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To the Graduate Council:

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A DISCUSSION AND MODERN EDITION OF SOME WORKS FROM
WALTER PORTER'S MADRIGALES AND AYRES (1632)

A Thesis
Presented to
the Graduate Council of
The University of Tennessee

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Linda Dobbs Jones
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ABSTRACT

Walter Porter (1588 or 1595-1659) was an important composer as the dawn of the Baroque broke over England. A small amount of scholarly work concerning his life and music has already been done. Five pieces from Porter's Madrigales and Ayres (1632) have been published in modern transcriptions. The supplement to this thesis contains modern transcriptions of three additional works from Madrigales and Ayres.

The purpose of this thesis is to discuss at length and in detail some of the works in Madrigales and Ayres. Five selections--the three in the thesis supplement and two edited by Ian Spink--provide a broad representative base for such a detailed study.

Chapter I gives a biographical sketch of Porter, discusses general characteristics of, and Italian influence in, his works, and discusses Baroque performance practice apropos to Porter's Madrigales and Ayres. Chapter II gives a detailed stylistic analysis concerning these aspects of the five selections: relationship of text to music, form, harmony, melody, rhythm, instrumentation, and basso continuo.

Conclusions revealed in the thesis point out innovative Baroque characteristics, characteristics adopted by numerous followers of Porter in England, such as Henry Purcell (1659-1695).

TABLE OF CONTENTS

CHAPTER		PAGE
I.	PORTER'S LIFE AND CHARACTERISTICS OF HIS MUSIC	1
II.	SOME WORKS FROM <u>MADRIGALES</u> <u>AND</u> <u>AYRES</u>	17
	"Sleep all my Joys"	17
	"Tell me you stars"	23
	"I saw fair Cloris"	31
	"Wake, sorrow wake"	36
	"When first I saw thee"	43
	BIBLIOGRAPHY	46
	VITA	50

CHAPTER I

PORTER'S LIFE AND CHARACTERISTICS OF HIS MUSIC

The period of English music history between the end of the Elizabethan madrigal and the advent of Henry Purcell (1659-1695)¹ is often ignored. The first half of the seventeenth century had a relative sparseness of stylistic innovation and produced few great contributors to the art of music. One composer from this period was Walter Porter (1588 or 1595-1659). His life spanned the sovereignties of Elizabeth I, James I, Charles I, The Commonwealth and most of The Protectorate, but few people today know the music he produced; he is now nearly obscure.

Porter's works are singled out for inspection for three main reasons, the first being to partially retrieve him from obscurity. Second, most of his reputation is earned by a brief apprenticeship with Claudio Monteverdi (1567-1643) some time before the publication of any of Porter's music. Instead of the Englishman's being appreciated in his own right, the lustre of Monteverdi's name too often has merely rubbed off,

¹Dates of all composers in the thesis are included to give the reader musical perspective. Dates of authors, monarchs, etc., are omitted. Modern English spellings will be used in all references to the poetry used in Porter's music.

polishing Porter's reputation. Making accessible, with relevant commentary, some of Porter's madrigals allows one to explore the relationship between the Englishman and the Italian master. This exploration would be interesting, though outside the scope of this thesis.

However, Porter has also proved to be a musical precursor of some import, supplying the music historian with the third reason for examining Porter's music in some detail. He evidently attempted to disengage himself from some of the influences of the Elizabethan and Italian vocal styles so popular and pervasive, musically, after the turn of the 1600's. Revealed in much of his music--for example, the continuo madrigals--are definite traces of Baroque characteristics.

Ian Spink, in "Walter Porter and the Last Book of English Madrigals," has transcribed into modern notation two works from Porter's Madrigales and Ayres (1632), entitled "Tell me you stars" and "Sleep all my Joys." A third piece from the collection, "Come, lovers all, to me," has been prepared in a modern performing edition by Audrey Jones. G. E. P. Arkwright adds two more to the list of Porter's works in modern edition: "He that loves a Rosy Cheek" and "Old Poets." The supplement to this thesis presents in modern calligraphy three additional works by Porter, "Wake, sorrow, wake" (a fragment of which has been transcribed by Spink), "I saw fair Cloris," and "When first I saw thee."

Porter's works contain hints of several styles due to his study with Monteverdi, the resultant Italian influence in his work, and the innovative English Baroque aspects of his music. Spink and C. W. Hughes have written on the general characteristics of, and Monteverdian influences in, Porter's music.

Walter Porter was probably born in 1588 or 1595. At least two of his relatives were professionally involved with music. His father received the Bachelor of Music degree from Christ Church, Oxford, and later served as a lutenist at the court. A cousin, Dr. John Wilson (1595-1674), was a Professor of Music at Oxford.

In 1603 young Walter became a choirboy at Westminster Abbey. Sometime between 1613-1616 he probably visited Venice, studying with Monteverdi. The chief evidence for attributing Monteverdi as one of Porter's mentors is found in three separate copies of Porter's Mottets. An inscription in the Mottets reads, in part, "that unparalell'd Master of Musick, my good Friend and Maestro, Monteverdi." The name Monteverdi appears in ink, in Porter's handwriting.

In 1616,

Walter Porter, by warraunt from the reverend Father in God James Lord Bishopp of Winton and Deane of his Majestes Chappell, was sworne gent of his Majestes said chappell in ordinarie, without paye, for the next place that shall happen to be and shall fall voyd by the deathe of any tenor that now is in ordinarie in the

said chappell, and tooke and receaved his oathe to that effect the 5th daie of Januarie the yeare above-said, and paid for his oathe five poundes and other duties.²

On February 1, 1618, Porter joined the Chapel Royal. This organization, totally subject to royal commands, had by Porter's time already served the sovereigns for centuries, as records from the year 1135 confirm. The Chapel Royal contained chaplains, male singers (all called gentlemen of the chapel) and choirboys. They ministered to the monarch's whims, sang and composed sacred vocal music. The Chapel Royal reflected the wealth of the crown; Porter, singing tenor, obtained higher pay than he would have from church employment. Although the Chapel Royal contributed few musical innovations, it undoubtedly provided for Porter an environment of the highest standards available in England.

The choosing of Porter to perform at public functions, as a member of a group representing England outside her shores, and as an attendant to the king, shows Porter to have been "highly thought of in his own day as a composer" and "proves that he was an admired singer."³ When the Earl of Bristol went to Spain on court business in 1622, Porter formed part of his entourage. Porter also went with the Chapel Royal as it accompanied the king to Edinburgh in 1633.

²Edward F. Rimbault, ed., The Old Cheque-book (New York: Da Capo Press, 1966), pp. 8-9.

³G. E. P. Arkwright, "An English Pupil of Monteverdi," Musical Antiquary, 4:246, October, 1912-July, 1913.

A marriage license issued in 1630 lists a Walter Porter, age 35 (hence the verification of the 1595 birth date), as betrothed to an Elizabeth Gregory. In 1632 his collection Madrigales and Ayres was published.

Another position of repute was acquired by Porter when he was appointed, in 1639, Master of Choristers at Westminster. His Mottets were published in 1657.

The Mottets were the work of Porter's old age, and they are in a way less interesting than the Madrigales because they are very similar in style to the Church music of most of the other English composers who were his contemporaries.⁴

Porter, who sang on three occasions at the funerals of monarchs--in 1603 for Queen Elizabeth, in 1618 for Queen Anne, and 1625 for King James--died in 1659 and was buried at St. Margaret's in Westminster. He may have had some relatives as singers at Westminster Abbey, as he speaks of having "4 children to keepe wherof 3 were Choristers."⁵

"Upwards of ninety-two collections of madrigals were published in England between the years 1588 and 1638."⁶ One of these was Porter's Madrigales and Ayres. During Porter's productive years, "the chief, and almost only musical publisher . . . was the well-known John Playford, a tolerable

⁴Ibid., p. 247.

⁵Ian Spink, "Walter Porter," Die Musik in Geschichte und Gegenwart, 1962, X, 1479.

⁶Walter James Turner, English Music (London: W. Collins, 1947), p. 14.

musician himself."⁷ Advertisements of publications by Playford have resulted in confusion as to the exact number of different collected works by Porter in print. Arkwright and Rimbault give two as the number. The Dictionary of National Biography claims five, while both Burney and Hawkins say three. Most scholars today accept the figure two. The more cautious, however, for example Ian Spink, note that if a 1639 edition listed by Playford is anything more than a reprint of the 1632 volume, the number of Porter volumes in print would be three. No copy of this third volume, however, is extant.

The other large work by Porter is the Mottets of 1657, for treble or tenor, and bass, with continuo. Seventeen of these two-voice motets comprise the collection.⁸ Of the 28 Madrigales and Ayres, nine have five voices, six have four, eight have three, and five have two.

A certain Lady Arabella Stewart died in 1615. One of the pieces in the Madrigales and Ayres is an elegy to Lady Arabella, proving that at least some of the madrigals were composed considerably earlier than the 1632 publication date. By the time the Mottets were published in 1657, much had transpired in English history. Civil war came to England in

⁷Thomas Busby, A General History of Music, reprint of 1819 ed. (New York: Da Capo Press, 1968), p. 206.

⁸The author has transcribed into modern notation the complete works of Porter. Reproduction of all of his music is, however, beyond the scope of this thesis.

1642. The wave of Puritanism followed, dealing sacred music a heavy blow.⁹ Elaborate explanations of, and apologies for, The Song of Solomon--or even the book's actual suppression from the Bible--are indicative of the puritanical climate. It is no accident, then, that scholarship has centered on Porter's earlier Madrigales and Ayres rather than the Mottets.

"The only other printed composition by Walter Porter seems to be an air by 'Mr. Porter' in" a collection from 1678.¹⁰ The words only of ten of his anthems are listed in the Chapel Royal Anthem Book of 1635.

"Outside Italy, the madrigal was cultivated chiefly in England."¹¹ The Italian madrigal began leaving its influence in England shortly after 1550. Some of the earlier masters, like Thomas Weelkes (1575-1623) and John Wilbye (1574-1638), worked much with the Italian style. William Byrd (1543-1623) and Orlando Gibbons (1583-1625), on the other hand, began to show a more native style. After 1600 the music of a host of lesser composers still revealed the Italian influence, but showed a breaking up and gradual decline of earlier ideals.

⁹Turner, p. 18.

¹⁰The collection is New Ayres and Dialogues composed for Voices and Viols . . . together with lessons for Viols or Violins, by John Banister . . . and Thomas Low, 1678. Arkwright, p. 245-6.

¹¹Willi Apel, ed., The Harvard Dictionary of Music, 2nd ed. (Cambridge: The Belknap Press of Harvard University Press, 1969), p. 498.

Francis Pilkington (1562-1638), Thomas Bateson (1570-1630), and Michael East (c. 1580-1648) are representative of this condition. Later sets of madrigals, by Martin Peerson (1571-3-1650) and John Hilton (1599-1657), for example, show traces of Baroque influence and are the immediate predecessors of Porter's 1632 set.¹²

Two strains, then, are to be noticed in Porter's madrigals: the newly-arrived Baroque characteristics (as opposed to Renaissance traits), and the intermingling of Italian and English characteristics. Much has been written about the Italian influence on Porter. "La sua produzione madrigalistica rivela un forte influsso monteverdiano."¹³ For example, Ian Spink finds several melodic and harmonic similarities between Porter's "Tell me you stars" and the madrigal "Rubella d'Amore" by Giovanni Rovetta (c. 1596-1668). "Farewell," another from Porter's collection, has been compared with Monteverdi's "Tempo la Cetra."¹⁴

The connection between Italian and English madrigals should not be emphasized too greatly. Einstein says,

¹²Joseph Kerman, The Elizabethan Madrigal: A Comparative Study (New York: American Music Society, 1962), pp. 249, 253-4.

¹³"Walter Porter," Enciclopedia Della Musica, 1964, III, 476.

¹⁴Ian Spink, "An Early English Strophic Cantata," Acta Musicologica, 27:139, January-July, 1955.

The result of my observations will not by any means be a notion of the English madrigal as being more thoroughly indebted to its southern model than has been recognized so far.

He goes on to say that, on the contrary, the inherent independence of the madrigalists will be more plainly in evidence as a result of his "little study."¹⁵ "However, many texts used by the English madrigalists are translations or paraphrases of Italian models."¹⁶ Speaking about textual dialogues, Spink says, "This taste for declamatory music was a result of Italian monodic influences, introduced into England by native musicians . . . such as Walter Porter"¹⁷ Helm finds that "the English madrigal is a native product fashioned from imported materials." After giving examples of some Italian influences and some particularly English features of Porter's works, Hughes says, "In short, Porter remained English at bottom, and the innovations that he brought to England were adapted to English taste so that they were easily naturalized and accepted there."¹⁸

¹⁵ Alfred Einstein, "The Elizabethan Madrigal and 'Musica Transalpina,'" Music and Letters, 25:66, April, 1944.

¹⁶ Everett B. Helm, "Italian Traits in the English Madrigal," Music Review, 7:27, 1946.

¹⁷ Ian Spink, "English Seventeenth-Century Dialogues," Music and Letters, 38:157, April, 1957.

¹⁸ C. W. Hughes, "Porter, Pupil of Monteverdi," Musical Quarterly, 20:280, July, 1934.

Porter's use of the Italian language for indicating expression marks is one of the earliest such usages in England.

I have made use of the Italian words, because they shall not mistake, and sing them, if they were expressed in English, being mixed amongst the other words, Tace, which is, that the voices or instruments are to be silent, or hold their peace, till such and such things be performed, also the word forte, which is strong or loud¹⁹

The English madrigal soon acquired native characteristics because of language and the typically English use of merriment and melancholy.²⁰ Other English traits are a preoccupation with purely musical devices and a reluctance to follow the Italian's whimsical splitting-up of compositions unpredictably due to the text. The generalization may be made that the English madrigalist is more a musician; the Italian is more often a dramatist. Much English writing is light and popular in intention. Chromaticism is sparingly used. There is great interest in music for its own sake (which makes Italian forms often seem simple to the English composer).²¹ The English madrigal is never inclined toward

¹⁹Walter Porter, "To the Practitioner," introduction to Madrigales and Ayres, 1632.

²⁰Apel, p. 498.

²¹Kerman, p. 254. See the Bibliography for the articles by Hughes and Spink (the 1954 one). These two short essays do a good job of listing general characteristics of Porter's works, elucidating his connection with Monteverdi, etc. Hughes also compares Porter's music with some of that by Heinrich Schütz, another of Monteverdi's pupils.

the exaggeration of detail that can be found in its Italian counterpart.²²

A new, harmonic approach to the madrigal, which made unprepared dissonances possible, obliterated the equivalence of voices and "exploded the madrigal from within." The addition of a continuo "exploded the madrigal from without." These two factors are responsible for a structural transformation of the form to the continuo madrigal, as distinct from the Elizabethan madrigal.²³ The vocal parts do not necessarily fill out the harmony in a madrigal by Porter. The realization of a continuo is required for a complete harmonic network.²⁴ Porter was not the first English composer to use continuo in his madrigals. Martin Peerson had a set published in 1630 that called for organ accompaniment. Peter Philips (1561-1628) may have been the first. He was publishing (abroad) at a slightly earlier time than Peerson.²⁵

²²Jan LaRue, ed., Aspects of Medieval and Renaissance Music (New York: W. W. Norton & Company, Inc., 1966), p. 143.

²³Apel, p. 35.

²⁴Many statements of general characteristics concerning, for example, modal harmony, imitative procedures, etc., would be proved redundant by similar statements in Chapter II, in which chapter such statements are more pertinent. The specific analysis discusses such characteristics in detail; valid generalizations may easily be extracted by the reader.

²⁵Ernest Walker, A History of Music in England, 3rd ed. (Oxford: Clarendon Press, 1952), p. 152.

The use of continuo is one of the main yardsticks by which Porter is measured to be in the Baroque tradition.

The style of the Baroque era breaks through the English madrigal sets as it had in Italy, though without the brilliant results that obtained there; thus the sets of . . . Walter Porter²⁶

"Belatedly, the true Baroque style broke through the English madrigal in the works of such composers as Walter Porter"²⁷ Porter, to insure proper continuo realization, gave instructions to the performers: "I have expressed in the part of the harpsichord, the major and minor sixes, by flats and sharps"²⁸

Einstein claims that a real basso continuo stands in relation to the upper voices as an opposite pole--a firm instrumental foundation, releasing the upper voices for expression.²⁹ Both basso and basso continuo lines are given in Madrigales and Ayres, simultaneously. The continuo line often functions as a basso seguente; the writing of such basses is a custom traced from about 1595 until late in the

²⁶Kerman, p. 254.

²⁷Gustav Reese, Music in the Renaissance (New York: W. W. Norton & Company, Inc., 1954), p. 832.

²⁸Porter. As borne out by the music, Porter means that sixths are expressed by a flat or sharp and the number six.

²⁹Alfred Einstein, The Italian Madrigal, trans. by Alexander H. Graphe, Roger Sessions, and Oliver Skunk (3 vols.; Princeton: Princeton University Press, 1949), p. 850.

seventeenth century.³⁰ Since Porter's continuo madrigals are imitative, open-work dialogues of voices that are no longer bound to form a complete harmony by themselves, they tend to be few-voiced. Those for two or three voices, also known as chamber duets or chamber trios, were very popular. They combine highly integrated voices in the same register with continuo.³¹

The tonalities of Porter's compositions are, predictably, confined mostly to the white notes of a modern keyboard instrument. The tuning systems in vogue during Porter's period of writing dictated that tonalities closer to C major would be somewhat more in tune than those straying toward the black keys.

Twenty-two of the 28 songs in Madrigales and Ayres have an instrumental ritornello, toccata, or sinfonia. Most two- or five-voice madrigals have sinfonias or toccatas; the three- and four-voice songs have ritornellos or nothing at all. Porter himself commented on the instrumental passages:

I have set before most of the songs, Toccatos, Sinfonias, and Rittornellos, which besides the delight and variety they beget, they are good for the respiration of the voice, for which end they are used³²

The ritornello is always the shortest of the three and is used as an introduction and as an interlude between verses of text. The sinfonia, more serious and shorter than the

³⁰ Ibid.

³¹ Apel, p. 35.

³² Porter.

toccata, is often imitative and is also used for an introduction. The toccata, the longest of the three forms, has dance-like sections in triple meter, separated by more severe, contrapuntal sections. These instrumental portions of the Madrigales and Ayres are an important innovation for they "represent a final break with the past."³³

Porter's use of the designation ayre--"late 16th and early 17th c. type of English song, which is derived from the French air de cour and, like it, is primarily a solo song"--is in the midst of a hundred-year tradition,³⁴ as exemplified by John Dowland's (1562-1626) First Booke of Songs or Ayres (1597) and New Ayres and Dialogues (1678), containing pieces by Henry Lawes (1596-1662), John Blow (1648-9-1708), Henry Purcell, etc. Most of Porter's ayres have three- or four-part choruses. "All are distinguished by a symmetry of phrase and melodiousness, with less of the rapid syllabic declamation found in the chamber duets."³⁵

Another type of composition popular in Porter's day was the elegy. "Wake, sorrow wake," a funeral elegy, is included in Madrigales and Ayres.³⁶ The English elegy "involves a blending of literary and musical elements." The

³³Walker, p. 165.

³⁴Apel, p. 66.

³⁵Ian Spink, "Walter Porter and the Last Book of English Madrigals," Acta Musicologica, 26:33, January-July, 1954.

³⁶Martin Peerson set the same text.

funeral elegy is distinguished from "the idea of the elegy as the poetic expression of unhappy love."³⁷

English vocal technique in Porter's time is considered less flamboyant than its Italian counterpart. Part of the reason is accounted for by the music the singers had to perform.

Many of the characteristic features of the Italian florid style are lacking in English song of this period. There is very little use of dotted rhythms, the familiar Italian trillo is rare, cadential flourishes are in general more restrained, less extended and less apt to fall into long chains of sequences.³⁸

Porter's Madrigales and Ayres, however, may have been performed with frequent vocal embellishments. The exact nature of the embellishments remains a moot musicological point; contemporary scholars, while writing much on Baroque performance practices, have not yet produced definitive answers to all questions.³⁹

The principal places in the music where embellishments might be applied are as follows: the "Corelli clash," long-valued notes not in chains of suspensions, anticipations at cadences, long-valued notes occurring on a strong beat at the top of an ascending line, and lines descending by thirds

³⁷LaRue, p. 135. Vincent Duckles' article in LaRue, "The English Musical Elegy of the Late Renaissance," treats funeral elegies at great length.

³⁸Vincent Duckles, "Florid Embellishment in English Song of the Late 16th and Early 17th Centuries," Annales Musicologiques, 5:339, 1957.

³⁹See the "Bibliography of Performance Practices" in Current Musicology, 8:9-86, 1969, and a supplement in 10:147-172, 1970.

(would the lines be diatonically embellished?). Other problems concern the use of dynamics when none were specified, the quantity and disposition of instruments or voices and the possibilities available in realizing figured basses.

Porter tried to assure that the performer would suitably perform his music:

To the Practitioner. Before you censure, which I know you will, and they that understand least most sharply; let me intreate you to play and sing them true, according to my meaning, or heare them done so; not, instead of singing, to howle or bawle them, and scrape, instead of playing, and perform them falsly, and say they are nought.⁴⁰

Some symbols found in the music permit, by their definition, more than one interpretation. One example is the sign written as a cluster of dots in bar 40 of "I saw fair Cloris." Although probably designating a fermata in this instance, the same sign, in other situations, indicates ornamentation (bar 20 of "Tell me you stars") or a repeat.⁴¹

⁴⁰Rimbault, p. 205.

⁴¹Robert Donington, The Interpretation of Early Music, 2nd ed. (London: Faber and Faber, 1963), p. 312.

CHAPTER II

SOME WORKS FROM MADRIGALES AND AYRES

I. "SLEEP ALL MY JOYS"

The poetic text of "Sleep all my Joys" contains eight ten-syllabled lines employing a rhyme scheme of ababccdd':

Sleep all my joys and only sorrows wake,
Let mirth to mourning pleasures yield to plaint,

Whilst I consume in sighing for her sake,
Whose loss to mind my heavy Soul makes faint,

Her love my life, her lack my ling'ring death,
Yea all my hopes are vanished as her breath.

Although she's dead yet this from death she said,
I always lived and died a perfect maid.

The poetry is here grouped in couplets to facilitate an examination of Porter's method of creating a musical form from the poetry. Some observations about the content of the poetry are necessary before proceeding further. The first six lines express six times a single sentiment--lamentation at the loss of the poet's beloved. These six appositive phrases paint the mood in which the last couplet is to be heard. The poem's penultimate line introduces the declaration of the final line, which changes narrators from the poet to the quoted deceased. That three quarters of the poem is given over to mood painting amplifies the impact of the last brief statement. The quote

of the beloved has further attention called to it by its not rhyming perfectly with the penultimate line ("said"/"maid").

How does Porter utilize the rhyme scheme? Is he conscious of the form inherent in the text? Does he parallel by musical form the literary form extracted from the poem, or does he set the musical form at odds with the poetic form? While one may not supply absolute answers to these questions, one can supply answers definitive enough to elucidate "Sleep all my Joys." Some ambiguity of form exists in the work. Investigations of the various formal possibilities can be of value.

If one views the poem as bi-sectioned, six lines followed by two, a plausible musical form is discernible. The first three couplets are a duet for alto and tenor. The last couplet, with the addition of the canto part, is labeled by Porter chorus. (The basso line, present throughout both sections, has no text and merely doubles the continuo). The eight lines of poetry are treated as follows: line one, imitation (polyphony); line two, homophony; line three, imitation; line four, homophony. The first two pairs of rhymed lines are therefore consistent as to texture.

Imitation and homophony comprising the first couplet, followed by imitation and homophony for the second couplet, establish a pattern justifiable by the apposition of the sentiment expressed by the first four lines of the poem. This

pattern is disrupted by the use of imitation throughout the entire third couplet. As is noticeable in the poem, the first period is located at the end of this third couplet. The fourth couplet, as noted earlier, can easily be set off from the rest of the poem due to its change of mood (from saddened reflection to a bemused recollection of the deceased's dying words). Regardless of what formal considerations Porter may have had in mind when setting this particular poem to music, he created distinctive formal divisions--through changes in texture or (as will be shown later) tonality--as the text dictated.

The poem abounds in text painting possibilities and Porter is not blind to the attractions of words like "sighing," "ling'ring," "heavy," and "mourning." He does, however, utilize the imitative portions of the musical form more than the homophonic, always keeping in mind good taste and formal structural considerations. For example, in bar nine, the tenor ascends on "sighing" through an entire octave of sixteenth notes; two measures later the alto echoes the sigh. The word "mirth" in bar nine does not warrant any special treatment since it is in the second line of the first couplet, a line that is, by the dictates of the form of "Sleep all my Joys," treated homophonically (and therefore simply). Text painting would not be apropos in a homophonic section. (Other similar examples are easily spotted: "all my joys" vs. "mourning,"

"sighing" vs. "heavy" and "faint," "vanished" and "ling'ring" vs. "death"). The fact that Porter does not, then, overindulge in text painting shows that he is conscious of a particular structural form in the madrigal.

The word "sleep" is set to a dotted whole note which abruptly moves into the running eighth, sixteenth and thirty-second notes on "all my." The melodic line drops on the word "heavy" (bar 13), and also at the beginning of the phrase "Yea, all my hopes are vanished" (bars 18-19). To add further drama to this phrase, Porter extends the word "yea" over the barline only to have it interrupted by declarative-like eighth notes exclaiming the rest of the phrase. "Vanished" is given only two of these eighth notes before being followed by rests and the echoed phrase. One of the most effective places in the entire madrigal is found at bars 21-22. Instead of the usual presence of a half or whole note at the final cadence, the word "breath" is dramatically shortened to a quarter note. The ensuing silence is made even longer by the fact that the text of the chorus begins on an offbeat, adding one more quarter rest.

The harmonic flow of "Sleep all my Joys" cannot be satisfactorily analyzed by the conventional means of labeling each chord's place in progressions due to the transient nature of the key centers themselves. To exemplify this and to facilitate an examination of those small areas of tonality

which do exist, chord roots of the sonorities as they appear in the duet are listed here: d, g, D, g, g, c, F, B^b, F, C, F, e, A, B^b, A, d, E, a, d, F, e, B^b, d, B^b, a, d, E^b, g, E^b, d, B^b, F, d, E^b, c, D, g, D, e, d, g, E^b, d, c, g, F, B^b, F, B^b, D, B^b, A, g, A, d (chorus) d, a, B^b, F, g, d, C, A, B^b, C, F, d, F, A, d, A, d.¹

Tonal cadences always occur at the ends of lines of poetry. Some are strong and complete (IV, V, I), as d, E, a or E^b, c, D, g or B^b, c, D, g or B^b, F, B^b. Two are half cadences, g, E^b, d and d, C, g, A. Half cadences never occur at the end of couplets; one occurs at the end of the last couplet's first line (bar 23), signaling the words of the final line. A full cadence marks the close of the duet. A feeling of finality is established by the chorus's last cadence, A, d, A, d (the perfect cadence and a perfect fifth, incidentally, accompany the words "perfect maid").

Though there is a key signature of one flat, a glance at the chords listed earlier shows that their organization is largely modal. Numerous accidentals and small groups of chords sounding like the traditional (IV)-V-I in a major or minor key create temporary tonal centers on g, d, F, B^b. What prevents one from considering the work strictly tonal is the frequent presence of major chords built on the flatted third

¹Small letters standing alone in the thesis designate minor triads or minor keys, depending upon the context; likewise, capital letters denote major triads or major keys.

degree (as an F chord in D major, commonly labeled III), major chords on the flatted seventh degree (as a C chord in d minor, commonly labeled ^bVII), many major chords on the flatted sixth (^bB in D, labeled VI), and the minor chords on the fifth scale degree (the so-called minor dominant, labeled v). The tonality sounding at the end of a line of text will be often completely destroyed by a rest separating lines of text and by the first few chords of the new line of text, e. g., a cadence on d, E, a (bars 6-7) is followed by a line beginning with D, F (bars 7-8). Excursions to keys remote from the tonality implied by the one-flat signature are not present. Only d, g, a, ^bB and F--key centers "close to home"--are used.

To demonstrate wandering key centers, the first line may be examined. D, g, D, g produce a feeling of g minor, but a c minor chord quickly appears. If one is analyzing tonality-wise, the c minor chord could be iv in g. Next, however, instead of confirmation of g tonality, one hears an F chord, followed by a ^bB-F-C-F progression. This causes a shift of tonality to F for the duration of two bars.

The ranges of the canto (f'-f"), alto (g-a'), and tenor (d-f') lie within the normal scope for the parts' respective ranges. The lines are free from melismatic passages except for instances of text painting (bars 1, 2, 9, 11, 14, 17). The pattern of long-valued notes followed immediately by many

shorter-valued notes illustrating the phrases "Sleep all my Joys" (bars 1-2) and "Yea, all my hopes are vanished" (bars 18-20) is reminiscent of Monteverdi. This pattern, interspersed with added accidentals (bar 5), melismas used as text painting (bar 11) and recitative-like phrases (bars 19-20), provides a great deal of variety (and therefore interest) in the two voice lines. It is interesting to note that the tenor makes all of the initial entrances in the imitative passages. Whenever the two voices sing simultaneously, the alto carries the melody.

The important words of each phrase consistently fall on the strong beats of the bar, the only exceptions being the deliberate misplacement of the phrases "all my hopes are vanished" and "whilst I consume." The imitated phrases tend to be only about two bars long while those utilizing homophony are twice that in length. These longer, homophonic sections generally lack the rhythmic interest of the imitative sections.

II. "TELL ME YOU STARS"

"Tell me you stars" is a two-voice madrigal, or chamber duet. Like most such madrigals of Porter's, a sinfonia precedes the verse. The sinfonia sets the mood for the rest of the work and introduces rhythmic and melodic motives which are to be heard in the verse. The sinfonia, scored for continuo and bass, canto and quinto (replaced by the tenor in the verse),

consists of three successive points of imitation. The second point of imitation includes a rhythmic motive--an eighth rest followed by three eighth notes and a longer-valued note (quarter, dotted quarter, etc.)--which is a principal rhythmic figure throughout the verse that follows.

Note that the motive of the first point of imitation consists of a long note value followed by a shorter value, while the motive of the last point is the opposite--a short value followed by a longer value--effectively balancing the brief *sinfonia*. Additional symmetry results from both the first and last imitative sections' comprising seven measures apiece (bars 1-7, 10-16). Contrasting with the opening and closing ideas of the *sinfonia* is the faster, eighth-note motive (bars 8-9) that spans both the *sinfonia* and the verse.

Key centers shift as new imitative sections begin. Modal harmony dominates the movement; key centers are merely brief areas in which one chord functions as a center around which neighboring harmonies hover.

The poetry of the verse consists of six couplets; four are rhymed couplets, one contains a sight-rhyme, and one does not rhyme:

Tell me you stars that our affections move,
Why made you me that cruel one to love,

Why burns my heart her scorned sacrifice
Whose breast is hard as Crystal, cold as Ice,

God of desire if all thy votaries
Thou thus repay, succession will grow wise,

No sighs for Incense at thy shrine shall smoke,
Thy rites shall be despis'd, thy Altars broke,

O, or give her my flame to melt that Snow
Which yet unthawed does on her bosom grow,

Or make me Ice, and with her Crystal chains
Bind up all love within my frozen veins.

The poem is quite moving. Though delicately constructed, it is more complex than "Sleep all my Joys." The first couplet states the poet's predicament; the second queries his bewilderment at his condition. The god of desire is almost threatened by the poet in the third and fourth couplets. At this juncture comes the main structural division of the poem. The last two couplets suggest solutions to the poet's problem. The first solution--significantly the first--is to thaw the frozen heart of the cruel one. The second, and final, solution, invokes the god to use his power to make the poet himself equally hard-hearted, thus quenching the flames that burn in his breast. It is aesthetically necessary that the melancholy sixth couplet appear where it does, not juxtaposed with the fifth, since the mood of "Tell me you stars," as well as "Sleep all my Joys," is Stygian. The faint glimmer of hope in the fifth couplet must be extinguished in the sixth.

Porter's score reflects the poet's intercession at the beginning of the fifth couplet. He makes no change in the textural or melodic characteristics of the work after the fermata on O (bar 20). In other words, the music preceding the

formal division caused by the fermata, and the music following the fermata are similar compositionally. (Rhythmic motives also link the portions separated by the fermata, see below). Porter formally emphasizes the spot by repeating the word O; one assumes that he added an O from the fact that two O's, if present in the original poetry, would allow too many syllables in the ninth line of the poem. Moreover, and perhaps more arrestingly, since other text repetitions occur in the work, the piece moves abruptly from a strong cadence in a minor (vii^{o6}-iv-I⁶-IV-V-i, bars 18-20) to an F major chord for the O with the fermata.

Numerous repetitions of text and one omission of text (bar 16, canto) preclude the work from being durchkomponiert. Text repetitions occur primarily when the poet is beseeching "why made you me" and "why burns my heart." The selection of these particular phrases underlines the helplessness the poet is expressing. The final phrase, "bind up all love within my frozen veins," is also chosen for repetition. Moving through four bars of parallel tenths and sixths, using slight, subtle syncopation (tied half notes move on the weaker, second beat of the bars, not on the downbeat), Porter dramatically paints the text.

Motives from the sinfonia are used extensively in the verse. The first six notes of the verse, omitting notes two and three, are identical in pitch to the first four notes of

the canto part of the sinfonia. As noted earlier, the rhythmic figure from bars four and five (eighth rest followed by three eighth notes and one quarter note) is consistently employed throughout the verse. It occurs in bars 4-5, 6-7, 11, 12, 25, and, varied, in 17; curiously the number of imitations is uneven in bars 4-5. It is found most often accompanying the beseeching queries mentioned above. It also sets the vehement declaration, "thy rites shall be despised." This persistent rhythmic pattern gives drive and continuity to the madrigal. It is this motive that welds the two parts of the work together. The Q in measure 20 is framed by the motive in bars 17 and bar 25.

Imitative writing is used for the first words of each line of text. The imitation then grows into homophony by the end of each poetic line. In this characteristic "Tell me you stars" is very similar to "Sleep all my Joys." An exemplary phrase is bars 11-14, a passage that could musically be transferred to the ayre, although the imitation/homophony alternation is not always as obvious (cf. bars 8-11). Perhaps the reason for this technique's frequency is an ideal of the Camarata in operation, namely, the desirable return of music to a style such that a text could be understood. Imitation, therefore, usually means that one voice sings something and is then silent while the other part(s) repeat(s) what has just been heard. The text is therefore not obscured. When

voices sing simultaneously, homophony is used, for the same reason.

"Tell me you stars" is more complex than "Sleep all my Joys." For example, the canto begins "Or make me Ice" (bar 25) and breaks off to be imitated by the tenor, who continues the phrase. The canto then returns, imitating the tenor, and the parts do not coincide textually until bar 30.

The harmony of "Tell me you stars" is quite similar to other of the Madrigales and Ayres. Ambivalence between modality and tonality brought on by many III, VI, VII, and v chords and root movement by step is found in the madrigal. Cadential formulas are similar to those in the ayre. Key centers are close to the key signature indicated. In bars 6-11 the harmony passes through six key areas: b, B^b, F, g, a and g. In bar 7 the augmented triad, a definite Italian influence, is worthy of note for the role it plays in delaying and adding tension to the cadence. Also noteworthy is the root position d minor to root position c minor in measures 10-11. The tenor moves from the note a to g, separated only by two eighth notes (bars 10-11). These notes make parallel fifths with the continuo movement, parallel fifths that are at best only thinly disguised. Beginning in bar 27 the continuo moves upward through the entire scale of F major. At bar 31 the line drops to begin again the ascent. Occurring with this very orderly procession is tightly controlled harmony, not left to the

realizers of the continuo, but dictated by thirty-three symbols in the space of six bars (28-33).

The melodic material generally treats the text syllabically, except for a double relish on the exclamatory O. The ranges of the voices are wide: canto d'-a", quinto g#'-a", tenor d-d', basso F-b. The vocal parts, though leaping melodically more often than the parts in the ayre, nonetheless move most often by step.

The frequently figured, disjunct continuo of the verse contrasts with the basso seguente role of the basso continuo in the sinfonia. However, one is safe in generalizing that there is nothing particularly unusual about the melodic properties of "Tell me you stars."

The poetry of the madrigal abounds in metaphors and similes. The poet thus uses an abstract literary device, and the music is laden with the musical counterpart of the simile, text painting.

Porter uses harmonic solidity as a text-painting device. In bars 11-14 he sets the mood harmonically for the threatening text. The section is unequivocally in F major with the bass moving by quarters rather than the previous whole and half notes. On "that cruel one to love" (bar five), an unusual progression (i-VII-VI-III₅⁶-ii⁶) results from constant movement of eighth notes in the upper voices. The dissonant, non-harmonic tones produced by these notes hint at text painting of the word "cruel."

Word accents are commonly reinforced by musical accents; vocally accented syllables are placed on downbeats, held notes, etc. The rapid eighth-note motive subjugates whatever text it accompanies, but Porter is usually able to turn the situation to his advantage. For example, "thy rites shall be despised" (bar 17) uses an altered form of the motive. The important word "rites" receives no more length than "thy," "shall," "be," "de-"; it is subjugated to the motive. But, the last syllable of "despised" is a half note. The total effect is of one's spitting out vehemently a virulent prophecy. The impression the listener receives is almost that the god of desire himself is loathed.

In the first line of the poem, "affection" is treated with eighth notes to illustrate that "affections move." On the word "hard" in bar nine, a sudden g $\sharp$ -b-d triad in first inversion creates a chromatic modulation to the tone center of a minor. Added to the catalog of devices used to illumine the text is the use of the not-too-prevalent vii^o in root position, found on words like "incense" (bar 16) and "ice." The exclamation O receives a double relish, the height of vocal bravura in an otherwise rather modest chamber duet.

III. "I SAW FAIR CLORIS"

Unlike most two-voice madrigals by Porter, "I saw fair Cloris" is preceded by neither *sinfonia* nor *toccata*. The madrigal text begins with no more introduction than one chord in the continuo. Five couplets comprise the poem, rhyming aa'bbccdd'ee.

I saw fair Cloris walk alone,
Whilst feathered rain came softly down,

And love descended from his Tower,
To court her in a silver shower,

The wanton snow flew on her breast,
Like little Birds unto their nest,

But overcome, with whiteness there
For grief it thawed into a tear,

Thence falling on her garment's hem
To deck her, froze into a gem.

Many features of the two poems already considered are found in "I saw fair Cloris:" brevity, rhymed couplets (although this time with two off-rhymes), similar vocabulary, related key symbolic words (such as snow, ice, freeze, thaw, melt). There is one readily noticeable difference: each line has only eight syllables.

Porter exhibits considerable variety in the order and repetition of half-lines and full lines and also in the distribution of those lines to the two parts of the duet, canto and quinto. As can be seen from Figure 1, no two couplets use the same scheme.

Couplet 1 (10 bars)

Line A - Canto
 Line B - Quinto
 Line A - Quinto
 Line B₁ - Canto
 Line B¹ - Canto and Quinto

Couplet 2 (12 bars)

Line A and B - Canto
 Line A and B - Quinto
 Line B - Canto and Quinto

Couplet 3 (4 1/2 bars)

Line A - Quinto
 Line A - Canto (overlapping)
 Line B - Quinto
 Line B - Canto (overlapping)

Couplet 4 (12 bars)

Line A₁ - Canto

 Line A₂ - Quinto

 Line A₁ - Quinto

 Line A₂ - Quinto and Canto

 Line B - Canto
 Line B - Quinto (overlapping)
 Line B₁ - Canto

 Line B - Canto and Quinto

Couplet 5 (12 bars)

Line A - Canto
 Line A - Quinto
 Line B₁ - Canto (overlapping)
 Line B - Canto and Quinto

 Line B - Canto and Quinto

Figure 1. Distribution of text in "I saw fair Cloris."

The central couplet, the shortest, is the only one not to close with a homophonic statement of the second line of the couplet (Line B). The fifth and final couplet repeats the closing homophonic statement, thus closing and rounding off the form. The overlapping in the third couplet gives the effect of stretto since the little overlapping in other couplets is at a much greater time interval.

The end of the third couplet and the beginning of the fourth marks a major change in the madrigal and provides one of the musically most effective points in Porter's works. An incident of text painting in the second bar of the piece seems to have produced the stimulus for this change and for much of the music in the madrigal as a whole. On the word "walk" (bar 2) the continuo and basso, doubling one another as usual, begin to "walk" up the C major scale beginning on F. A dotted half note is used in the voice part, so the "walking" bass is distinctly heard. Once this stepwise, quarter-note movement is established, it dominates the continuo line for the majority of the piece. The conjunct movement is virtually unceasing: up a ninth, bars 2-3; up a sixth, bars 4-5; up and down a fifth, bars 6-7; down an eleventh, 11-13; down another eleventh, 15-18; up a tenth, 27-31.

The last scale passage (bars 27-31) marks a major division in the work's form. The rising tenth occurs not to quarter notes, but to half notes. The sudden slowing of this by now aurally familiar pattern celebrates the denouement in the text and the long rise (bars 27-31) dramatically exhausts the step-wise movement. In bars 32-37, the bass moves minimally as if portraying the grief of the text. The bass line, almost completely constructed from whole and half notes, frequently leaps by fourths and fifths (bars 38-51).

The key center of C major is firmly established in the first bar with a relationship of tonic to dominant and back to tonic. (Recall that neither the ayre nor the madrigal previously examined established a definite key center immediately). But in "I saw fair Cloris," C major is not only decidedly present, but persists for a long time by the standards of modal harmony. C major is heard throughout the first thirteen measures. It is repeatedly reinforced by dominant-to-tonic progressions, with a particularly strong cadence in bars nine and ten, followed by the ubiquitous marching bass line from tonic down an octave and a half to dominant (bars 11-13). Each couplet ends with a full cadence, with at least a half-note stop on each final note. In fact, only major key tonalities are used as key centers for the entire portion of the madrigal that contains the quarter-note movement in the continuo.

Minor key centers (a minor and e minor, bars 41-48 and 32-34) are used to strengthen the text, which speaks of tears, grief, and freezing. The tonality of C is firmly returned to and underlined only in the piece's last three measures. That D sharp and F sharp (bars 46-47) could occur so strongly four bars from the end, in C major, is a reminder of the hold that modality still had on Porter. A "Corelli clash" occurs in the penultimate bar when the voice parts combine tonics and leading tones, c' and b' sounding together, then b and c".

The leading tone is finally doubled, causing parallel octaves to the final cadence.

Stepwise harmonic progressions abound due to the nature of the basso continuo, for example, I-vii^o-vi-v-v²-iii-ii-i (bars 15-17) and the diatonic root movement, I-ii-iii-IV-V⁷-vi-vii⁷-I-ii (bars 27-31).² In keeping with the preponderant tonality as opposed to modality in this madrigal, few III, VII, and v chords are found. However, other harmonic, as well as the common melodic, clichés are present.

The interval of the diminished fourth is very common in seventeenth century Italian cantatas. It is used in the passage from bar 41 to bar 44, and combined with the descending minor sixth creates an affective motive. The tonally weaker effect of leaping away from the leading tone is added to the sudden shift from a minor to G major in thinly disguised parallel root position triads. The resulting tonal fluidity is in contrast with the first 40 bars of the madrigal. The climax of this tonal waywardness occurs at bars 46-47 where the already-mentioned D sharp and F sharp appear. This sixth is also the focal point of other stylistic traits. Given to the word "froze," this sixth appears on a weak beat and is tied over the barline where the bass drops to A as a lower neighbor of B. This sixth is also the first time in

²An imaginative continuo player might well alter some of these root position harmonies.

the couplet when both voices are together (except for the less significant upbeat on "to"). As can be seen in the score, Porter goes out of his way to keep the first three words of the half-line ("to deck her") apart.

Aside from this example, which rather transcends mere text painting, other instances of text painting are predictable. The vocal lines on "whilst feathered rain came softly down," "thence falling" and "love descended," all obediently descend.

Most of the cadences are stereotyped, but two deceptive cadences are worthy of mention, occurring in bar 15 and bar 19 respectively. The first is necessary to avoid a diminished fourth from F sharp to C in the bass line, but the second seems merely awkward.

Despite such rather clumsy places, the effect of the madrigal as a whole is considerable. Both poetry and music work together in the best madrigal tradition. Porter is able to mix modern tonality above the "walking bass" with modality and text painting from the older tradition. The result is aesthetically satisfying and a testament of Porter's skill.

IV. "WAKE, SORROW WAKE"

As in most English sets of madrigals, the last song in Porter's collection, "Wake, sorrow wake," is an elegy. In proper elegiac tradition, it is dedicated to a deceased person

held in high esteem by the composer. In this instance, the dedication reads: "An Elogie on the Right Honourable Lady Arrabella Steward."

Many English composers of the sixteenth and seventeenth centuries, such as Thomas Tomkins (1572-1656) and Henry Purcell, reverted to the style of the consort song when writing elegies. A consort song is characterized by a predominant voice line, suspended over rhythmically active homophony.³

Porter's elegy has some stylistic affinity to the consort song, mainly in the sections where chordal writing is used. Imitation throughout all five voices, however, occurs often enough to maintain a madrigal style.

The text rhymes ababccdde. Its only anomaly is a single eight-syllable line (line five), surrounded by ten-syllable lines:

Wake, sorrow wake, thith thee is fall'n asleep,
Asleep in death, who was Entombed in life.
Eyes weep out sight, or see but still to weep,
And weep for loss of a most constant wife,
Who now is dead, Aye me she's dead,
Then mind we still her name with hearts of lead.

Ar'bella farewell dear widow wife,
Farewell in death that fared so well in life,
Sole Paragon for grace and princely parts,
Thy vault still keeps our thoughts, thy chest our hearts.

The division of the poem into two parts here corresponds with the two large formal sections Porter has created. The musical

³LaRue, p. 138.

division occurs at a natural place in the poem--where the universality of the poem becomes personalized by the inclusion of a specific name, Arabella. A sinfonia for canto, quinto, basso and continuo precedes the two vocal sections.⁴ Violins, when indicated, double the quinto and canto voice parts.

A suitable minor tonality (c minor) is adopted for the sinfonia. Except for a brief incursion into E^b major, the minor key center prevails. C minor also begins and ends both vocal sections. Analogous with the sinfonia, E^b is the first key center reached after the initial tonality in both sections, and the last center before the close of the first section. A partial key signature is present in the vocal sections: one flat for canto, quinto, alto and tenor, and two flats for the basso and continuo.⁵

The sinfonia begins with a point of imitation (bars 1-3; Q, C). All other beginnings of imitation (bars 7-12; B, Q, C and bars 12-14; C, Q, B, Q, B) are merely part of the continuous flow of harmony in a rather thick texture. The sinfonia,

⁴By now, consistencies from work to work concerning harmony, melody, texture, etc., are evident. Repetition of similar findings will therefore not be included.

⁵Partial signatures were in common usage before 1500. R. H. Hoppin's opinion that the partial signature is "the adequate expression of a sort of contrapuntal . . . bimodality" seems applicable to this madrigal. Apel, p. 645. The quinto, canto, alto, tenor, basso and violin parts will respectively be designated hereinafter by Q, C, A, T, B and V.

therefore, seems closer in style to polyphonically animated homophony than a web of obvious points of imitation.

After a first glance at the elegy, its two vocal sections would seem to fall easily--because of new points of imitation, alternation of imitative and homophonic textures, completion of lines of poetry, etc.--into thirteen smaller sections. (Had the elegy clearly revealed such numerous formal divisions, it would definitely correspond more closely to Baroque style.) However, fluid movement between homophony and imitation, as shown by single-voice entrances (B, bar 48; Q, bar 56; and Q, bar 96), makes such division of the work implausible. In addition, contrary to the original premise, there is no one criterion by which sections can be defined, e. g., some sections are defined by the entrance or exit of the doubling strings, others by changes in texture, etc.

Any sections to be found within the First Part and Second Part laid out by Porter would be--due to strong cadences, overall texture, etc.--the following five: bars 19-40, 40-59, 59-77, 82-89 and 89-101. The first section (bars 19-40; for Q, C, A, T, B, V; key centers of c, E^b, G/g) sets two lines of poetry chordally (e. g., bar 30) and imitatively (e. g., bar 32-36). The second section (bars 40-59; Q, C, T, B; c and Q, C, A, T, B, V; F) displays a marked similarity to the compositional method used in the two-voice madrigals. One line of poetry is set, its first phrase treated in imitation and its last phrase in homophony.

The first part of the third section (bars 59-65; Q, C, A, T, B; E^b, G/g) contains much imitation and text repetition; "aye me she's dead," heard eight times, is the sole text fragment. The last part of the third section (bars 66-77; Q, C, A, T, B, V; E^b, c) closes the first of the two large vocal divisions. The full ensemble participates in this last part as well as sections one and five. This beginning of a work by showing all the performers one had on hand (therefore writing texturally as fully as possible) and ending the work the same way, to make the maximum impression on the audience, was called for by the aesthetic within which Porter was working.

In the two-voice madrigals already considered, the basso line simply doubles the continuo line, adding the weight of another instrument to the harmonic foundation. The chorus of "Sleep all my Joys" includes a text for the basso. "Wake, sorrow wake" has a curious basso line in that only part of it is with text. This is not to say that the basso is silent from whole sections. Rather, since the basso is primarily a harmonic foundation (else why would it merely double the continuo?), when the text fits awkwardly, instead of revising the basso line--which would disrupt its harmonic function--Porter has the basso singer remain silent. Measures 24-25, 45-48, and the downbeat of 36 are instances where text is absent for only a portion of a section. In contrast, all

upper parts always have text. Absence of text in any of the upper four voices would sound odd, as their junction is primarily melodic.

Section four (bars 82-89) starts soon after the beginning of the second large vocal division. Bars 82-85 (Q, C, A, T, B, V; E^b) are another example of polyphonically animated homophony. Bars 86-89 (Q, C, A, T, B; A^b, F) consist of a harmonic sequence, V-I in A^b, V-I in F. The first part of section five (bars 89-98; Q, C, A, T, B, V; E^b, c, f) begins similarly to sections one and three and ends with the full ensemble. The middle part of the section (bars 98-101; Q, C; g) is a duet that completes the penultimate line of the poem. The end of the section (bars 101-113; Q, C, A, T, B, V; C/c) is structurally reminiscent of sections one, three and five.

The formal breakdown just concluded helps one to notice some of the remnants of the Renaissance present in Porter's music. The two large sections of the Second Part (bars 90-98 and 102-113), with their closely-knit imitative homophony and varied texts sung simultaneously, are prime examples of Renaissance style. Also shown, however, are some of the beginnings of Baroque style, such as the concertato manner of writing in bars 78-89 and in the short duet (bars 98-101). Other places where Porter differently distributes the members of the ensemble are in bar 52 as a solo and bar 86 as a trio.

The somber mood of the elegy is sustained by the extensive use of minor key centers. The Picardy third on the work's final chord may not have been gratuitously used; it was not used in "Sleep all my Joys," for example. Rather, it was used to text paint the poem's last line. Little islands of harmonic interest dot the work, e. g., suspensions (bar 43 in A, 47 in Q) and cross relationships (bar 41 in T to 42 in B). Notes tied across a bar and moving on weak beats (bar 41 in T, 42 in A, 43 in C, etc.) cause bars 40-48 to contrast well with bars 19-39. Crossing of voices sometimes occurs, as in measures 57-59 in the quinto and canto.

The direct movement from an F major sonority to an A major triad (bar 53) is the most noticeable chromatic progression in the elegy. In bar 20, both quinto and tenor sound G's against an A^b major sonority. The tenor moves to f, creating a 7-6 suspension, with the quinto as a parasitic dissonance. One notes also the descending scale in the continuo (bars 78-82). Melodic movement in the elegy tends to be less stepwise than in the two-voice madrigals.

Elegies provide ample opportunity for illustrating the various aspects of grief. Although the English elegy, like other English compositions, does not contain exaggerated text painting, much of the text of "Wake, sorrow wake" is effectively illustrated. In bars 31-40, the melody drops whenever "was Entombed" is sung. In bar 31, the basso and continuo

descend to E, their lowest note in the piece, on the word "death." The phrase "eyes weep out sight" is treated imitatively in long-valued notes with a continuous stream of suspensions (bars 40-48). On "aye me she's dead," a sighing effect results when the line falls on "aye me" (bars 59-65). During the imitation of this phrase, the harmony moves through several key centers, but few tonics are ever sounded. This restless harmony adds to the hopelessness depicted by the words. "Ar'bella, farewell" is sparsely echoed (bars 78-82) over a weak progression in c ($v-ii^6-III-VII^6-i-VII-VI^7-V$); "farewell" is also colored by an unprepared 4-3 suspension (bar 86).

In short, then, the elegy on the "Right Honourable Lady" Arabella Stewart may be said to contain numerous compositional features in common with the two-voice madrigals. It still, like other elegies of its time, shows signs of Renaissance influence.

V. "WHEN FIRST I SAW THEE"

"When first I saw thee" reveals Porter's most simple style: a homophonic duet, short in length, making a single point from equally simple, direct, but nevertheless charming, poetry. The two-voice madrigal is strophic. A ritornello--usually found in Porter's madrigals having more than two voices--precedes the first verse and is repeated before the

second verse. It begins with imitation between the two upper voices (the basso as usual doubles the continuo line) and, characteristically for a ritornello,⁶ contains parallel thirds between the quinto and canto or parallel tenths between the quinto and canto or parallel tenths between an upper part and the basso (e. g., bars 3, 6-9). Also present is a motive comprised of four descending eighth notes followed by a quarter note (bars 1, 3, 5, etc.) which is quite common in ritornellos (see the ritornello for Orfeo's song "Vi ricorda," in Monteverdi's Orfeo). Duple meter is used for the ritornello, providing a readily audible contrast with the triple, and later quadruple, meter of the verse.

The text is light-hearted and text painting, probably due to the strophic form, is economically employed; the best, and only clear-cut, example is in measure 43 with the repetition of the word "double." The chromaticism of the same measure is a deft, interesting touch. The content of the final line of poetry in each verse is somewhat unexpected, since the phrase 'forgives,' as it were, the innocent girl who has stolen the poet's heart. The phrase "which if thou dost not, I will swear thou art" becomes a threat when declared syllabically on more rapid, eighth notes (bars 35-36). The listener, as a result, expects an at least mild verbal assault to

⁶Spink, p. 20.

follow. The change to common time and the rest at the beginning of bar 37 prove somewhat dramatic in the attention they call to the last line of poetry.

Porter's instructions to the performer say "all over again for the second verse." Although all lines of each verse contain ten vocal syllables, some problem might arise in the final eight measures of the piece in fitting the second verse to the music, due to the text repetition Porter employed in the first verse.

Most aspects of "When first I saw thee"--such as harmony, melody, text painting, rhythm and form--are very similar to aspects of other of Porter's madrigals. For example, a rather strong feeling for a tonality of G minor is established by the beginning and end of both the ritornello and the verse on a G minor sonority and by numerous chord relationships that sound like V-i in G minor (e. g., bars 12-13, 20-21). At the same time, however, abrupt shifting of tonal centers is present, as in the jump from D minor to F major from bars 25 to 26. An awkward diminished fourth, sung by the canto in bar 38, could easily have been avoided by changing the canto's f' sharp to g'. The quickly-changing key centers and sections of ambiguous tonality (the F major heard in bar 26 is immediately contradicted by c minor and E^b major in bar 27) result in the modal harmony familiar from the discussions of other of Porter's madrigals.

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VITA

Linda Dobbs Jones was born in Johnson City, Tennessee, on September 7, 1944. She attended elementary schools in Erwin, Tennessee, and graduated from Unicoi County High School in June, 1962. The following September she entered The University of Tennessee and in June, 1967, she received a Bachelor of Arts degree in Voice.

In the summer of 1967 she entered the Graduate School at The University of Tennessee, working toward a Master of Arts degree in Music History. Her studies were interrupted when she accompanied her husband to Nashville, Tennessee, where, for the academic year beginning in 1968 she served as Assistant Librarian at the Music Library at George Peabody College for Teachers. Following a brief sojourn in Europe, she accepted the position of Supervisor of the Music Library at The University of Tennessee in Knoxville, resuming her graduate studies simultaneously.

THREE MADRIGALS OF WALTER PORTER

A Supplement to
A Thesis
Presented to
the Graduate Council of
The University of Tennessee

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

Edited by
Linda Dobbs Jones
December 1970

TABLE OF CONTENTS

	PAGE
I SAW FAIR CLORIS	1
WAKE, SORROW WAKE	7
WHEN FIRST I SAW THEE	29

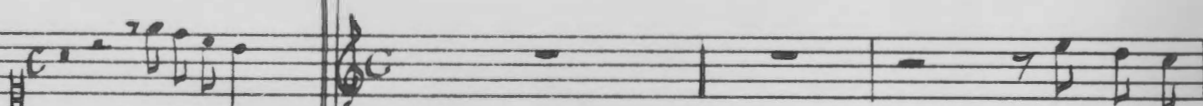
NOTES

1. I saw fair Cloris, basso continuo, bar 1: the time signature of C in the original has been changed to C to correspond with the time signatures of the other voices.
2. I saw fair Cloris, basso, bar 1: the time signature of C , omitted in the original, has been included.
3. Wake, sorrow wake, tenor, alto, quinto and canto, bar 19: e flat has been added to the key signatures to correspond with the key signature of two flats in the basso continuo and the basso.
4. Wake, sorrow wake, tenor and basso, bar 25: the a in the original has been changed to a flat to correspond with the basso continuo.
5. Wake, sorrow wake, basso, bar 27: the a in the original has been changed to a flat to correspond with the basso continuo.
6. Wake, sorrow wake, canto, bar 36: the g'' flat in the original obviously should be e'' flat.
7. Wake, sorrow wake, basso, bar 53: the e flat in the original has been changed to e natural to correspond with the basso continuo.
8. Wake, sorrow wake, canto, bar 59: the a in the original obviously should be c' .
9. Wake, sorrow wake, canto, bar 60: the g'' flat in the original obviously should be e'' flat.
10. Wake, sorrow wake, canto, bar 99: the word tacet, omitted in the original, has been added.
11. Wake, sorrow wake, canto, bar 103: the word violin, omitted in the original, has been added.

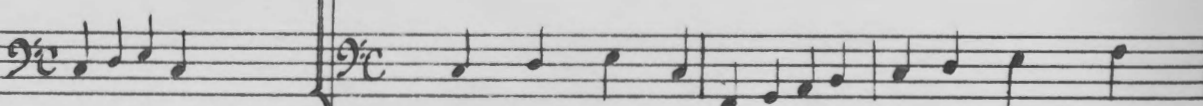
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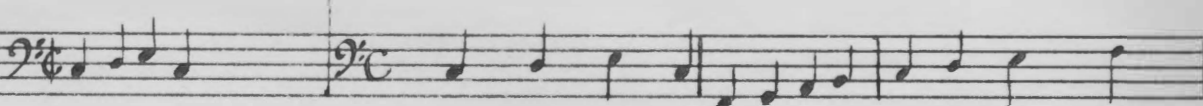
Canto 

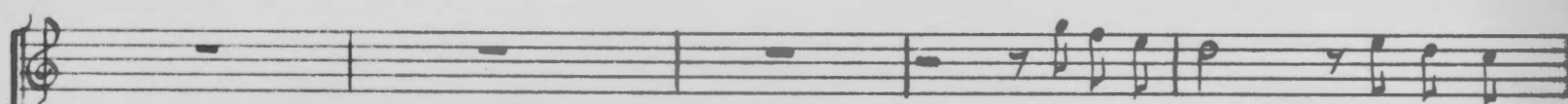
I saw fair Clo-ris walk a- lone,

Quinto 

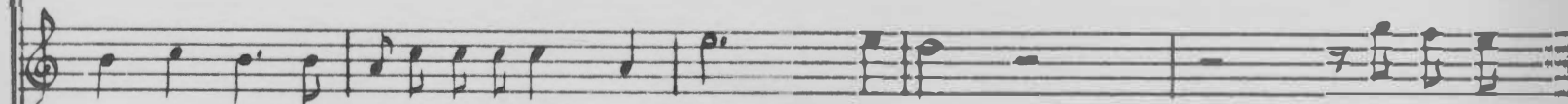
whilst feath-ered

Basso 

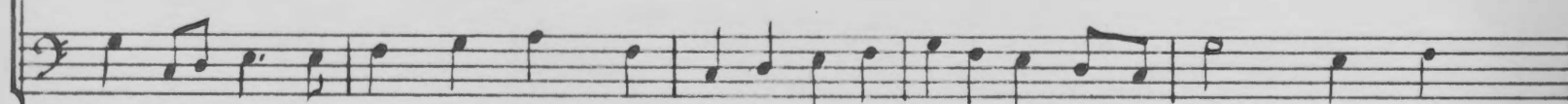
Continuo 

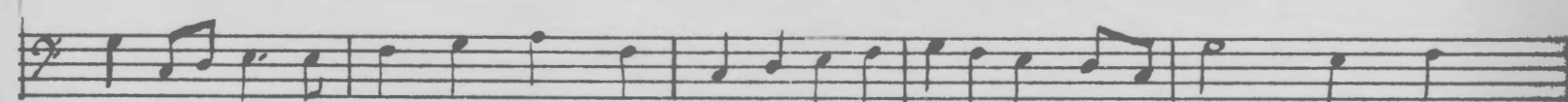


whilst feath-ered rain, whilst feath-ered

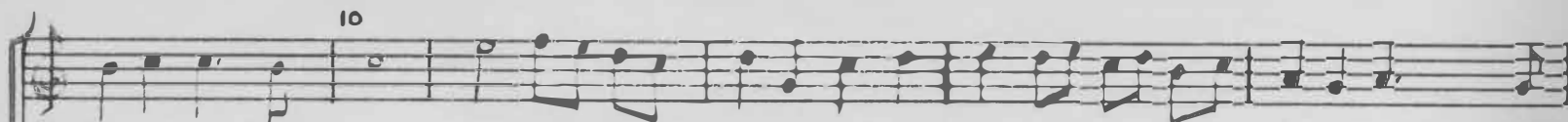


rain came soft-ly down I saw fair Clo-ris walk a- lone, whilst feath-ered

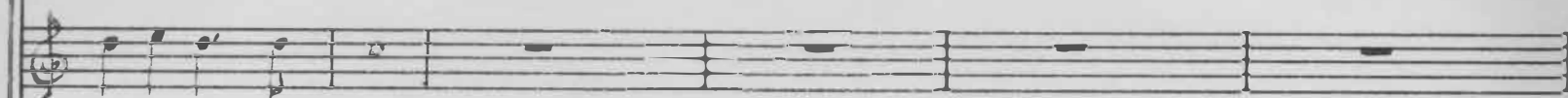




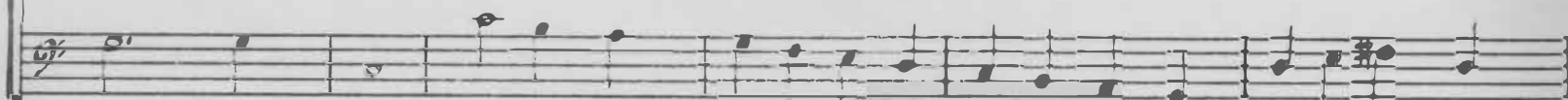
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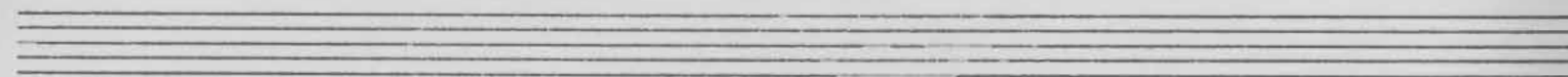
rain came soft-ly down, and Love de-scend-ed from his Tower, to court her in a sil-ver



rain came soft-ly down,

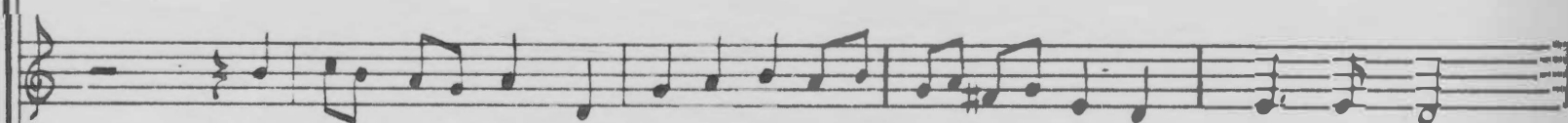


4 # #3 5 4 4 3 4 b6 3 3 4 3 4 3 4

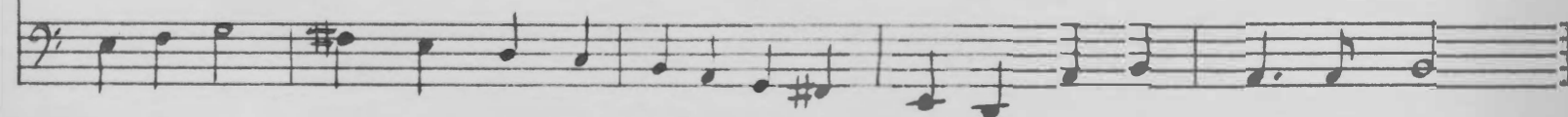
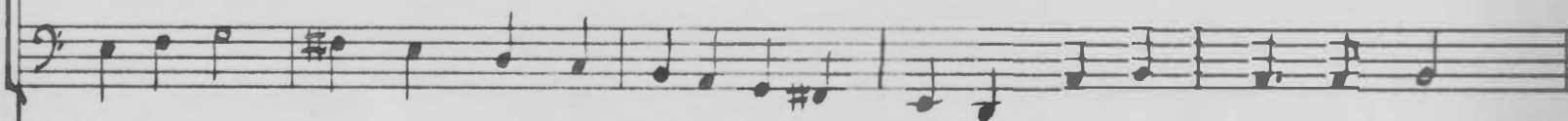


shower,

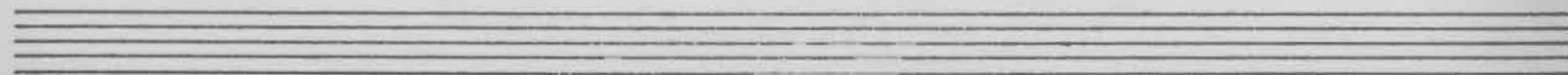
To



and Love de-scend-ed from his Tower to court her in a sil-ver shower,



#3 5 4 4 3 2 b6 b3 4 3 4 #3 4



20

court her in a sil - ver shower. The wan-ton

To court her in a sil - ver shower. The wan-ton Snow flew on her

b6 7 b6 5 b6 # 4 5 # 3 2 3 b6

Snow flew on her breast, like lit-tle Birds un - to their nest, but

breast, like lit-tle Birds un - to their nest,

b6 4 # b3

30

O-ver-come, with white-ness there for grief it thawed, it

with white-ness there, but over-come with white-ness there, for

b3 8 #3

thawed in - to a tear, for grief it thawed, it thawed in - to a tear in -

grief it thawed in - to a tear, for grief it thawed, it thawed in -

b6 5

b6 5

b6

to a tear, Thence fall-ing on her gar-ment's hem, to deck her, to

to a tear, Thence fall-ing on her gar-ment's hem to

4 # #3 b3 #3 #6

deck her, froze in-to a gem, to deck her, froze in-to a gem.

deck her, froze in-to a gem to deck her, froze in-to a gem.

5 5 #6 7 6 5 #6 4 3 2 # 4 #

WAKE , SORROW WAKE

Sinfonia

8

Canto

Quinto

Basso

Continuo

#6 #67 b6 5

#6

7

b6

4

#

b6 5

6 5

10

3 #6 7 #6 # 4 #

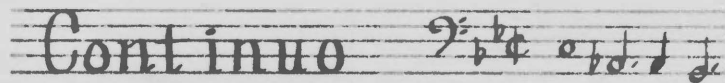
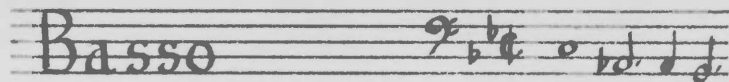
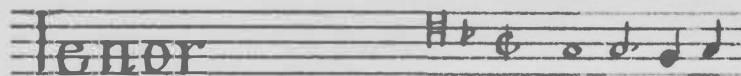
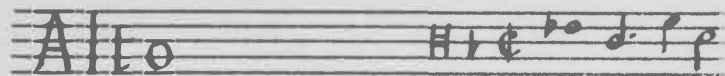
7 #6

#6 5 #3 5 #6 5

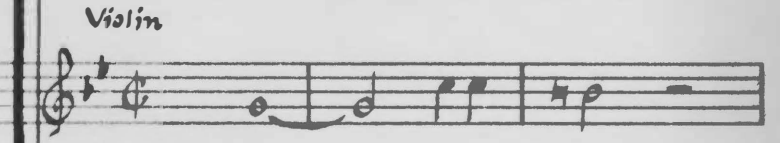
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First Part

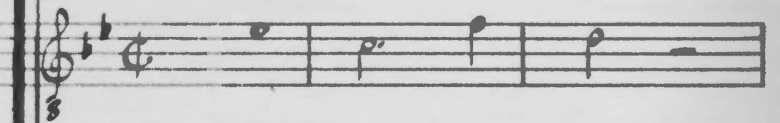
10



Wake sor - row wake, thith thee



Wake sor-row wake,



Wake sor - row wake,



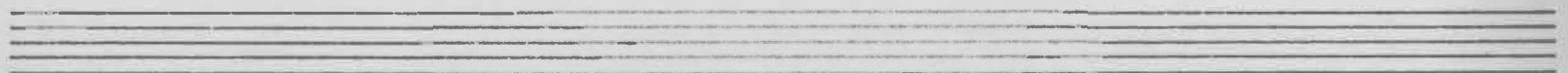
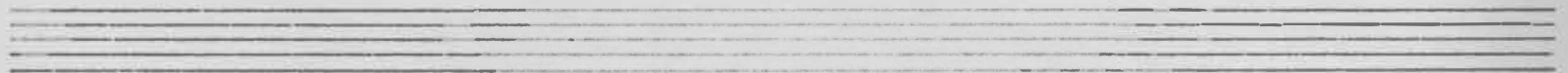
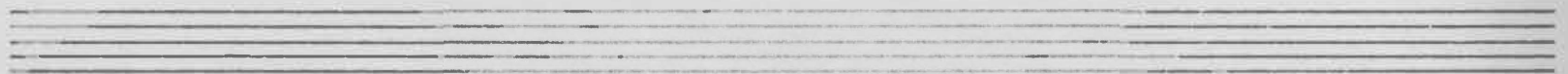
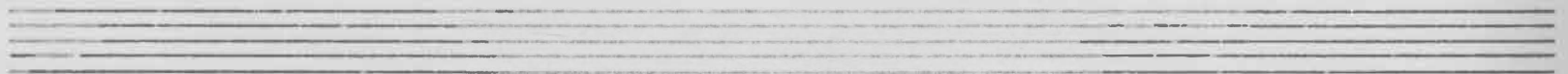
Wake sor - row wake, thith thee



Wake sor - row wake, thith



7 #6



is fall'n a - sleep, thith thee is

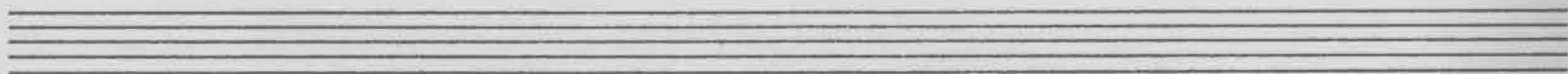
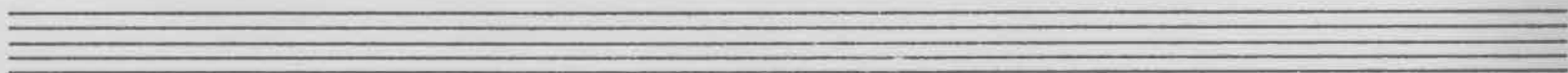
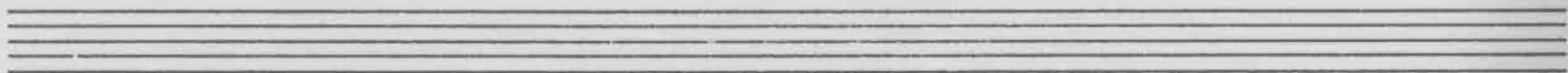
thith thee is fall'n a - sleep, thith thee is fall'n a - sleep,

thith thee is fall'n is fall'n a - sleep,

is fall'n a - sleep a - sleep, thith thee is fall'n a - sleep,

thee is fall'n a - sleep, thith she is

#6 7 #6



90

fall'n, is fall'n, she is fall'n a - sleep, a - sleep in death,

she is fall'n a - sleep, a - sleep a - sleep in death,

thith she thith she is fall'n a - sleep, a - sleep in death.

thith she is fall'n a - sleep, thith she is fall'n a - sleep, who was En-

fall'n is fall'n a - sleep, a - sleep in death, who

5 #6 7 #6 5 7 #6 4 #

who was En - tombed was En - tombed in life, who was En -

who was En - tombed En-tombed in life, who was En- tombed,

who was En - tombed who was En - tombed in life, who was En-tombed in

tombed, who was En - tombed in life, En - tombed in life, who

was En - tombed En - tombed in life, who

b6 # 4 5 #

40

tomed, who was En-tomed who was En-tomed in life.

who was En-tomed En-tomed in life.

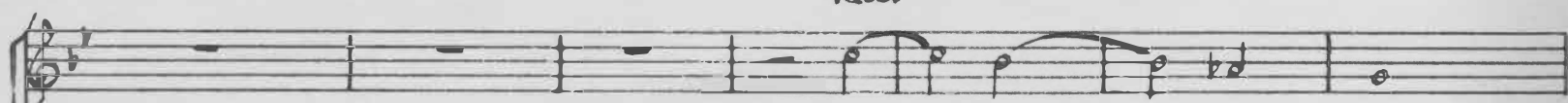
life, who was who was En-tomed in life. Eyes

was En-tomed was En-tomed in life. Eyes weep

was En-tomed En-tomed in life. Eyes

5 #6 5 # 4 5 # #6 5

Tacet



Eyes weep out sight,

Tacet



Eyes weep out sight out sight,



weep out sight,



out sight, eyes weep eyes weep out sight.

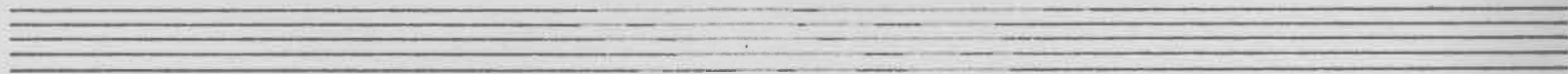
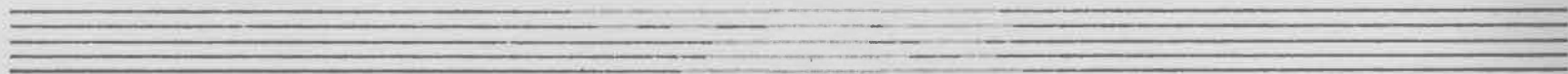
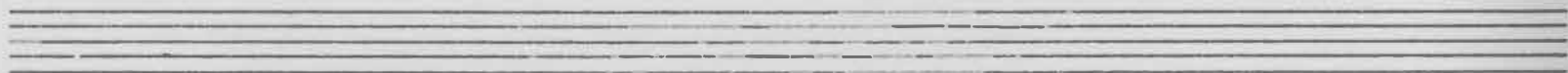


weep eyes weep out sight,

or



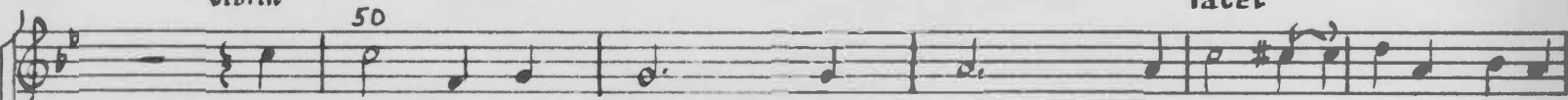
b6 5 4 b3 #6 5 b6 5 4 b3



Violin

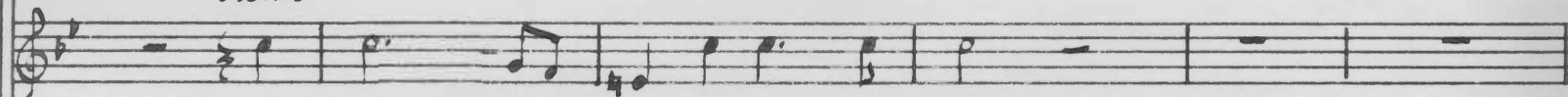
50

Tacet

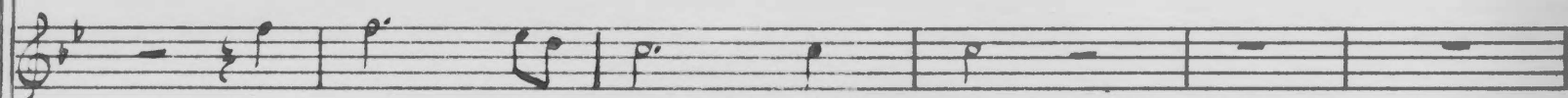


or see but still to weep, and weep for loss of a most

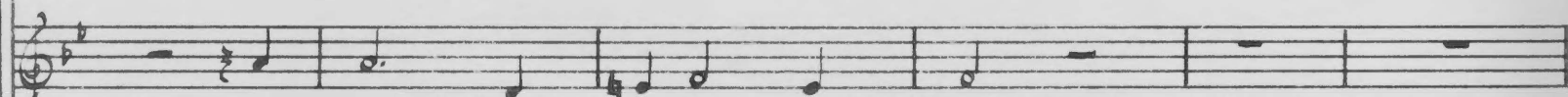
Violin



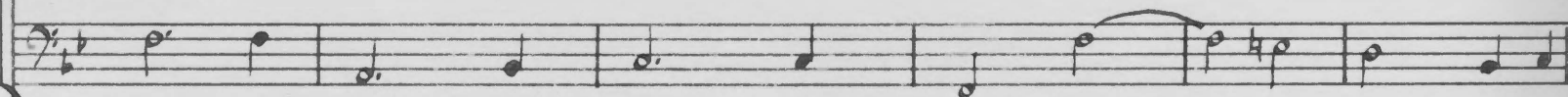
or see but still but still to weep,



or see but still to weep,



or see but still to weep,



see or see but still to weep,



4

5 #6

#6

Violin

60 Tacet

Con - stant wife,

who

now is

dead.

Aye me she's dead,

Tacet

who now is dead.

Aye me she's dead,

who

now is

dead.

Aye me she's

who

now is

dead.

who

now is

dead.

4

b3

b3

Aye me she's dead,

Violin

Aye me she's dead, Then mind we

dead, Aye me she's dead, Then mind we

Aye me aye me she's dead, Then mind we still her

Aye me she's dead, Then mind we still her

Aye me she's dead, Then mind we still her

#3

4

Violin

70



Then mind we still her name, Then mind we still her name, Then
still her name still her name, Then mind we still her name,
still her name still her name,
name, Then mind we still her name, Then mind we still her
name still her name, Then mind we still her

mind we still her name still her name with hearts of lead.

Then mind we still her name still her name with hearts of lead.

Then mind we still her name still her name with hearts of lead.

name, Then mind we still her name with hearts with hearts of lead.

name. still her name with hearts of lead.

b6

#6

b6 5
4

Second Part

21

Tacet

Violin

20

Ar - bel-la

fare - well, fare-

Tacet

Violin

Fare - well,

fare - well, fare -

Ar - bel-la

fare - well, fare - well dear

Fare - well, fare -

Fare - well dear

#6

Tacet

well dear wid-ow wife, fare-well in death,

Tacet

well dear wid-ow wife, fare-well in death, fare-well in

wid - ow wife, fare-well in

well dear wid-ow wife, fare-well in

wid - ow wife, fare-well in death,

#3 #6 # 4 # # 4 #

Empty musical staves for accompaniment.

Violin 90

that fared so ill so ill in life, that

death, that fared so ill,

death, that fared so ill in life, that

death, that fared so ill in life, that

that fared so ill so ill in life that fared so ill, that

fared so ill in life, so ill in life,

fared so ill in life, that fared so ill in life, sole Par-a-

fared so ill in life, so ill so ill in life,

fared so ill in life, so ill in life,

fared so ill in life, so ill in life,

fared so ill in life, so ill in life,

4

6 5 # 4

Tacet 100

sole Par-a - gon, for grace and prince - ly parts,

Tacet

gon, for grace for grace and prince - ly parts,

sole Par-a - gon,

sole Par-a - gon, Thy

sole Par-a - gon, Thy

b $\flat$ 4 #

Violin

Thy vault still keeps our thoughts thy

Thy vault still keeps our thoughts, thy

Thy vault thy vault still keeps our

vault still keeps still keeps our thoughts, thy chest our

vault still keeps our thoughts, thy chest thy

vault still keeps our thoughts, thy chest thy

4

chest our hearts, thy vault

chest our hearts, thy chest our hearts still keeps our thoughts thy chest our

thoughts, still keeps our thoughts, thy vault still

hearts our hearts, thy vault thy vault still keeps our

chest our hearts, thy chest thy chest our

#6

still keeps our thoughts thy chest our hearts.

hearts, our hearts.

keeps our thoughts thy chest thy chest our hearts.

thoughts thy chest our hearts.

hearts thy chest our hearts.

#6 #6 5 # 6b 4 5 #

The musical score consists of six staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The first staff has a fermata over the final note. The second staff has a fermata over the final note. The third staff has a fermata over the final note. The fourth staff has a fermata over the final note. The fifth staff has a fermata over the final note. The sixth staff has a fermata over the final note. Below the sixth staff, there is a line of figured bass notation: #6 #6 5 # 6b 4 5 #.

W H E N F I R S T I S A W T H E E

Ritornello

30

Canto

Quinto

Basso

Continuo

#3 #3

10

This system contains the first ten measures of the piece. It is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The notation includes various note values, rests, and accidentals. A measure number '10' is placed above the fourth staff at the beginning of the tenth measure.

4

This system contains measures 11 through 20. It continues the four-staff arrangement. The notation includes various note values, rests, and accidentals. The system concludes with a double bar line and repeat dots on the final measure.

#6 5 # 4 #

When first I saw thee, thou didst sweet-ly play the gen - tle

When first I saw thee, thou didst sweet-ly play the gen - tle

thief, and stole my heart a - way, Rend-er't a - gain or

thief, and stole my heart a - way, Rend-er't a - gain or

#6 #6 4 #

30

else send me thine own, two is too much for thee when I have none,

else send me thine own, two is too much for thee when I have none,

b6 # 4 # * 4 #

which if thou dost not, I will swear thou art a sweet faced Creature, a

which if thou dost not, I will swear thou art a sweet faced Creature, a

7 #3 6 7 #3 b3 b4

40

sweet faced Crea - ture with a dou - ble dou - ble heart.

sweet faced Crea - ture with a dou - ble dou - ble heart.

b6 b6 #6 #6 7 #6 b6 5 # 4 #

Verse II

Yet pardon fair one, I did freely give,
To thee my heart, and yet without it live:

By powerful flames shot from thy conquering eye.
To thee sweet Mansion let it ever fly,

And though I am of my poor heart bereft:
'T may prove a happy Union, not a theft.