, 'Fear no more the heat o' the Sun' from *Let us Garlands Bring* (Boosey & Hawkes, 1942)

Finzi's vocal-line hinges on a classically-shaped harmonic mainstay that tallies with his moving the melodic phrase half a tone up. The cyclic, binary feel of modal songs is kept in the alternate pattern of an ascending note-sequence followed by a descending which Finzi imitates from Quilter, albeit with a key change: the interval in the latter's melodic line goes one pitch lower, not higher. A hallmark of Vaughan Williams' flair for Shakespearean song is setting forth intricate music freely created from content and mood of Shakespeare's text, and for the most part only loosely inspired by it. The early modern patterns that Finzi's vocal-line — by and large musically sturdier than Quilter's therein and (most often) elsewhere — evokes in connection, if indirectly, with Quilter's musical phrase soon shift into a contemporary feel, novel and erudite, replacing the early modern allusive patterns in Quilter's song with a nod (or a wink) to the

influence of Vaughan Williams (himself a former student of Parry's). As is the case with Vaughan Williams' emphatic setting of the terms 'music' and 'harmony' in Shakespeare's *Merchant of Venice* 5.1 for a SATB choir and orchestra in his 1938 *Serenade to Music*, Finzi's is, unlike Quilter's, a melodic phrase inspired by Shakespeare's mention of relevant words connected with music rather than one featuring any correspondences to the sense which the formal arrangement of those words conveys in Shakespeare's lines. In the same fashion, Finzi creatively shuns the very convention of one musical note for each syllable of the lyrics in setting *Cymbeline* 4.2.259–82, observing instead only broader traits of English prosody such as the use of unstressed prepositions and articles as quavers or crotchets in offbeats. (Elsewhere, however, Finzi 'plays with the words' in 'Who is Sylvia', as McVeagh [2002, p. 135] has pointed out, 'setting quantity against stress to bring out their liveliness and meaning'; albeit in a way quite unlike Quilter's response to Shakespeare.) Emphasis is therein, like the one Vaughan Williams places on particular words in Shakespearean lines, as intentional in connection with the musical turn of phrase embedding Shakespeare's text as it is arbitrary in relation to the bearing of the form of Shakespeare's wording on the sense which metre makes in his lines.

Depth accrues to Quilter's melodic phrase contrastingly where those amongst the patterns he deploys self-referentially for imitating early modern songs coincide with the melodic stressing in them of some of the sound and sense of Shakespearean rhyme-pairs. Quilter's vocal-line and melodic phrase hinge semantically on Shakespeare's lines for shifting conventions of art song towards the particular effects of (musical) sense he creates from, or reads into, Shakespeare's text. Practical allusion to well-known and easily recognisable staples of Elizabethan and Jacobean music in Quilter's musical approach to historical traits of English folk song proves straightforward; and especially so if compared with Vaughan Williams' masterly flair for thick textures and blend of modal features with tonality. Vaughan Williams has deservedly been looked up both for his research on local traditions of music in several counties and for the well-wrought features of classical and also modal composition underlying his erudite setting of Shakespearean lyrics. Much of the sense in Quilter's use of the

cyclic mainstay of modal composition comes contrastingly from the pattern of sequence, repetition and purpose corresponding to, or connected with, the meaning of Shakespeare's lines in Quilter's reading and recreating of them. Quilter downplays through Shakespeare some of the Beethoven-like panache and traits Vaughan Williams and fellow composers, who were like Quilter himself to a more or lesser extent musically educated in Germany, often looked down at in English composition (see HEFFER, 2014; LANGFIELD 2002, p. 14). His melodic phrase in 'Fear no more. . .' was native, forthright and simple at the same time that is sounds connected with the semantic bearing of form on the meaning of Shakespeare's text.

The pattern Quilter creates is deftly allusive to Dowland or Byrd in brief imitation of the age's style at the same time that is resists assimilating their features in any way that would sound less modern than Quilter might have liked. As he shifts keys from F to D flat in the second part of 'Fear no more. . .', the Elizabethan and Jacobean strains as recreated in Quilter's modern flair bespeak his own authorial style of contemporary song composition along with the musical staples and shortcomings which critics have repeatedly looked down at in his composition. Evidence of internal contrast in his setting of *Cymbeline* 4.2.259–82 bears out evidence for the assumption that the musical device Quilter came up with in the first part of 'Fear no more. . .' is a local device for a particular bit of Shakespearean text that caught his ear.

III

As evidence examined in this article suggests, Quilter's handling of recurring and sometimes trite conventions in setting early modern words into late-nineteenth- and early-twentieth-century art song stand out from other settings of *Cymbeline* 4.2.259–82. Quilter manages to key prosodic features vital to Shakespeare's verse as they were perceived in the early twentieth-century into musically adapted, melodic form. Within the boundaries of technique that was no longer novel, and to some extent in spite of them, Quilter accomplishes an effective musical rendering of Shakespeare's text. Quilter's construing of *Cymbeline* couches in lexical meaning the musical pattern in the vocal-line he creates in 'Fear no more. .

.'. The melodic patterns Quilter comes up with for setting Shakespeare's text add meaningful sound to shades of meaning in Shakespearean form, deriving as they do from Quilter's perception of the way Shakespearean lines could be read out. A newly created music phrase with echoes of an early modern recurring kind of melody embeds the words and shades of meaning Quilter reads in, or reads into, Shakespeare's text. Quilter's musical response to Shakespearean text features technical staples which, though critics have tended to look down at them, resist palling into a dearth of creativity in rendering Shakespeare's wording into melodic phrases crafted to correspond musically to it. A sustained mode arising from this patterning makes Quilter's fresh, modern melodic phrase sound imitative of music surrounding Shakespeare's own writing for his plays of new lyrics to existent songs that were given dramatic use on the stage. Semantic grouping of the words in the vocal-line and the 'cadence' of the Shakespearean jingle accrue sense, at the lexical level, to the melodic phrase in Quilter's setting. Quilter's is to a great extent a literary move making its way into music.

In conclusion, a worthy achievement in Quilter's setting of 'Fear no more' is the assembled set of techniques whereby his melodic phrase was created in musical response to, and in part regulated by, some of the shape, sound and sense of Shakespeare's turn of phrase, which it mirrors and recreates melodically. A reading sense is retained in music whilst the lexical meaning which Quilter's melodic phrase borrows from Shakespeare's lines keeps listeners aware of the two different media, that of music and that of dramatic verse, in their subtle though stable overlap underpinning the patterns discussed in this article. Quilter's is in part a nod to a kind of listening to the setting of Shakespeare's text that requires both the musical ear and the literary ear and eye; one that indeed foregrounds and sets forward a worthy mode of adapting, re-reading and recreating Shakespeare's text.

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Abstract

In this article I examine the first part (in F minor) of Roger Quilter's 1921 setting of *Cymbeline* 4.2.259–82 ('Fear no more the heat o' the sun'; *Five Shakespeare Songs, Op. 3, N.1*) in terms of his re-reading and recreating Shakespeare's nuanced handling of form and metre. My twofold argument is that Quilter responds in his melodic phrase, and especially in the vocal-line, to his perception of prosody in the context of the staging of Shakespeare's plays in the early twentieth-century; and that he at times couches his melodic phrase, where it mirrors Shakespeare's handling of metre, in self-referential allusions to early modern music contemporary with Shakespeare's plays.

Keywords: Shakespeare; Quilter; music.

Resumo

Neste artigo examino a primeira parte (em Fá menor) da canção de 1921 ('Fear no more the heat o' the sun'; *Five Shakespeare Songs, Op. 3, N.1*) com que Roger Quilter musica *Cymbeline* 4.2.259–82 em termos de sua leitura e recriação do manejo nuançado da forma e do metro por Shakespeare. Meu argumento duplo é o de que Quilter responde em sua frase melódica, sobretudo na linha do vocal, à sua percepção de prosódia no contexto da encenação de peças de Shakespeare no início do século 20; e o de que ele por vezes sustenta sua frase melódica, onde ela espelha o manejo por Shakespeare do metro, com alusões autorreferenciais à música do início da modernidade contemporânea às peças de Shakespeare.

Palavras-chave: Shakespeare; Quilter; music.